

I. Melville as Literary Writer of Nineteenth Century America

Herman Melville (1819-1891), an American author, was born in New York City in established merchant family as the third child of Allan and Maria Gansevoort Melville. Melville's writings present the nineteenth century social, political, historical and economical circumstances of the American society. The nineteenth century America is marked by recovery from the civil war, the movement from rural areas to the cities, and the rise of industrialism and business in America. Modern industrialization highly developed in nineteenth century as an innovation of steam power, steel production, textile mills and pumping oil from the ground became a colossal new business.

Nineteenth century gives rise to industrial capitalism in America, and it is made possible by the accumulation of vast amount of capital under the merchant phase of capitalism and its investment in machinery. During the industrial revolution in America, the industrialists replace the merchant group from the dominant figure. Rapid urbanization and industrialization is one of the most significant features in nineteenth century America. American writers produce diverse responses to urbanization as they assimilate in European influence and attempt to represent their own understanding of the cultural and psychological impact on American lives. In this century, the American urban people experienced the complexities and difficulties in reconciling with the new American urban life which Melville's writings indicate.

Melville considers the impact of urbanization and industrialization at several points in his works. The psychological dynamics of urban life is shown in the opening chapter of *Moby-Dick*, and in other novels like *White-Jacket*, *Redburn*, and *Pierre*. Melville uses the city as a metaphor for the impenetrable complexity of social and psychological experience. His works also display the major problems of the time like

alienation, violence upon women and the repression of the "feminine in man" that usually accompanies the widening gap between a decadent ruling class and the workers. During this period, America was highly changed by industrialization and scientific advancement. Industrialization created capitalism, which made a hierarchy between owners and workers. Owners become rich and powerful, and workers drown into poverty and become helpless. The nineteenth century poor economic condition of American working class people that creates the psychological deformed mass, which leads people towards alienation and escapism from the society and Melville, presents such issues in his psychological novel, *Pierre, or the Ambiguities*.

The protagonist, Pierre, is Melville's representative character. In the novel, the protagonist Pierre's escapism from the rural hierarchical society (Saddle Meadows) corresponds with the author's escapism from his own rural place, Acushnet. Pierre's arrival of New York City escaping from village, his interest to be a writer and his engagement in various jobs correspond with Melville's involvement in different types of works after his own father's bankruptcy. Melville's father's failure in mercantilism and rising capitalist industrialism in nineteenth century America creates a great psychological depression in his own life. In this way, the heavy exploitation of the workers, unemployment, low wages, social norms and values are the factors which affects Melville's life. Consequently, the novel is the outcome of his own psychological and realistic despair.

In this ambiguous novel, he explores the human psychology, especially repressed sexual urges and in seeing how good instinct turns into evil in unpredictable way. He deals with immensely controversial issues such as incest and moral relativism and this idea is played out on many different levels of the novel. Melville develops the theme of the ambiguous nature of good and evil through his novel. He

focuses on the motives and the murky reasoning of the major characters of the novel. Even the treatment of nature proves problematic: Pierre rhapsodizes about the scenery of his native upstate New York and in part derives his optimistic philosophy from it, but discussion of nature often turns onto satire and results in self-parody. The structure of the novel also supports the idea of ambiguity. There are numerous shifts in tone and style, characters take different roles with each other, narrative voice changes over the course of the work, and there is a sharp change in the novel as the locale moves from rural upstate New York to the wasteland of New York City.

The novel is indeed read like a typical sentimental novel of its day, but its dark psychological undercurrents manifest themselves soon enough. Pierre Glendenning, the single son of a wealthy widow, grows up on a fine estate of Saddle Meadows. In addition, he is brought up to honor the near-saintly image of his dead father. In time, Pierre becomes engaged to Lucy Tartan, the daughter of another prominent New York family. His life changes drastically when he meets Isabel and learns that she is his father's illegitimate daughter which psychologically affects Pierre. Pierre's mother does her all efforts to hide the facts of the situation. Furthermore, she goes on to torture Isabel psychologically and she does not accept her as her daughter and shows her hatred towards her. However, Pierre rebels and thinks that it is his duty and newfound mission in life to protect Isabel from his mother and from the world. Moreover, he realizes that accepting Isabel as his illegitimate-sister would disgrace the pre-established social norms. Therefore, he pretends to marry her and for this, they elope to New York City.

In the novel, Melville's presentation of the major characters shows that they are guided by unconscious drive that is shown through the incestuous relationship of protagonist and his sister. Pierre's acceptance of Isabel as his sister, which he

considers a noble gesture, has disastrous effects upon him as well as everyone else he knows. His fiancée, Lucy Tartan, who has also been as a friend since she and Pierre have grown up together. It becomes clear that two people who have known each other since childhood are the best candidates for marriage but his relationship with Isabel shows the issue of incest. Pierre chooses to spare his father's reputation that Isabel is his wife, a lie that eventually kills his mother, vehemently wounds Lucy, and causes the loss of his inheritance. Lucy and Mrs. Glendinning die of grief when they hear the news that Pierre and Isabel (who were in love with each other) have committed suicide together in prison.

Melville's depiction of the family is shown by Isabel not to be natural rather a social construction, one grounded not in divine love but in economics. Thus, in portraying the home as culturally and historically conditioned, Melville stabs at the very heart of the ideal of domesticity that had become by his time virtually the last place where the individual, society, the material works, and the spirit can meet together and each imbue itself with the nature of the others. A nameless orphan, Isabel makes Pierre Glendinning her father who takes care of her as a daughter. Pierre's mother disowns him and he disowns his father. The aspects such as why Pierre does all these activities in the novel are the main focusing motives of the researcher.

Melville chooses the genre of tragedy in which he shows the death of most of the characters. His forte, established in six volumes published over the previous five years, was the tale of adventure, which he had brought to unprecedented heights of philosophical power. However, in switching in midstream from what Pierre himself calls the Sea-steed to the Land- steed, Melville took up a theme and a form for which he had neither the gifts nor any taste. As a result, he could not take his own story seriously enough to supply the realistic detail demanded by the genre, account for the

behavior of his characters, or make them talk like actual persons, or keep them at their assigned tasks.

This novel got immense criticism coupled with numerous critics and their book reviews. The novel has been interpreted from different aspects in both thematic and the structural level. In this regard, the novel has been reviewed via the different interpretative frames: Anti – Rent War Politics, Transcendental Music Theory, American myth, Tradition of Author Protagonist and so on. After the study of Melville's novel, *Pierre, or the Ambiguities*, Roger Hecht examines the element of anti-rent war politics and its effects in the picturesque hills of New York's Hudson Valley. He analyzed the Melville's politics and suppression motives upon the rent striker. In this sense, he says:

The picturesque landscapes in the novel is an essential feature of Melville's defense of the great New York landlords against Anti-Rent attacks, naturalizing their geographic, social, and political positions. He exposes the oppression felt by tenant farmers and social hierarchy. Pierre Glendinning, sole heir to his family's patronymic and property titles appears to live a charmed life on the family estate, Saddle Meadows. (38)

From these lines, Hecht argues that Melville speaks on the behalf of property owner and he negatively depicts the working class people which is obvious in the portrayal of Isabel in the novel. Melville shows love stories and the hero's tragic fall are specific references to the anti-rent conflict, including the use of military force to suppress the rent strike and the grievances of farmers who are bound by lease agreements to unproductive lands.

Aaron Mc Clendon shows the influence of John Sullivan Dwight's Transcendental Music Theory in the novel, *Pierre, or the Ambiguities*.

Dwight theorizes about the philosophical underpinning of music. From Melville's well-documented epistemological frustration with language and writing, it becomes obvious that in the novel, music emerges as an alternative form of expression, the means by which to achieve the most perfect and profound philosophical utterance. He says:

In *Pierre, or the Ambiguities* music emerges as an alternative form of expression. At the time, music was considered the ideal human expression, the means by which to achieve the most perfect and profound philosophical utterance. More than just thematizing this novel, certain passages in the work reflect Melville's own fraught relationship with the written word as a mode of expression (23)

From these lines, it becomes clear that for Mc Clendon, Melville believes in seeking and uttering truths even if he feels they existed beyond the written word. Here, Melville's characters' expression could somehow approach and ultimately reveal philosophical understanding that is attached upon Dwight's music theory. It means, Melville's using of language in the novel is like a sweet underpinning of music.

Another critic, Philip Fisher looks at the Herman Melville's *Pierre or the Ambiguities* from the American myth perspective. Myth is the actual historical situation and it tames the variety of historical experience. In his commentary over this novel, he sees it displays the American myth and its ethos. The critic says:

Myth is a fixed, satisfying, and stable story that is used again and again to normalize our account of social life. The search for central myths—myths that were already closed off, as the frontier was now of its first description as the most vital experience for the foundation of an

American identity was inseparable form the study of resistance within culture, in the Gothic style of *Pierre*. (236)

Fisher's reading of the novel shows the tangled history of black and white, Native American and aboriginal, political and personal rebellion which are the primary characteristics of the American story. By 'myth', it refers to history that talks only of progress and civilization and follows a straight line. So, for Fisher, Melville's this novel explicate the American mythical tradition as a true subjectivity of American people.

Priscilla Wald views Melville's *Pierre, or the Ambiguities* continuing the tradition of author protagonist in American literature. He interprets this novel is the true depiction of the author's suffering and pathetic condition in American emerging industrial country. He finds:

The character of the novel turns to authorship when his discovery of an allegedly illegitimate sister shakes his faith not only in his family myth but in American society as well. The character's plagiarism highlights his characterization. His resistance to autonomy is apparent both in his life and in his earliest writings. (100)

From these lines, Wald reads the novel focusing upon the American literary tradition of nineteenth century of depicting an author as the protagonist. For Wald, Melville follows the author's direct involvement in the literary work where the protagonist's voice represents his own true motives and nature.

Hence, overall, so far the reviews of, *Pierre or the Ambiguities*, different critics have their own interpretation regarding its theme as well as its structure. Roger Hecht, looks the novel from the oppressive motives of author upon the common working class people. He shows the nineteenth century American history, where the

anti-rent war conflict including the use of military force to suppress the rent strike and the grievances of farmers who are bound by lease agreements to unproductive lands. However, Dwight's evaluation of this novel is in terms of Transcendental Music Theory. He deals this novel with the balance of language, expression and perfect writing of Melville that provides the music. Nevertheless, Philip Fisher's looking of this novel is different from above-mentioned critics. He reads the novel as an American culture, civilization and myth that are inseparable from the American identity and subjectivity. Moreover, Wald's examination of the novel exposes the real picture of the author himself where the protagonist, Pierre's suffering in the novel corresponds with the author's suffering in his real life.

Though the novel has been revisited from different aspects, no previous researchers seem analyzing the horrible elements of the novel and the protagonist Pierre Glendinning's attraction to his half-sister that results into his self-exile from the society having the fear of incest. Hence, this research tries to interpret the novel from psychoanalytic perspective vis-a-vis the social discourse. Psychoanalytic approach of the novel looks at the relationship between Isabel and Pierre as the product of psychosexual development of human being linking it to the social discourse.

In this research, the novel will be viewed from the point of view of psychosexual realism by focusing on the characters' neurotic symptoms, sexual obsession, and anxiety. Therefore, the characters' alienation, passion leads novel towards the escaping of the characters from the society, protest, quarrel and the tragic death of the main characters. It also explores the complex cluster of characters' deviant behaviors, such as aggression, depression, neurosis, Obsession etc. This will throw light of psychoanalysis, neurotic behavior of character and impact of inner drive.

Melville's characters in the novel are dominated by life instinct as well as death instinct. They display aggression, repression, obsession and disturbance by sexual drive. The psychic disturbance of the characters themselves show that they do not have harmonious relationship which can be seen in the cold relationship of the protagonist's with his own mother, his fiancée and with his other relatives. All their social relationship, behavior, manner, habit and escaping nature guided by their psychic disturbance. Moreover, this leads towards the scene like death, destruction, violence that can be seen in the Pierre's love, sexual urge, romance and harmony by his Eros or, life force. In the novel characters are living in painful condition because death instinct seems very dominant over life instinct.

This study is divided into four different chapters: the first chapter includes general introduction to the study. Theories dealing with factors of personality disorder, based on psychoanalysis, especially of Sigmund Freud and Jacques Lacan will be explored in the second chapter. The third chapter will be a textual analysis of novel in the light of theoretical analysis. Similarly, in the fourth chapter, conclusion will try to sum up the analysis done in earlier chapters. Finally, all the chapters will attempt to revolve around the problematic issues of neurosis, obsession and tragic death of the characters in this dissertation.

II. Construction of Human Psychology: Freud and the Society

Human psychology is an instinctual structural phenomenon of the mind constructed by social norms, rules, environment, laws and normativity of the society. The structure of society bases the formulation of an individual's behaviors, habits and psyche. Psychoanalysis is a term that is developed by Viennese Jewish Physician Sigmund Freud, the founder of psychoanalytical theory, in the last decade of nineteenth century. Psychoanalysis was initially developed as therapeutic technique for the treatment of the hysteretic patient; it is expanded later as technique for the psychological study of the psychosexual development of human personality. Freud studies individual psychology in relation to the society. Freudian psychoanalysis studies the human psychology in terms of the structure of the mind: conscious, unconscious and subconscious, and the function of the mind: id, ego and superego. The human instincts like repression, depression, sublimation, Eros, Thanatos and anxiety are the sole products of social discourse that defines human identity and their relationship among one another.

Psychoanalysis is taken as the study of the nature and behavior of those abnormal people whose mental condition is not in order. The division of the psychical into what is conscious and what is unconscious is the fundamental premise of psychoanalysis; and it alone makes it possible for psychoanalysis to understand the pathological process in mental life. Freud's idea of human psychology and psychoanalysis in *The Essentials* runs as follows:

It is, first, a school of psychology that emphasizes the dynamic, psychic determinants of human behavior and the important childhood experiences in molding the adult personality secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental

activities. Psychoanalysis is a method of interpreting and treating mental disorders, especially psychoneurosis. (179)

In these lines, Freud remarks a point that an individual's behavior, personality and his manner is the outcome of his childhood experience condensed in his unconscious mind. Especially normal and abnormal activities of the human mind are testified or cured by this method. In this sense, psychoanalysis deals with the analysis of dream, psychopathological actions, hallucinations, delusions and psychic attacks of all kinds for healing the psychic patient.

In literature, psychoanalysis is immensely applicable to the study and analysis of the psychological motives of both the authors and characters. It is a tool for reading beneath the surface of the text. In other words, psychoanalysis is not only the study of human instincts and human relationship, but also is used to explain literary relationship, actions, motives and the very existence of text. M. H. Abrams, in his *A Glossary of Literary Terms*, writes:

The chief enterprise of the psychoanalytic critics in a way that parallels the enterprise of the psychoanalyst as a therapist is to reveal the true content, and thereby to explain the effect on the reader, of a literary work by translation its manifest elements into the latent, unconscious determinants that constitute their suppressed meanings. (249)

From these lines, Abrams asserts that while reading a literary work through the psychoanalytical perspective, one should analyze characters invented by the author, the language they use etc. Psychoanalytical literary criticism takes a literary piece as an expression of the state of mind and the personality of an author.

Approaching literary works in psychoanalytical terms consists in diagnosing the physical health of the writer, the artist, or the character, by treating his or her work as a symptom of sexual frustrations and repressions. Works of art and literature become substitutes for the creator's pathological ideas or affects, which must be elucidated by means of a specific method. In adopting this primarily biographical approach, one inevitably comes up with a repertoire of symbols and theme relating to the creator's life (attachment to the mother, fear of castration, ambivalence towards the father's narcissism, etc.).

The goal of psychoanalysis is to resolve psychological problems, often called disorders or dysfunctions; the focus is on patterns of behavior that are destructive in some way. Freud, inventing the new science of mind, vehemently challenged the hitherto internalized rational and compassionate human image and exposed to the world the darker side of human psyche that is dominant in his actions and behavior. Psychoanalytical concepts such as sibling rivalry, inferiority complexes, and defense mechanisms are in such common use while analyzing the human psychology. Tyson reads the idea of Freud in *Critical Theory Today*, as a literary approach, in the following ways:

Psychoanalysis is a critical theoretical approach, it's helpful to understand the behavior of literary characters because literary characters are not real people and, therefore, do not have psyches that can be analyzed. But it is legitimate to psychoanalyze literary characters as if they are real people. So, it provides the best insight to the author to know the characters' psychology. (34)

Here, Tyson means that psychoanalytic concepts are not only limited to examine the human psyche rather it explores the literary characters' psychodynamics. Any human production that involves images, that seems to have narrative content, or that relate to the psychology of those who produce or use it in his literary text. However, in Dani B. Thomas's words, psychodynamics refers to, "[...] the aspects of perceptual process by which individual relate to the distal symbolism of the political environment are explored through a conjunction of object theory and intensive analysis methodology" (243). It means that the psychoanalytic approach as to the internalization of interpersonal relationship, the study of how interpersonal relations determine psychic structures, and how these intra- psychic structures preserve, modify and reactivate past internalized relations with others in the context of present interpersonal relations. Thus, the fundamental focus in the object relations framework is on the relationship of the person to his human environment as he perceives, experiences, or structures it. Hence, the world of objects and political environment indicate the society, it shapes the individual's psychology and habits.

Freudian psychoanalysis divides the human psychology into three categories: conscious, subconscious, and the unconscious. Conscious is the active drive of mind which human being excises sincerely and subconscious mind indicates the half consciousness of the mind. These divisions are associated with the structure of mind but his primary focus lies on unconscious layer of the mind. In this context, Freud writes, "You can not always get what you consciously want, but you get what you unconsciously need" (167). The notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware – that is, unconscious. Some psychological remarks are to be found in Freud, which allows

psychology the right to assume the existence of unconscious mental activity. Freud writes in, *The Essentials*, unconscious means:

The pattern of repetitive behavior reveals the existence of some significant psychological difficulty that has been influencing us for some time without our knowing it. In fact, it is our not knowing about a problem – or, if we do know we have a problem, not realizing when it is influencing behavior – that gives it so much control over us. So, the concept central to all psychoanalytic thinking: the existence of unconscious. (178)

In these lines, Freud means that the assumption of an unconscious is, moreover, a perfectly legitimate one, inasmuch as in postulating it we are not departing a single step from our customary and generally accepted mode of thinking. Unconscious comes out in the forms of instinctual desires and it grows and multiplies with the help of the desires if they are not fulfilled. The unconscious, which is built up with the repressed desires – mostly sexual desires -, are brought into the conscious mind and openly faced rather than remaining buried in the unconscious. This practice of curing the disease is based upon specific theories of how the mind, the instincts and sexuality work. The unconscious feelings, emotions and it is surely of the essence of an emotion that we should be aware of it. Thus, the possibility of the attribute of unconsciousness would be completely excluded as far as emotions and feeling and affects are concerned.

In psychoanalytic practice it is accustomed to speak of unconscious love, hate, anger, etc. and find it impossible to avoid even the strange conjunction, 'unconscious consciousness of guilt', or a paradoxical 'unconscious anxiety'. Freud sees the

unconscious as a location of great psychic activity which influences every activity or action but operates with material not with subject to recall by normal processes. The mechanism including this so-called forgetfulness is called repression and the one preventing repressed material from coming to the surface which he calls the resistance. Freud observed the relationship between the psychoneurosis and repressed memories. Freud makes conscious recognition of their forgotten experiences, the key stone of psychoanalytical therapy. Hypnosis is the earliest method used to probe the unconscious but due to its limited effectiveness it is now discarded in favor of free association. Dreams which Freud interprets as symbolized wish fulfillment were key to the unconscious, a further factor of the analytical situation is what Freud called transference. The heightened emotional reaction of the patient's analysis, which is believed to be reactivation of their infantile feelings for important figures of his early life such as parents and siblings in the human psyche. Regarding the unconscious, Tyson writes:

The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we feel they will overwhelm us. The unconscious comes into being when we are very young through the repression, the expunging from the unconscious, of these unhappy psychological events. (12)

As Tyson argues that the unconscious is not a passive reservoir of neutral data, though the word is sometimes used this way in other disciplines and in common parlance; rather, the unconscious is a dynamic entity that engages us at the deepest level of our being. The family is very important in psychoanalytic theory because we are each a product of the role we are given in the family – complex. In one sense, the "birth" of the

unconscious lies in the way we perceive our position in the family and how we react to this self-definition. Therefore, here family suggests the part of the society, from where an individual's repression begins.

The basic postulate of psychoanalysis, the concept of dynamic unconscious, grew out of Freud's observation as the physical symptoms of hysterical patients. He sees the unconscious as an area of great psychic activity which influences every action but operates with material. This revolutionary discovery brings a new level of self-awareness that alters the pious image of humankind permanently. These bodies of thoughts have been evolving, branching and proliferating since their beginning.

Human suppressed desires, however, do not go away, but take refuge in a part of our mind that is beyond our conscious control: the unconscious. Although, human beings' conscious mind vigorously polices the border with the unconscious – whose unfulfilled desires and pain always want to remind that they are still there – the unconscious has ways of getting past its vigilance. It first manifests itself in unguarded moments, in slips of the tongue, for instance, or in unintended puns, or in our dreams. However, the unconscious also slips through, according to Freud, in language that interprets as figurative – symbols, metaphors, allusions, and the like. The unconscious for instance, hide a repressed desire behind an image that would seem to be harmless – a trick that Freud calls displacement – or it can project a whole cluster of desires onto an image in a manoeuvre that Freud calls condensation.

Psychoanalytic criticism focuses on such 'cracks' in the text's façade and seeks to bring to light the unconscious desires either of the author, or of the characters that the text presents. It does not ignore what the text ostensibly would seem to be about, but its real interest is in the hidden agenda of the language that the text employs. The

proposition that the language of a literary work has both a conscious and an unconscious dimension and that the unconscious elements must find ways to get past the censorship exercised by its conscious dimension. In this sense, Karan Horney, in *The Neurotic Personality of Our Time*, regarding the formation of the unconscious he writes:

When we focus our attention on the actual neurotic difficulties, we recognize that neuroses are generated not only by incidental individual experience, but also by the specific cultural condition under which we live. In fact, the cultural conditions not only lend weight and colours to the individual experiences but also in the last analysis determine their particular forms. (20)

Here, Horney's these lines suggest that, when we realize a great import of cultural conditions on neurosis the biological and physiological conditions, which are considered by Freud to be their root, recede into the background. The influence of these latter factors should be considered only based on well-established evidence. It means that, an individual's psyche and neurotic instincts is the output of his or her culture and society.

The concept of unconscious is one of the hallmarks of psychoanalytic theory, and Freud is the one who first explored the qualities of unconscious life in detail and attributes major importance to them in our daily lives. For Freud, the unconscious is a unfulfilled depository sexual instincts, especially socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. In the psychoanalytic view, the unconscious is a force that can only be recognized by its effects-it expresses itself in the symptom.

Hence, unconscious is a regular and inevitable phase in the processes of constituting our psychical activity. Every psychical act begins as an unconscious one, and it may either remain so or go on developing into consciousness, according as it meets with resistance or not. An individual's some desires and instincts especially sexual urge remaining unfulfilled in the whole life. Such, incompleteness and suppressed motives construct the neurotic patient. Then, their lives' every activity is guided by oppressed unconscious desires. Conscious, the conception which is present to our consciousness and of which we are aware but unconscious conception is one of which we are not aware. Human psychology and collective unconscious of an individual is the result of social performance.

Freudian psychoanalysis divides human instincts into three layers, in terms of functioning of mind: id, ego and superego. Freud introduced, it is an important aspect, the structure of human personality in the psychoanalytical theory. The character of an individual is shaped and analyzed because of the interaction of these three key subsystems. He studies the relationship between id, ego and superego as well as their collective relation to the conscious and the unconscious. Freud argues that id is primarily biologically or naturally conditioned, the ego primarily conditioned by the physical environment, but the superego is primarily sociologically or culturally conditioned. Thus, tripartite personality structure-superego, ego and id are representatives of social, psychological and biological constitution respectively.

The id is a reservoir of unconscious wishes and drives. It is lawless, asocial and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. It can be taken as irrational and selfish part of human psyche, and is connected only with the immediate gratification.

It has no concern with logic, norms, morality, and social manner. Freud explains it, in his *The Essentials*, and writes:

It is obscure inaccessible part of our personality, as a chaos, a cauldron of seething excitement, no organization and no unified will, inborn part of unconscious mind that uses the primary process to satisfy its needs, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with pleasure principle. (129)

Freud means the id functions to fulfill the primordial life principle, which considers being the pleasure principle. It is the representation of primary mode of thinking. It manifests itself in dreams, jumble of thoughts and intoxication. Tyson asserts Freudian ideas, in the following ways, and says, "The id is devoted solely to the gratification of prohibited desires of all kinds – desire for power, for sex, for amusement, for food – without an eye to consequences" (25). Here, Tyson means that, the id consists largely of those desires regulated or forbidden by social convention. Id is the depository of the innate instinctual drives and in it even the contradictory conflicting impulses coexist. If unbridled, the id would always seek instant satisfaction of primitive irrational and pleasure seeking impulses. It is seen at the early stage of personality development but it becomes dominant in adult personality structure of normal people. Thus, the id is the underlying storeroom of buried thoughts, feelings, desires, and experiences that are repressed and prohibited to come on the surface of adult normal personality. Hence, id stores the suppressed desires which are restricted by social norms or convention. It means that, society is the main obstruction to explore the thoughts, feelings and desires, because of its law, rules and normativity.

The ego is the rational governing agent of the psyche. In other words, it is our ordinary social self that thinks, decides, feels and have a reasoning power. It maintains all the worldly functions and makes them as realistic and rational as possible. It creates a balance between inner demands and outer reality. 'Ego', for Freud meant, the conscious self created by the dynamic tension and interaction between the 'id' and 'superego'. Thus, it is regarded as the executive of personality which reconciles their conflicting demands with reality. Freud says, "The ego is rational governing agent of psyche. It regulates the instinctual drives of Id, so that, they may be released in non-destructive patterns" (130). Here, Freud means ego is an executive director of personality whose functions are of perception, conscious thought, memory, learning, choice, action and so on. Therefore, it is associated with reason and is governed with critical judging. Tyson, drawing on the idea of Freud, presents ego, in the following ways:

The ego, or the conscious self that experiences the external world through the senses, plays referee between the id and superego, and all three are defined by their relationships: none acts independently of the others and a change in one always involves changes in the other two. In this way, the ego is, to a large degree, the product of conflicts between what society says we can not have and what we (therefore) want. (25)

In these lines, Tyson means the relationship among ego, id and superego tell as much about our culture as they do about us. It is culture and the society that construct ego of an individual, then individual becomes compelled to accept conventional social frameworks. The id is governed solely by the pleasure principle and the ego is

governed by the reality principle. Id is dominant in infantile whereas ego rules the id in maturity. However, there occurs a conflict between the id that sways the ego and creates some abnormality in an individual's behavior. Ego has also knowledge of the consequence of its behavior and tries to strike a balance the needs of the organism and the demand of the physical and social environment. Ego is governed by reality principle suggests the society; it means an individual functions according to the social circumstances.

Superego, chief force for making socialization of the individual, is equivalent of 'conscience'. It is partly conscious and mainly unconscious and consists of inherited and socially acquired control mechanism. Its primary function is to protect society depriving individual instincts of direct access. It is the moral censoring agency, the repository of conscience and pride. In other words, it is "The internalization of standards of morality and propriety" (Abrams 249-250). When a child becomes able to learn something, he or she exposed to rules, regulations, morality, standards, values and codes of the society. Initially, a child acquires his or her notions of right and wrong, good and evil from his or her parents. This value suggests that cultural periphery and social norms, the super ego is molded. Thus, it is censor, which classifies all the functions of human personality because of social values and moral codes. In this context, Kaplan and Baron based on Abrams' ideas, in *Mental Hygiene and Life*, they opines:

The superego performs its work in two ways; first, it acts as a conscience, which gives the ego a means for distinguishing right behavior from the wrong behavior. Secondly, it establishes ideals or goals toward which the ego is compelled to strive. These functions

elevate man to higher plane of human behavior [...]. The superego is a product of modern civilization and in a sense represents the most recent achievement of human evolutions. (126)

Here, Kaplan and Baron Mean, the superego is dominated by the morality principle. It prohibits the id and the ego for the irrational and anti – social gratification. Therefore, superego is the norms and values oriented judge of the human psychic personality. It becomes almost synonymous with the ideas of conscience. It serves to repress or inhabits the drives of the id, and to block off and thrust into the unconscious to those impulses that tend toward pleasure. Thus, it governs all the functions of human personality because of social values and norms.

In Freud's psychoanalysis theory of psycho sexuality developed from the theory of infantile sexuality, he sees libido or sexual energy of the infant progressively seeking outlet through different body zones during the first five years of life. The first process of child is his own body, then, it is the state of narcissism, later the child is directed toward the parents, after that the Oedipus Complex develops, and finally it transfers to object in the outer world which socialize the genital stage. These impulses, however, may be arrested or fixed at the same point in the process of libidinal development. Deviation of libidinal instinct from its proper channel is thought to pervert a mature response to the complexities of adulthood. However, Freud believes that on the emotionally mature person's libidinal energy could be deflected by the process of sublimation from its unconscious. Sexual aim of an individual transforms to the non-sexual social useful goal which constructs the better human personality as a whole.

In Freudian psychoanalysis, sexuality is an inescapable human reality to which we are living with a relationship. For psychoanalytic theorists, sexuality is a matter of a biological pressure that is discharged in the act of sexual intercourse. Freud introduced the life forces (Eros) and death forces (Thanatos).

The instinct of Eros is better known as love or sex of life instinct. Love and sex are the inevitable part of human life. Love and sex dominate the psyche of the person. Every human body seeks to fulfill psychological needs such as hunger, thirst, breathing and satisfaction. In Freudian psychoanalysis, the most motivating force of life is libido. It means the energy of sex motive. In one side sex instinct is destructive force of life that ruins person and it also makes the morality collapse. In another sense, sex energy is the creative and intellectual source of life instinct. Freud uses sex in a broad sense; it is not only pleasure instinct but also represents love, tenderness and sympathy that bring all human beings in close contact. He says, "The concept of sexuality and at the same time of sexual instinct has to be extended so as to cover many things which cannot be classes under the reproductive function" (179). Here, Freud means life instinct is creative and productive because it flourishes human life.

Death instinct, Thanatos, is a vital force of living organism. Every organism follows its own path to death. The feeling and behavior of human beings, therefore, somehow reveal death instinct. Freud asserts these ideas in his *The Essentials*, as "the aggressive behavior, destructive will and hostile motives are manifested in death instinct" (156). Freud has given more emphasis on hostility and aggressiveness of human behavior. Life and death instincts are closely related with each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death, which seem

mutually antagonistic but often these two are inseparably fused in human activities and creates ambivalence of instincts. Always sexual violence is the result of sexual repression in the mind or psyche of the person.

Hence, the life and death instincts are separate entities having opposite goals they can be challenged through psychodynamics of abnormal behavior. The two instincts are not supposed to be looked as one rather they are mutually independent forces. Behavior primarily motivated by life instinct may have strong component of death instinct and vice versa. It is only through the neutralization of destructive urges by constructive ones that we are able to keep it.

Oedipal Complex is also the significant subject for the analysis of human psyche in psychoanalysis. The son always wants to be proximate to his mother and develops hatred to his father due to which there is antagonistic relationship between father and son. The male infant conceives the desire to eliminate father and become the sexual partner of mother. However, because of fear of castration (being outcast from society), he cannot take sexual relationship with his mother; father is an obstacle due to whom he falls in complex situation, i.e. Oedipal Complex. Here, father is the symbolic representation of the society. And small infant is always obstructed by his father to keep sexual relationship with his mother, it means, an individual is always restricted by social norms and values. Therefore, there is a correspondence between father and society in Freudian term. Such problems in the case of girls are called 'Electra Complex' in which the girl desires her father for sexual love. In this sense, in his *Reassessing Freud's Case Histories*, Frank J. Sulloway sees, the construction of human psychology by the society, he writes:

The peculiar social organization that makes an individual, a psychoneurosis patient, the social construction of psychoanalysis therefore represents a mirror image, in the practical realm. The social taboo creates a problematic psycho – pathetic people and psychoanalytic therapeutic technique is helpful to healing them. (246)

In the above lines, Sulloway means human psychology is a creation of society, it suggests how the society is structured, and that formulates the people according to the norms of that society. Therefore, an individual acquires knowledge, according to the accepted methods of community.

Repression is one of the selective materials of unconscious associated with conflict and stress. Repression is motivated by selective forgetting level of mind. This repressed material is not lost but rather stored in the unconscious. In this context, Freud postulates two types of repression. The first type is primal repression which involves a denial of entry into conscious of threatening material. Freud defines repression as, "[...] the process by which mental act capable of becoming conscious is made unconscious and force back into unconscious system" (63). Repression is also being described as reversion to an earlier and lower stage in the development of mental act.

It begins from very childhood as it is the age from when the growth of super ego ensues more or less strong and it continues to exist in unconscious mind. If a person continues to repress the sexual urges for long without giving them exploration through sublimation, dream or direct sex and other many slips falling victim of the social taboo. Those repressed wishes have pathogenic manifestation in the behavior of

an individual. Therefore, for Freud, repression is the fundamental problem from which the study of the neurotic process takes its whole existence.

By sublimation, we mean the channelizing of one's instinctual need into socially acceptable medium, i.e. art. No inner desires can be given vent directly in a society, therefore, that energy is transformed into the art which has two benefits: first, repressed materials get outlet and thus, he maintains the economic status. Secondly, artistic creation renews one's identity and position in the society. Freud, therefore, says mental health consists of resolving these conflicts by channelizing one's drives away from inborn illicit wishes and into mere socially acceptable forms of behavior. However, these substitute activities are never quite as satisfying as the original ones would be. This conception implies that sublimation is not always healthy or advantageous, as it may deprive an individual of the maximum feasible satisfaction when strong anxiety has become associated with desirable goal that is actually safe and socially accepted. In this context, in his *The Essentials* Freud writes:

Human beings' unconscious instincts revealed by it, to be employed for the useful purpose, which they would have found earlier if development has not been hindered owing to their repression, neurotics have sacrificed many sources of mental energy that would have been of great value in the formation of their character and their activities in life. (35)

Here, Freud means that human beings transform their unfulfilled desires into the socially acceptable form. Thus, we can describe Freudian psychoanalysis theory of human mind as the dynamics of human behavior. Therefore, it sees the therapeutic aspect since we are concerned with the theoretical concept of psychoanalysis.

Neurosis reflects a conflict between the id instinct and the superego mechanism. Both are unconscious which show the individual attempt to use defense mechanisms to avoid anxiety and guilt. It is also called functional rather than the structure of nervous system. Hendrik summarizes the Freud's explanation of the origin of neuroses in this way:

Freud discovers that all factors contributing to a neurotic reaction are intimately associated with the sexual life of the patient, and the sexual life of his childhood as well as adulthood. In addition, Freud has always recognized heredity as one of the etiological factors [...] environmental situation plays role in specific maladjustment and the [...] infantile repression do still more (27).

Thus, for Freud, when the child begins to separate himself with his mother because of the fear of his father who is the representation of the society, in adulthood he takes shelter to outlet his repressed desire through the literature. Because of those suppressed desires, the individual becomes the neurotic patient. Therefore, all individuals are neurotic patients and the societies are made out of these patients.

Sexual morality created by the society is the main cause to compel an individual to suppress the sexual urge because of which a neurotic patient is born. Crossing the social boundaries causes goes beyond the social values, norms and morality. Therefore, incest, taboo etc. are the examples of the immoral sex at the time of unconscious. Unconsciously people fall the victim of immoral sex i.e. desiring own blood is the psychosexual concerns. But society always makes boundary of morality, norms and values but it is crossed by unconscious psyche or repressed desires of human being.

Depression is another component of human psychology which is the cause of personality disorder. It refers to a transient state of feeling sad, forlorn, cheerless, and unhappy. In contrast, the depressive syndromes include a wide spectrum of psychological disjunction that varies in frequency, severity and duration. This depression involves mental disorders which is guided by hopelessness and despair.

Therefore, depression is one of the most common psychiatric complaints described by physician from the very time of Hippocrates who called it the melancholia. It is a symptom of disorder characterized by feeling of sadness, decreased initiative, helplessness, hopelessness, introversion, failure and rejection. It is a reaction towards the sense of loss. It is a great response into a real personal modern tragedy and guilty feelings. Brill finds depression in *Fundamental Concepts of Psychoanalysis* as, "an illness that interferes with the capacity of the self to be itself" (45).

Anxiety is the basic and fundamental symptom apparent in neurotic patient. Though sometimes synonymous with fear, it is a kind of imagined fear, and for the stimulus fear comes from that anxiety within. Psychoanalysts agree on the fact that the source of neurotic's anxiety is traceable to some disturbing childhood experience. Symptoms arising from such experience reappear later when the individual is exposed to a neutral situation that contains some elements in common with the original disturbing experience and persist for long period. Philip Reiff sums up the source in this way, "Freud put it elsewhere: neurotic anxiety comes from a libido which has 'found no employment'" (*Freud: The mind of The Moralists* 353). Here, anxiety is the most common symptom occurring among individuals' possessing average intelligence. Thus, neurotics with these symptoms are tense, apprehensive and cannot marshal thoughts.

Jacques Lacan, too, is a psychoanalyst who presents his theory to show how the society is responsible to determine the self's identity and to shape the individual's psychic behavior. Lacan's prime emphasis is on the development of a child and the formation of the self, identity or subjectivity. To study human being and his or her formation of subjectivity, he has pointed out the three stages of life- imaginary, symbolic and real. His assertion is that imaginary and symbolic are responsible for the formation of subjectivity of human being, but the child's subjectivity is never formed in a complete shape. He is always in the process of "becoming". It is because of language which puts human subject just as a linguistic sign in the signifying system. So, Lacan states, "The unconscious is structured like a language" (Adams 897). As compared to the language, it has signifiers like a dreams and fantasies, and the signified i.e. the desires. That desires are manifested in literature where language is the means, but the language itself cannot provoke the desires, feelings, thus the desires are not caught and hence slipped. In other words, the signifier (jokes, arts, tongue slipes, literature, etc.) cannot speak of the signified (desire).

In this sense, psychoanalysis bilaterally deals with the schema of human psychology and its expression via the literary writings. To accomplish this idea, it excavates the layers of human mind: conscious, subconscious and unconscious; and id, ego and superego. Moreover, it also deals with the role of society and its inextricable link with the psychosexual development of an individual. The libidinal dynamism of a child is inhibited in the layer of unconscious because of the social norms and values that other the pleasure principle. Freud argues that repression, sublimation, anxiety, neurosis, depression are the sole products of social discourse that defines human identity and the relationship among one another.

III. A psychoanalytical Reading of *Pierre, or the Ambiguities*

Herman Melville's *Pierre, or the Ambiguities* revolves around the triangular love relation of the three major characters, Pierre, Isabel and Lucy. The novel excavates the true scenario of the American culture and society that is obscure and beyond the human grip. It shows the psychological trauma of the characters which correspond with the people of nineteenth century rigid community and emerging industrialism. Melville presents disharmonious relationship between the mother and son, brother and sister, fiancée and lover. The psychology of the characters is shaped by social norms, normatively, rule and its structure. Pierre's incomplete love relationship with Lucy and his motives to make his sister cope with his mother exposes the unconscious mind of Pierre to have his desire fulfilled, and it becomes his guidance drive of his every activities. His escapism from Saddle Meadows to New York City indicate ego, the rigid sexual morality in village and little bit flexibility in urban area. His incestuous relationship with his sister Isabel shows the id and sexual repression caused by the society, its strict rules and regulation, norms and law.

Freudian notion of unconscious is abundantly present in this text. Unconscious is a depository of socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. This novel deals with the unconscious psyche of the protagonist where Pierre is shown as an ambiguous character, which is shown through his true nature, behavior and how he interacts with the other characters especially women surrounding him. Pierre's relationship with his mother, sister and his beloved is guided by his unconscious instinctual drive. Pierre's relationship with his mother is complex and unusual. Moreover, Pierre's acceptance of his own sister Isabel as a wife is

unacceptable for the society. For instance, when he is in hotel with Isabel, he says "I am going to try and tack it with a kiss, sister, - there!" (14). In this way, to save the identity and to show true love towards his sister, Pierre is compelled to leave his society. Pierre behaves like a husband of his sister because of his unconscious motives and sexual excitement. All the socially restrictive desire misleads Pierre and that motive becomes unfulfilled instincts.

For Freud, unconscious means the pattern of repetitive behavior which reveals the existence of some significant psychological difficulty that influences us for some time without our knowing it. In the novel, Melville's portrayal of the major characters guided by unconscious drive is shown through their nature, habit, manner and relation among them. Isabel is bound to find "the finest husband harbors in the world" (27). The above extract shows that Isabel does not flee with her brother rather she escapes with one of the good husbands who loves her more than other males. The love relationship of Pierre and Isabel is shown in the following lines:

There are not so many fishes in the sea, as there are sweet images in lovers' eyes. In those miraculous translucencies swim the strange eye – fish with wings, that sometimes leap out, instinct with joy; moist fish – wings wet the lover's cheek [...] in a detached and individual way, it [Pierre's relationship with his mother] seemed almost to realize here below the sweet dreams of those religious enthusiasts (16).

Here, Pierre's sweet emotional thinking of his sister reveals Pierre's unconscious mind which is guided by the pleasure dream. Pierre forgets the world of reality while enjoying in the lap of his sweet sister like a small infant. Here, the words like, "swim" and "wings" shows Pierre's sexual experience with his sister and his carelessness

towards his mother. The major characters escape from the rigid and overwhelming rules of the society because of which they have inner conflict, murderous motive, intrigue thought, and suicidal attempt. The protagonist has cold relationship with his own beloved, mother and other characters which show some problem in his cognitive frame. Society is the determiner which constructs the human beings' psychology that affect how they function in their everyday lives. Therefore, the activities of human beings and their performative roles in the society are the outcome of their unconscious notion.

In Freudian sense, unconscious serves as a reservoir for all past experiences. The past is stored in the unconscious mind and there it remains throughout the life. Melville's depiction of characters and their roles in the novel provides many evidences, and their violent activities are the result of unconscious drive. The repressed desire of Pierre misleads him and shows his emotional gaze towards his own illegitimate half-sister, Isabel. Pierre is not conscious in accepting his sister's true love towards him whether that is the love of his beloved, or his own sister. Moreover, his unconscious drive is revealed through his meeting with Isabel and his excitement seen in the following lines:

This emotion was most natural, and the full cause and reason of it even Pierre did not at that time entirely appreciate. For surely a gentle sister is the second best gift to a man, and it is first in point of occurrence for the wife comes after. He, who is sister less, is as a bachelor before his time. For much that goes to make up the deliciousness of a wife, already lies in the sister. (7)

From these lines, Melville regards the emotion and excitement towards the opposite sex as the natural process when a person is born. His relationship with Lucy is just spiritual because of the fear of the society, consequently, he is compelled to suppress his sexual urge. He is unmarried, so, he is hungry for the true love and sex that he gets by Isabel. In his own birth village, Saddle Meadows, he cannot accept Isabel as his wife but only after reaching the New York City, he accepts her as his wife. His goal is to get relief from the social fences and boundary, and for that, he escapes from there. His incestuous relationship with his own sister is due to his disorder mind, guided by his unconscious instinct.

Regarding literary work, Freud explores his idea that it is the outcome of author's, artist or character's sexual frustration and repression, so, it is called the reservoir of unconscious. It seems that Pierre becomes a literary writer because of his poor economic status and difficult condition to get job in the city, however, in deep level, he chooses to become a writer to manifest his unfulfilled desire into visible form i.e. literature. Pierre as a literary writer in New York City shows his further unconscious, " An elderly friend of literary turn, had made bold to say to our hero – Pierre , this is very high praise, I grant, and you are a surprisingly young author to receive it" (246). This extract shows that Pierre becomes literary writer after reaching in New York city which is his unconscious instinctual drive. Therefore, author's literary work is a result of his unconscious guideline that is the collection of unfulfilled desires.

In the novel, Melville presents Pierre with despair throughout his life because of his repressed desires because of which he becomes a writer. Pierre's career begins as a writer with the work, "Sample of a coat – title for the works of Glendinning"

(247). In his work, he shows his room cold, rotten and isolated with the city life that is detached by the modern equipments and tools. Furthermore, Pierre presents his pathetic and problematic condition. But Pierre is worried about the publication of his literary work because of his poor economic condition. Pierre's revelation of his inner desire through the text helps to accomplish his unfulfilled motives in the socially acceptable form.

Melville's depiction of the relationship between Pierre and Isabel shows that they are guided by unconscious motives. In position of mother, Pierre has substituted his sister. His introversive relation with his sister, and his treatment of his sister as his wife, is a disguised incest intention for the replacement of his mother. His mother's anger reaches in its extremity because of his rejection of Lucy and acceptance of his illegitimate sister. Pierre experiences the sexual and emotional attachment with Isabel in New York City. Isabel is guided by unconscious instinct that is seen in her erotic emotional situation. She takes the sexual pleasure with Pierre that she never had experienced before which is shown through the following lines:

She may have kindled the matrimonial blues in certain dissatisfied gentlemen's breasts, who had been wedded under her particular auspices, and by her particular advice. Rumor is always fibbing – that there was a secret society of dissatisfied young husbands, who were at the pains of privately circulating handbills among all unmarried young strangers. (28)

Here, Isabel exposes her unfulfilled erotic desire with her own brother that is the result of her unconscious guidelines. Society constructs such type of discourse where both, male and female are restricted to have illegal relation. Therefore, Pierre and

Isabel escape from the society and their other such activities are the outcome of repression. In the novel, Melville shows that society is the storehouse where many unfulfilled or dissatisfied people are living by suppressing their inner sexual urge. When human beings repress their desires (especially related to sex), it creates a psychologically deformed patient i.e. called neurotic. Isabel shows her deep affection towards male when she gets chance of the attachment with the gentleman people. So, in society, they are compelled to hide their sexual instinct because of the fear of social normativity.

In the novel, Pierre's activities show his association with the unconscious instinct. Despite the apparent request of his mother, Pierre is determined to support Isabel. He becomes insensitive and indifferent towards the request of his mother and he supports his sister physically and psychologically. However, when he suffers from psychological trauma in the city, he shows his anger toward his sister. Moreover, his prosperous life changes to the ruined life created by Isabel, and he continues to feel guilt in disobeying his mother's wishes for him to marry Lucy. As he travels to the city, he expresses his guilt in the following way:

Can then my conduct be right? Lo! By my conduct I seem threatened by the possibility of a sin anomalous and accursed, so anomalous, it may well be the one for which scripture says, there is never any forgiveness. Corpses behind me, Lo! I leave corpses wherever I go, and the last sin before, how then can my conduct be right?" (206).

From the above lines, it becomes clear that in the city, Pierre expresses his extreme guilt to leave his mother when he suffers a lot. However, his feeling of guilt becomes futile because of the loss of the valuable time. Even if such feelings move in his heart,

no one gives him consolation. Pierre's mind runs through his unconscious layer that makes the incestuous relationship with Isabel. Ultimately, he realizes his blunder to be away from his mother's request; of living in his own village with her and by marrying Lucy.

Psychoanalysis studies the individual human beings each with a psychological history that commences with childhood experiences. It develops through the adolescent stage and reaches the adult behaviors which Pierre evokes through his ambiguous role and activities in the novel. Freud asserts that human being becomes a neurotic patient and suffers from both physical and psychological imbalance, if the sexual desires are not fulfilled. Pierre suffers from sexual and emotional pains as he longs for his own sister. He becomes ill from the worry that his mother does not accept his half-sister. The protagonist's destruction and his pathetic condition runs in the following lines, "Oh now to live is death, and now to die is life" (360). The death of all main characters in the novel reveals the rigidity of law, morality, and rationality of the society. Pierre wants to make an illicit love affair with Isabel that is unacceptable for the society. When he prepares to escape from his home, he exposes his secret views, "I have waited for this opportunity for more than half years, to repeat to you once again my vow of eternal fidelity and everlasting love" (184). It shows that all these circumstances create the environment for elopement of Pierre and Isabel. The conflict between nature and culture are at work in strengthening the novel. The world of nature (sex), and the world of culture (the social rules) are beyond the self, and this self is presented in such a way that the entire story seems to be the struggle between nature and culture.

Freudian notion of unconscious is further explicated in discovering that Isabel is indeed his half-sister caused by his father's illegitimate relation with a French woman. Then, Pierre's perception towards his parents is drastically altered. He begins to realize that his mother could never handle her relation with her husband having had an illegitimate daughter. He sees his mother's fault and weakness having extreme pride. According to him, her fault is "her pride of birth, her pride of affluence, her pride of purity, and all the pride of the high-born, refined, and wealthy life, and all the Semiramian pride of woman" (89). Here, Pierre faces problematic condition because of his mother's heightened self and her pride for noble birth. Mrs. Glendinning's determination of rejecting Isabel from her house affects Pierre's psychology and his situation can be shown from his expression and his gesture:

Then he staggered back upon himself, and only found support in himself. Then Pierre felt that deep in him lurked a divine unidentifiableness that owned no earthly kith or kin. Yet was this feeling entirely lonesome, and orphan – like. Fain, then, for one moment, would he have recalled the thousand sweet illusions of Life; tho' purchased at the price of Life's Truth; so that once more he might not feel himself driven out an infant Isabel into the desert, with no maternal Hagar to accompany and comfort him. (89)

The above lines assert that when Pierre is away from his own mother, he feels loneliness and isolation from her affection. It shows that mother's love is better than the love of beautiful girls. Pierre himself is not conscious about what role he is actually playing. When he is deprived by his mother's love, his unfulfilled motives or unconscious drive leads his every activities. However, it shows that he nurses his

sister like a small child. His mother's weakness leaves him "unidentifiable" and surrounded by "no earthly kith or kin" (89). Therefore, neither Pierre gets the identity nor he gets affection and care from his mother.

Hence, Freudian unconscious in this sense is related to social discourse, systematicity and normativity. In the text too, "it is not the portrait of Isabel, it is my father's portrait" (139). Here, Pierre's ideas suggest that an individual's identity is created by his family. Here, father is one of the family members and family is the part of the society where individual's subjectivity is created.

Freudian psychoanalysis divides human instincts into three layers, in terms of functioning of mind: Id, Ego and Superego. Freudian notion of id is abundantly present in the text. The protagonist of the novel, Pierre, is guided by the id which becomes the cause of ultimate destruction of his own life. The id is a reservoir of unconscious wishes and drives. It is lawless, asocial and amoral. It is taken as irrational and selfish part of human psyche and is connected with the immediate gratification. Pierre's activities are affected by his id which is evoked through these lines; "They slept together without a single word, and without a single word, Pierre rose, and kissed her pure and spotless brow, and without a single word departed from the place" (162). In this way, Pierre is guided by the pleasure principle in keeping sexual intercourse with Isabel. Pierre's incestuous relationship with his sister is unacceptable in his society, so, he is compelled to leave his society, "All things that are sweet to see, or taste, or feel, or experience, or hear, all these things were made by Love" (34). After taking sexual pleasure with Isabel, it becomes the great excitement and joyous feeling for Pierre. "Pierre burst forth in some screaming shout of joy; and the striped tigers of his chestnut eyes, leaped in their lashed cages with a fierce

delight. Isabel shrank from him in extreme love; for the extremist top of love, is fear and wonder" (35). In the name of true love as a sister, Pierre continuously keeps his sexual relationship with his sister until his death. When they leave their birth land and reach towards the life of the city, they experience the summit level of love. Hence, fear shows the restriction of the society for the activities of pleasure principle of an individual or the lovemaking groups.

According to Freud, the id consists of those desires regulated or forbidden by social convention. Pierre is always hopeful to get that pleasure from Isabel, in this sense, he says; "Come, give me the loaf; but no, thou shalt help me, my sister.- Thank thee; - this is twice over the bread of sweetness. –Is this of thine own making, Isabel?" (162). These lines explicitly tell that Pierre forgets the world of reality because of his pleasure seeking tendency which he gets through Isabel. Id always seeks for the instant satisfaction of primitive irrational and pleasure seeking impulses. In the same manner, in Melville's text also, Pierre enjoys to see the attractive body of Isabel which becomes clear from this extract, "the dark – eyed, lustrous, imploring, that so mystically paled" (37). From these lines, it becomes clear that Isabel's attraction towards Pierre is so much erotic as if they are in pleasure taking mood. "With kisses I will suck thy secret from thy cheek! – but what"? (45). These lines are suggestive for their late – flowering love and their excited behavior which shows that they are in emotion which they can not hide from each other. They put aside the fear of society and make their dormant love exposed. They are united because of their sexual ecstasy.

Freudian notion of Ego is presented in this novel which becomes clear by examining Pierre's fear with norms, rules and system of the society. For Freud, ego means, "rational governing agent of psyche", it is a conscious self that experiences the external world through the senses, plays medium between the id and superego.

Therefore, it is culture and the society that construct ego of an individual where individual is compelled to accept conventional social framework. Pierre's escapism from his village to city shows his acceptance of his social norms and values. If he had not obeying the social system he would stay his own community. Rather than fighting with the social restrictive systems and cultural norms, he flees from there and leave for co-existence. When they prepare to leave their home Saddle Meadows, Isabel feels a kind of despair and looks toward the hill area which is seen in the following lines:

Isabel fixed her wonderful eyes upon him with a gaze of long
impassionment, then rose suddenly to her feet, and advanced swiftly
toward him, but more suddenly paused, and reseated herself in silence,
and continued so for a time, with her head averted from her, and
mutely resting on her hand, gazing out of the open casement upon the
soft heat – lighting, occasionally revealed there, and smoothly he
caught her hand, [...] farewell, farewell. (145)

The above lines show the despair of Pierre and Isabel because of their departure from own birthplace. Isabel rests in the room having burden soul because of the love of her own village. In another sense, their leaving or escaping from the society indicates their acceptance of social and conventional ethos, and they hide their illegal relationship from the society.

Superego is also the human instinct in terms of functioning of mind which is present in this text. Pierre expresses his illicit love affair with Isabel that he compares with the affair of divine power because he claims its concern is spiritual. In Freudian words superego means, chief force to make an individual is equivalent of 'conscience'. It is partly conscious and mainly unconscious and consists of inherited and socially

acquired control mechanism, and its primary function is to protect society depriving individual instincts of direct access. The intention behind comparing his love with the divinity is to save himself from the social gaze which he claims through these lines, "The audacious immortalities of divinest love are in me; and I now swear to thee all the immutable eternities of joyfulness, that ever woman dreamed of, in this dream-house of the earth" (36). Here, Pierre stands like God where he regards pleasure-taking love as a taboo. Pierre compares his spiritual love with the divine power. Here, Pierre's role shows himself as having the incarnation of God who takes love as the symbol of divinity.

Hence, id, ego and superego are the human instincts into there layers of in terms of functioning of mind. These aspects are highly present in this novel which can be examined by the role-play of the major characters. Pierre's arrival in New York City, his determined or eternal dedication towards his sister, his sexual and non-sexual concerns, and his tragic love with his ex-beloved Lucy suggests that his mind function through these aspects.

Freudian notion of Oedipal Complex is also there in the novel. Melville in this text shows the Oedipal Complex and Electra Complex by depicting the major characters' relationship and their activities. Through the Psychoanalytical prospect, Oedipal Complex is termed as an incestuous desires; a boy possesses to have with his mother and jealous feeling towards his father. Such inborn desire, often, whirls in the unconscious state of mind to every child in repressed form. As the Electra complex is concerned, a girl is, directly, motivated or inclined toward her father and jealous feeling toward her mother. Now, the psychoanalytical concern is that a child does have sexual attraction with opposite sex parent and rivalry relation with same sex

parents. Such feelings are so stronger and beyond the capacity of repression that explode and take the form of abnormality. After the death of his father, Pierre gets chance to be near with his mother. "I am thy real father, so much the more truly, as thou thinkest thou recognozest me not, Pierre" (83). Now, Pierre stands himself in the position of his father. However, he could not keep the sexual intercourse with his mother. He is taking voyeur entertainment to see the youthful body of his own mother, so, his unconscious gaze towards his mother runs as follows:

Still, were these emotions without prejudice to his own love for his mother, and without the slightest bitterness respecting her; and, least of all, there was no shallow disdain toward her of superior virtue. He too plainly saw, that not his mother had made his mother; but the infinite Haughtiness had first fashioned her, and then the haughty world had further molded her, nor had a haughty Ritual omitted to finish her. (90)

The above lines show that Pierre and his mother's relationship, the image of the stranger in the mirror is in the novel. The title character has a crucial moment of non-recognition of self; he stands before the mirror in his room, holding the fateful text of the letter that uncovers the existence of an illegitimate sister, and sees a stranger within his own physical outline. This moment of self-alienation, Pierre looks for himself and sees in his own image of no known identity, has its source in anxieties in his live. The compulsion to discover likeness, which appears repeatedly in Pierre, parallels the attempt at vertical recreations of identity via genealogy. On the on hand Pierre is supposed to exist in relation to some original "Pierre Glendinning," on the other he is supposed to function as the replication of his mother's desire to see herself everywhere in the world around her. The value like, of fine horses, lies in relation to

his similarity to her, "as the noblest colts, in three points – abundant hair, swelling chest, and sweet docility – should resemble a fine woman, so should a noble youth" (20). Pierre appears to Mrs. Glendinning as her own graces strangely translated into the opposite sex. His mother's definition of a beauty is that the property of the noble birth, and that sense she is observing on her son's body.

Melville's portrayal of son and mother, and their relationship suggests the oedipal complex in Freudian Psychoanalytical term. Mrs. Glendinning believes that her son was a mirror image of herself, Isabel is moved to contact Pierre because of his face, "so strangely like thy father's, too" (158). Pierre is like both parents in his behaving but he takes his mother's guidelines rather than his father's. Pierre cannot follow in his father's image; he finds because he cannot know what that image truly represents.

When Pierre's more desire becomes unfulfilled in his village then he compelled to leave his society then entered to the location of city where without any fear he can accomplish his desire. However, in Freudian sense, human beings' desire never becomes completed and it always remains in incompleteness. His failure to keep incestuous relation with his mother because of social norms and normativity then he completes it with his sister. When he is unable to get that sexual relationship with his own mother because of the social boundary and fear, then he accomplished it with his own sister. Now Pierre sees the some kind of incompleteness in his own mother's body, he sees his lack over her. His pleasure seeking infant instincts towards his mother highly misleads him which is seen in his observation of his mother, he sees:

Faithful wives are ever over – Fond to a certain imaginary image of their husbands; and faithful widows are ever over – reverential to a

certain imagines ghost of that same imagined image. Look again, I am thy father as he more truly was. In mature life, the world overlays and vernishes us, Pierre; thousand properties and polished finenesses and grimaces intervene. (83)

From this extract, it becomes clear that a son shows his attraction towards his own mother. Here, Pierre talks about his widow mother and her faithfulness towards his long dead father. Now, he compares his father with the ghost and his mother's preferentiality towards him. He declares himself a mature one, suggests that he stands himself in the position of his father. Melville's exploration of incest, in the life of the characters and in the act of making in the text is to leave us in doubt about whether not they are guided by their family relationship. The problem that is thus defined can be read as a conflict over the power of representation to do its job of defining identity made by the family, made by the artist, made by the culture which empowers both – and thus over the value of culture itself as the product and purveyor of the representative act. Pierre is showing antagonistic relationship with his father that suggest from this line; "The conjectured past of Isabel took mysterious hold of his father, therefore, the idea of his father tyrannized over his imagination" (104). Pierre is always used to think his father ruined the life of his sister, Isabel. When she was child and small one in that time she needed care of her parents but she compelled to throw in other relatives' home as a servant. After Pierre knows all these facts, his father's indifferent nature over his daughter caused the pathetic condition of his sister, he is harshly shows his anger towards his dead father. "Should I honor my father, if I knew him to be a seducer?" (103). From this line, it becomes clear that in Freudian term, a son and father have an antagonistic relationship which is presenting in this text.

Freudian 'Oedipal Complex', means, the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother but such problem in the case of girls is called 'Electra Complex' in which the girl desires her father for sexual love. Such, evidence abundantly present in the novel which is seen in the relationship between brother and sister, son and mother or father and son. In the novel, Isabel expresses her deep love towards her father when he is absent to her live. She recognized him as a gentleman, it suggests that their relationship, or secret meeting, is like a meeting of lover and beloved. That is seen in the infatuation of Isabel towards her father, suggests from the following lines:

The new being, the gentleman, he was very gracious to me, he seemed astonished, confounded at me; he looked at me, then at a very little, round picture – so it seemed – which he took from his pocket, and yet concealed from me, and I felt a tear fall on me from him. Then he whispered a word into my ear. 'Father,' was the word he whispered, the same word by which the young girls called the farmer. Then I knew it was the word of kindness and of kisses. I kissed the gentleman. (124)

The above paragraph shows that when Isabel works as a servant in many people's house, she gets chance to meet her own father, who was far away from her since her childhood. He introduces himself as her father. After introducing himself as a father, he frequently meets her because of his love towards his daughter. In his every visit, he brings dresses and many things for her that shows the deep love and affection of him. The affection of the father makes her happy and she also reveals her love towards her father by kissing him, but it does not last long time because her father disappears and she cannot get any information about her father.

In the novel, the relationship of Pierre and Isabel is not only that of brother and sister, but also they have the relationship of mother and son, and father and daughter. Such dynamic relationship is seen in their activities and sense of responsibilities to each other. Pierre gets mother like affection from Isabel in the absence of his own mother's love. The narrator brings the reference of the love of mythical characters, Coelus and Terra that correspond with the love of Pierre and Isabel. In this context, the narrator says:

Old Titan's self was the son of incestuous Coelus and Terra, the son of incestuous Heaven and Earth. And Titan married his mother Terra, another and accumulatively incestuous match. And there of Enceladus was one issue. So Enceladus was both the son and grandson of an incest; and even thus, there had born from the organic blended heavenliness and earthliness Pierre (347).

Here, the narrator makes clear that there is an incestuous relationship between sister and brother and their activities are that of Titan's son of Coelus and Terra. It means, narrator's presentation of mythical characters shows the strong determination of the lovers to make their love success when they fall in love. In the same manner, Isabel gets enough love from Pierre in the absence of his father. Both of them are in a such condition that they cannot separate from each other at any cost. "Eternally will I do that, my beloved Isabel! Speak not to me, Pierre, if that seemeth best to thee, if that only is possible to thee. "This thy clasping hand, my sister, this is now thy tongue to me" (113). It means that Pierre heartily loves her like her father. Isabel also reveals her love towards him that can be seen through these lines:

Oh, my brother, my dear, dear Pierre, my father figure, - help me, fly to me; see, I perish without thee;- pity, pity, - here I freeze in the wide, wide world;- no father, no mother, no sister, no brother, no living thing in the fair form of humanity, that holds me dear. No more, oh no more, dear Pierre, can I endure to be an outcast in the world, for which the dear Savior died. Fly to me Pierre! (64).

From these lines, Pierre and his sister's devoted love relationship becomes clear. They are determined for their destination of true love and settle in the same apartment that they successfully able to get. Their love affair continues until both of them commit suicide. Pierre regards himself as Isabel's true savior like God because no one cares her. So, he is the only person on the behalf of her benefit and for her life, furthermore, he supports her in every pathetic condition.

Hence, Freudian notion of Oedipal and Electra complex is present in the novel which can be observed through his portrayal of the characters and their activities. Melville's depiction of the major characters and their love affair correspond with that of the oedipal relationship. However, they cannot fulfill their desire in their society because of social boundary and norms.

Freudian division of instincts; life forces and death forces is presented in this text, that is inescapable from the human world. Life force is called an Eros and death instinct is called Thanatos. Love and sex dominate the psyche of the person. At the beginning, Pierre is guided by life instinct because of which he becomes able to overcome by every obstacle that is in his path, however, at the end of the novel, his death forces dominate the life instinct. The things like, pearl, beauty, blossoming, sea

etc. are the life forces in the life of Pierre that is seen in the evaluation of Pierre's love towards Isabel:

Least nebulous and imperfect account of Isabel's history , Pierre still sat waiting her resuming, his eyes fixed upon the girl's wonderfully beautiful ear, which chancing to peep forth from among her abundant tresses, nestled in that blackness like a transparent sea – shell of pearl, sweet beauty, sweet beauty blossoming (119).

Here, the narrator shows Pierre who is guided by life instinct which he gets through the charming beauty of Isabel. Therefore, her beauty becomes the medium for the life force to keep Pierre away from problematic situation. Because of that life instinct which he gets by Isabel, Pierre becomes able to be away from the devoted love of his ex-beloved, Lucy and from the mother as well.

In this way, Pierre is not only guided by the life forces but also the death instinct gets victory over life instinct. The self-loathing and abjection of Pierre's experience reaches its top height at the end of the novel when he and Isabel commit suicide. Initially, Pierre seeks solace in communicating and living with Isabel , however, he ultimately realizes his guilt when he gets troubled because of disobeying his mother. He further realizes that the relationship of the mother and son can never be compared with the relationship between the lovers. In an intricate linguistic turn, Pierre calls his mother "sister", and his sister "wife", who (Isabel) is metaphorically a failed surrogate mother-the mother he lost through the process of abjection in Kristeva's term. Because of the dispute between Pierre and Isabel, she commits suicide in the jail. Then, Pierre mourns when he sees the dead body of Isabel which shown in the following extract:

He touched her heart. - 'Dead!' - Girl ! wife or sister, saint or fiend!
seizing Isabel in his grasp – "in thy breasts, life for infants lodgeth not,
but death – milk for thee and me! – The drug!" and tearing her bosom
loose, he seized the secret vial nesting there [...] – Humph! what a
froth the fellow 's in ! – wheezes worse than me!" (360).

Here, when Pierre is in jail having murdering Glen (a childhood friend and newly –
wedded husband to Lucy), and wounding Frederick (Lucy's brother), he curses Isabel.
He compares the reminiscence of *Romeo and Juliet*, where two women enter the jail
Lucy loses her conscious world, but Pierre assumes she has been dead. In this
moment, he turns to Isabel and exclaims, "Girl! wife or sister, saint or fiend!". Pierre
weeps by holding the dead body of Isabel who has become another mother he is going
to lose from his life. He regards Isabel in such moment as a mother, as a sister, as a
wife. For Pierre, Isabel's "good breast" (361) was his source of inspiration which now
has become "death-milk" (361). However, he goes on blaming Isabel for not only
Lucy's death, but also blames her for ruining his life. She fails to become the mother
of Pierre. It means, he searches for the 'signified' mother but he gets only the chain of
'signifiers' of the mother. Therefore, he becomes failure to recognize his own follies in
trying to capture the love of the mother, which he seeks in Isabel, then, Pierre
commits suicide. Pierre gets continuous intrigued by many characters. He succeeds in
getting the sympathy from the side of the readers because of his terrible fate as in
Oedipal Complex.

Freud's notion of repression is prevalent in the novel. For Freud, it is the
selective material associates with conflict and stress. It serves as a defense mechanism
because if a person is not aware of the conflictive and stressful material, the conflict
and stress will not exist for the person. Pierre represses his unfulfilled desires and

instincts because of the social norms, system and rules. When he realizes his own guilt to replace a sister in the position of wife, he blames himself. Because of over repression of the desires, he is guided by the unconscious layers of mind that leads him towards his destruction of his own life. The narrator says, "Thou art young, and beautiful, and strong, and a joyful manliness invests thee, Pierre, and thy intrepid heart never yet felt the touch of fear" (36). These lines reveal Pierre's excitement to see the body of his beloved, Lucy but he enjoys with her only as a spiritual romance. His repressed sexual urge because of the fear of the society leads him towards doing the destructive activities like murder and suicide. In this way, repression is very harmful for the human life that is essential to get channalization or sublimation for the benefit of human beings' lives. Pierre says, "I repressed all undue curiosity; if any such has ever filled my breast" (147). Pierre's initially repressed sexual urge with Lucy is ultimately expressed to Isabel which is shown in the following lines:

Pierre Glendinning see-Behind the first pallor close, busy breast –
work of Isabel, Pierre's glance is palely fixed. Anon, as yielding to the
irresistible climax of her concealed emotion, [...] her undressed
modest body is white, olive cheek is without a blush, she lifts her
whole marvelous countenance into the radiant candlelight (46).

The above lines expose Pierre as an emotional character. He sees the excited body of beautiful girls but he repressed such desires in his earlier age. He becomes excited when he sees sexually appalling body of girls. Ultimately, he exposes his repressed desire of sexual urge to Isabel which he could not do with Lucy.

Freud's idea of sublimation is also presents in this novel. For Freud, sublimation means, the channelizing of one's instinctual need into socially acceptable medium, i.e. art. Freud says mental health consists of resolving these conflicts by

channelizing one's drives away from inborn illicit wishes and into mere socially acceptable forms of behavior. Melville's depiction of characters, their activities and roles show that they channelize their repressed instincts in the socially acceptable form and shape. The narrator says, "The COMPLETE WORKS of GLENDINNING author of That world-famed production" (247). The above lines show Pierre as an author who sublimates his unfulfilled desires in the socially acceptable form through literature. When Pierre reaches to the New York City, he becomes the author. In his literary writings, he presents his own struggle, suffering, pain, sorrow and problematic condition.

Freudian notion of Neurosis is present in this text. For Freud, neurosis is a mental state of psychic problem that causes depression or abnormal behavior often with physical symptoms but with no sign of disease. Actually, it results in high level of anxiety, unreasonable fears and behavior and often a need to repeat action unnecessarily. A neurotic person lacks self-confidence which is the result of conflict between the ego and id and it, causes the victimized person in the frustration of vital instinctual drives. This kind of depression and confusion state of mind appears when Pierre says, "the red gowns of yellow girls, hanging in tatters from their naked bosoms, wanton beds, and others seemingly arrested in the midst of some crazy and undressed dance" (240). The above lines tell that Pierre is guided by his neurotic instinct that he cannot control which causes his life destroyed. His sexual frustration gets rise after seeing the dance in the restaurant. So, he resigns from his life from village and drags himself towards the alienated world i.e. New York. In fact, it is the outcome of the inner conflict between id and ego. When this sort of conflict do not reach to a particular resolution, an individual suffers as a neurotic patient like Pierre.

His "ripped cloths" (86), "damaged body" (87) is a neurotic identity exposed by the Pierre.

Repression and depression causes Pierre to occur an awful event; he loses his mental balance. Because of the effect of such depression, Isabel and Pierre consummate their marriage. Their result of repression is seen in the following lines, "Over the face of Pierre there shot a terrible self-revelation; he imprinted repeated burning kisses upon her; pressed hard her hand; would not let go her sweet and awful passiveness. Then they changed; together, and entangledly stood mute" (192). The above lines show the emotional attachment between Pierre and Isabel which they never experienced such passion like young couple. The effort of Pierre to become one with Isabel is an attempt to recreate the union like mother and child. The image of Pierre and Isabel being "coiled together" (192) illustrates the physical union. This indicates the physical attachment between brother and sister and their silent movement in the time of sexual intercourse. They do not utter any words to express their feelings to each other in sexually guided condition.

An individual person cannot construct his identity and subjectivity by isolating himself from the society. Human beings create their self and soul in correspond with the social rules and regulation. "But here I may err, because of my own consciousness I can not identify in myself – I mean in the memory of my whole foregoing life, - I say, I can not identify that thing which is called happiness" (119). Here, Pierre's expression shows that every individual's identity is created by society but the individual himself cannot recognize it. "I feel that there can be no perfect peace in individualness-I feel I am exile here" (119). Therefore, society is the determiner that formulates every individual subjectivity and identity. Out of the society, the individual person cannot find his selfhood. It is the realization of Pierre, and it

suggests that the social norms, system, laws and historical political circumstance constitute any individual's mind.

Summing up, psychoanalysis is a cognitive frame that deals with human psychology and its diverse manifestations in the realm of literature. When psychoanalysis plays with the literary world, it incorporates the ideas that literature is a vital means of expressing libidinal dynamism – Eros or Thanatos – of the author. The literary characters, furthermore, are interpreted as the sublimation of unconscious desires. In this sense, psychoanalysis bilaterally deals with the schema of human psychology and its expression via the literary writings. To accomplish this idea, it excavates the layers of human mind: conscious, subconscious and unconscious; and id, ego and superego. Moreover, it also deals with the role of society and its inextricable link with the psychosexual development of an individual. That is, it concerns with depression, repression, anxiety, neurosis of the characters as the essential product of historical political circumstances.

IV. Conclusion

Herman Melville's *Pierre, or the Ambiguities* deals with the anatomy of love and its psychological impact on the characters in the society where rules, norms, systems are of the prominent importance. Since, it deals with the psychological make-up of the characters; its prime concern is delineation of the individual characters and their relational formation of subjectivity and identity in the society. This research has used psychoanalysis as an appropriate theoretical approach to study the incestuous love relation of brother and sister, who incessantly desire to live in harmonious bond with the loved one. This is the way to excavate the psychology of incongruity of the protagonist, Pierre along with other characters. When psychoanalysis plays with the literary world, it incorporates the ideas that literature is a vital means of expressing libidinal dynamism – Eros or Thanatos – of the author. The literary characters, furthermore, are interpreted as the sublimation of unconscious desires.

Melville's portrayal of major characters and their relationship shows their deviation from the rules and regulation of the society. This novel, thus, raises the question of culture and the construction of the discourse by which it shapes individual identity. In the novel, he presents of the nineteenth century, American socio-historical fact and its rigid social norms, and shows how it affects an individual psychology. Melville studies the unconscious mind of the characters who have the repressed sexual desires, and consequently, it creates the patient i.e. neurosis. However, it does not mean that it is only the study of the unfulfilled sexual desires as explicated by Freud; rather it helps in the formation of subjectivity, perennial shifting of personality or identity.

Oedipal and Electra relationship, the significant issues for the analysis of human psyche in psychoanalysis, has also been conspicuously delineated in this dissertation. The son always wants to be proximate to his mother and develops hatred to his father. Such, evidence abundantly present in the novel which is seen in the relationship between brother and sister, son and mother or father and son. In the novel, Isabel expresses her deep love towards her father when he is absent to her live. She recognized him as a gentleman, it suggests that their relationship, or secret meeting, is like a meeting of lover and beloved. Pierre looks for himself and sees in his own image of no known identity, has its source in anxieties in his live. On the on hand Pierre is supposed to exist in relation to some original "Pierre Glendinning," on the other he is supposed to function as the replication of his mother's desire to see herself everywhere in the world around her.

In the novel, Pierre suffers from the psychological trauma as he longs his own sister, Isabel. Furthermore, both of them are prohibited to love each other by the society and his mother as well. In their life, both Pierre and Isabel, lacks the love of parents, so, finally they themselves fulfill that condition by loving each other as both a mother and son, and lover. They break social norms and get reconciled by fulfilling their repressed sexual instincts from which they want to get solace. For this, they decide to escape from the society and begin towards the journey that leads to the uncertainty. In one sense, it seems that they have managed to acquire the signified (unity of love), but in reality, they further plunge into the devastating abyss of the uncertainty because they are on the indented journey.

Psychoanalysis examines the formation of subjectivity and identity of an individual in a society. Lacan attempts hard to show the mutual relationship between

the language and the unconscious in a conspicuous way. He takes from Saussure the notion of language as a system of signs determined by their difference from each other. Lacan sees the gap between each signifier as invested with desire from the unconscious and the signified. Pierre escapes from his mother for the quest of surrogate mother which figure he sees on his sister, Isabel. However, Pierre's struggle becomes failure because he gets only the chain of signifier (surrogate mother) rather than getting signified (actual mother). So, the identity or subjectivity is not only the matter of extension from one generation to another but also the matter of shift from one to another.

The protagonist's alienated life corresponds with Melville's own solitary life. Pierre is his own mouth-speaker whose suffering is the representation of author's own psychological traumatic situation. Every individual has various motives, which remains incomplete because of the social restriction. Society is the main hindrance for the progression and freedom in the life which Melville artistically presents in the novel.

Hence, society has the significant role for the psychosexual development of an individual. The libidinal dynamism of a child is inhibited in the layer of unconscious because of the social norms and values that other the pleasure principle. Freud argues that repression, sublimation, anxiety, neurosis, depression are the sole product of social discourse that defines human identity and the relationship among one another. In this sense, psychoanalysis bilaterally deals with the schema of human psychology and its expression via the literary writings. To accomplish this idea, it excavates the layers of human mind: conscious, subconscious and unconscious; and id, ego and superego.

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