

Chapter I

Philip Roth, *The Dying Animal* and Freudian Psychoanalysis

This project focuses on Philip Roth's *The Dying Animal* as the discourse of exploration of protagonist's subjectivity that is the result of artistic confession of the author, Philip Roth. The exploration of subjectivity of authorial character David Kepesh is the expression of subjective identity of Philip Roth. While studying the subjective position of the writer, there is the process of giving importance to the psychological as well as psycho sexual reality of the author as the human being. The researcher claims that the project of exploring the subjectivity by the author is the critique on rationality and on the social morality.

Through the beautiful piece of work, Philip Roth has emphasized on the issue that human being subjectivity is formed by the irrationality as well as imaginative quality. While defining the subjectivity of human being in general and author's self in particular, Philip Roth argues that the human being's subjectivity is affected by the unconscious part of the mind. The conscious part of the psyche is fully dominated by the unconscious part of the mind. His concern is to expose the fact that his protagonist's psyche is covered by irrationality and emotionality. In this sense, David J. Zucker in his article "Philip Roth: Desire and Death" says:

In the perspective of Roth, the unconscious is fertile ground for creative activity. In the unconscious, the repressed ideas are sublimated into artistic or scientific activities, and form the basis for much creative work. In the world of Kepesh, Anxiety is linked to these repressed fantasies or ideas. We may postulate that some creative energy is exposed to anxiety in repression, and therefore manifests itself in works of art that are, by their very nature, the result of this repression.

When unpleasant tensions increase and become anxiety-ridden, the wish-fulfillment function of the primary process drives these tensions into the unconscious where they pick up the vestiges of infantile wishes and desires. (11)

So, from Zucker's argument, it is proved that Kepesh's actions and activities are dominated by the unconscious part of mind. He does his activities that are irrational because of the domination of libidinal desires.

The identity of the human beings is nothing more than collection of Dionysian qualities and the sub-conscious actions. Philip Roth, according to the researcher, has tried to expose that the subjective identity of the human being can not be dominated by the irrational part of the world. Thus, he argues that the subjectivity of human beings cannot be guided by rationality but irrationality.

On the other hand, Philip Roth has shown that the mode of living of an individual is articulated by the relationship between the pleasure principle and reality principle. Pleasure principle is the dominant aspect of human beings that is unconscious search for the pleasure. Imitating the Freudian concept that the primitive, wild, natural tendency of the pleasure principle is dominant on the psyche of human beings, the author of the novel has tried to prove that humane mode of thinking and pattern of actions are regulated by the duality between pleasure principle which is associated with id for the sake of satisfaction and the reality principle that is related to society and its norms and values. Human biological needs like the protagonist in the novel are not easily released in the external world where a man lives and strives for pleasures. He is forced to feel and realize his internal requirements and need but is always under restriction and regulatory force of society. In this regard, Jahan Ramazani, in *Poetry of Mourning: The Modern Elegy from Hardy to Heaney* says:

He recognizes the realities of his situation; the sexual possibilities and power previously enjoyed with his younger students are slipping away. Kepesh suddenly feels unprotected from hurt and loss. Roth's use of image of a dying animal in contemporary society asks readers to recognize the impossible existence of the aging. (14)

The realities of aging and morality in the psyche of Kepesh are the result of social restriction on his love towards Consuela. His existence as the dying animal is due to the indifferent behavior of society. Ramazani's analysis of Kepesh's psychology proves that human beings' psyche is full repressed desire and wishes due to the societies deny to recognize the need of individuals.

The researcher, through the analysis of Philip Roth's project, says that human being is hard pressed between the duality of his real and realizable internal need, and constraints, restrictions and conditions of the society he lives in. The constant and permanent duality between the agencies is the basis to know the reason behind one's suffering, thinking pattern, and mode of actions.

The natural and wild tendency of pleasure principle in protagonist's personal life is checked by reality principle, it works in association with ego. The background of reality principle is related with social norms and values that regulate all the moments of an organism in the society. In the novel, David Kepesh's personal as well as sexual desires, feelings and emotions are checked by the social rules and regulation. It means, from the perspective of researcher's arena, that there is dominance of reality principle on the pleasure principle. The emotional love affair between Kepesh and his beautiful young beloved Consuela has not been successful because of the conflict between pleasure principle and reality principle. The protagonist, David Kepesh, has marginalized existence as dying animal and mediates

on loss and pain that are transformed in something enjoyable and controllable through the creative writing. The protagonist's subject position can be analyzed dividing his span of life. His youth is different from his old age. Time transforms him into old from the energetic and prosperous youth age. The protagonist's identity is filled up with the sense of loss, pain and lamentation because of his problem of aging. Due to the age gap between David Kepesh and his beautiful young beloved, Consuela Castillo, the protagonist can't have emotional love affair with her.

Human body possesses a more pervasive and dynamic force, that Philip Roth has attempted to explore, that stimulates sensations and motivates the organism towards a certain goal to achieve. The dynamic force, the researcher says, is instinctual drive that is internal and it guides individual's actions towards the world of irrationality. About the instinctual drives of protagonist, James Phelan in his writing "Philip Roth as Moral Artist at Mid-Career" argues:

Although the pages of *The Dying Animal* are replete with images of sexuality and transgression, this characteristic alone does not make it a pornographic work. The pornographic aspect derives from the narcissistic, self-reflexive consciousness of Kepesh, who is obsessed with the dirty process of analyzing his own animalistic side: his sexuality, certainly, but that is only the most obvious manifestation of his more general fascination with digging through the sordid layers of his unconscious. (59)

Therefore the protagonist's identity is imbricated with the sexuality and irrationality. Phelan's studies clarify that Kepesh is obsessed with Consuela's sexual parts of body and he has fascination towards her physicality and beauty. It means that the protagonist's world is the world of unconsciousness and irrationality.

As Freud emphasizes that the function of the instinctual stimulus is to exert influence in the mind, the author of the novel has shown that human beings actions are regulated by a need that aims to achieve physical satisfaction. But the society as the antagonistic force hampers in the process of gratifying the personal desires. Social restrictions on his mission of fulfilling his personal desires forces the protagonist to have sense of ageing and suffering, sense of pain and loss and sense of alienation and frustration. According to researcher, because of his sense of aging and sufferings, David Kepesh is forced to think him as the dying animal in the society. As the marginalized man, his emotional love affair is denied by the social standards of morality and propriety. While facing the horror of morality and mortality, Kepesh feels lost as an unwilling outsider.

To society, an aging man is a dying man and society has little to offer such an individual. Without cultural support, he must forge a new space to gain an understanding of his crisis. The new space is the manifestation of repressed feelings and sentiments with the help of sublimation using the mechanisms that are condensation and displacement. It is with this search for space where he can grapple with the overwhelming realities of aging and loss, he is expressing jealousy in the version of pornography. Kepesh's out letting of pornographic jealousy is the form of catalyst for melancholic grieving and embodies the fundamental loss of control.

The researcher views that the realities of aging and mortality are truths that Kepesh has been denying all his life. His aggressive confession is the product of social marginalization due to the social denying of his aging love affairs with his beloved. The elegiac expression of subjectivity takes the form of 'pornography of jealousy' which is full of tormenting ideas and consisting of painful images. As the social outsider, he manifests his lost confidence and imagined gracelessness. Consuela

has found him at a time of vulnerability, a time when age can no longer be ignored and he feels defenseless and powerless. He realizes the realities of his situation: the sexual possibilities and power previously enjoyed with his younger students are slipping away. So he suddenly feels unprotected from hurt and loss. In the act of exploring the absurdist identity of the protagonist, David J. Zucker in “Philip Roth: Desire and Death” mentions:

The impact of this condition on Kepesh’s character is visible in his self-conscious addiction to the drama of “staging” his persona. He is not merely dying – as he says, the real business of death mostly takes place out of sight, beneath the obscuring surface of the skin—he is performing the act of annihilation, making it visible in the same morbid way that modern culture observes the image of its own death throes. (46)

David Kepesh’s subjectivity is full of tragedy and absurdity. Zucker tries to clarify that the protagonist has alienated identity because of social restriction on his freedom. His sense of loss and pain is the result of the domination of modern culture and the moralized society.

Kepesh finds himself viewing life from outside or outside the frame because the dialectical relationship between libidinality and morality. The sexual desires he felt at young girl are still alive in him but the society expect these desires to die with the onset of age. His emotions and feelings are repressed by the society. The identity of protagonist is full of melancholia because of social marginalization. He is psychologically dead in the sense that he is outside of the society and he finds himself marginalized and alone. He is psychologically weak and fragile and finds him as a broken man.

In this traumatic realism, the protagonist's psychology is filled with pain of loss and tragic circumstances that are the results of ineffectiveness of protagonist's attempts to cope with loss. The novel is the pornography of the protagonist's destruction because he is out letting his pitiful situation that is fixated on losing Consuela and on his nihilistic thought that he finds that nothing is left to protect him in his vulnerable condition. David Kepesh as a human being has been acknowledging his mortality for perhaps the first time when he realizes that he has spent his entire life avoiding the realities of aging, love and loss. His sexual obsession is denied by society, so his fulfillment of sexuality with young girl is not possible. As the result of this situation, he is subjugated as the social outsider.

The researcher argues that the protagonist's subjectivity is colored by the irrationality and Dionysian qualities because his exploration of subjectivity is not conscious but is unconscious and sub-conscious. Unconsciously Kepesh expresses his repressed desires, feelings, sentiments and emotions. His desires are denied by society, so they are collected in unconscious level. 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 we will be overwhelmed by them. The repressed feelings and emotions in unconscious level look for outlets or mediums of expression. So to outlet the unconscious desires and sentiments, Kepesh, Roth's alter ego, takes the help of sublimation to elaborate fantasized wish fulfillments into the work of art in a way that makes them capable of satisfying the unconscious desires. sublimations are drawn artistic and imaginative notions that derive their energy from sublimation of sexual instincts to creative endeavors. Mihaly Csikszentmihalyi in *Creativity* writes:

The fundamental idea behind sublimation is a familiar one: when sexuality is sublimated, it is transformed into something higher and finer, more 'sublime' such as art or intellect and scientific achievement, or work in general. The true genius of creativity exists in the ability of the creative artist to suspend these images of displeasure and extend the fantasy-world into a work of art, which exemplifies a reality that affords pleasure and satisfaction. (16)

The unacceptable desires are manifested in the creative writing with the help of different symbols, images, words and phrases such desires became the matters or materials in the construction work of art. Freud says "sexual instinct, as opposed to other instincts such as hunger, is particularly able to contribute to professional activity of various kinds because of its capacity for sublimation" (Freud 261).

So, loss and pain were transformed into something enjoyable and controllable through artistic creation. Here in the novel, to describe these emotions of weakness, tenor and loss, Philip Roth introduces the word 'jealousy'. The researcher attempts to clarify the concept that, by using pornography in conjunction with the word jealousy, Kepesh manages to uniquely articulate his experiences of loss of Consuela, loss of control and his own mortality. To explore the subjectivity, Philip Roth uses pornography to describe the pain of his newly marginalized existence. The protagonist's unconscious feelings are described in a surprisingly aggressive manner with full of pornographic symbols, words, phrases and images. So, the novel is full of expression of painful losses which evokes the protagonist's psychological death. In the sense of emotional mourning of protagonist, it can be said as the modern elegy. The protagonist's subjectivity is infected by the melancholia because of society's strict morality and rationality. By repressing the individual sexual freedom, society

dehumanizes the protagonist in the modern era. Society is taking an intensely subjective experience and forcing an individual to practice indifferent objectively. Therefore the researcher can claim this novel as pornographic elegy because of the protagonist's pornographic meditation on loss. Thus, Roth's discourse is a uniquely modern and inconsolable elegy in its new articulation of pornography of jealousy.

Philip Roth's *The Dying Animal* has generated a series of critical commentaries; several critics belonging to various backgrounds have ventured to interpret and analyze it from diverse angles and point of views. Several critics praised it for its fictionalization of his personal neurotic psyche. Lawrence Rungren in his article "The Breast and The Professor of Desire", views Roth's novel as the discourse of irrationality and sublimation of erotic desires. He writes:

This balance, made possible only by David Kepesh's lack of emotional commitment, is undone by his affair with Consuela Castillo, a 24-year-old ex-student and daughter of Cuban exiles. Set in 1999, when Kepesh is 70, the book recounts the affair, which transpired eight years earlier, chronicling the breakdown of his emotional detachment and subsequent plunge into jealousy and neurotic infatuation--an infatuation unrelieved even by Consuela's shocking reappearance at the turn of the millennium. Roth has concocted a scathingly frank rumination on eroticism and aging, sex and death. (07)

So from Lawrence Rungren's arguments, it is proved that David Kepesh, while exploring his tormented identity due to the realization of his old age, mourns on the emotional detachment to his young beautiful beloved. His sense of mortality leads him to express his painful life in the form of creative writing.

In the process of justifying the exploration of subjectivity through the artistic creation, another critic James Phelan also regards Philip Roth's novel as the manifestation of the author's psychological explosion of his repressed impulses. In his article "Philip Roth as Moral Artist at Mid-Career" says:

The Dying Animal is a novel whose subject matter is as private as that of any sexual obsessive's analytic session, galvanized his talent as nothing before had done, arguably bringing him to the height of his powers as an artist. After so many years of discipline in pursuit of probity, he succeeded at last in summoning the voice that would distinguish him as a writer by indulging in imaginative recklessness. This is the out letting reckless impulses that animates Kepesh is at odds with the moral imperative by which he feels bound as a writer. I will consider how he works at reconciling that impulse with that imperative in this pivotal novel. (47)

From Phelan's argument, the researcher views that the protagonist takes the help of imagination and fantasy to erase his sense of loss and pain in the process of exploring his subjectivity. His traumatic feelings and sentiments are manifested in the form of pornographic writing due to the restriction of society to have emotional love affairs with young girl.

Likewise, Stephanie Cherolis in his article "Philip Roth's Pornographic Elegy" talks about process of creation of creative writing that is the sublimation of subjective erotic desires and impulses. He takes aesthetics as the authentic experiences that are overflowed with the help of condensation and displacement.

Philip Roth sorts out the number of issues such as the preparation for his talk, a provisional aesthetic attitude, authentic experience an

understanding of his own disposition along with 'the frame and scope of won disposition' along with 'the frame and scope of the imagination' and to strike a relation with his environment, which will be conducive to his creative ambitions. The language that he uses to conclude this account of artistic compulsion and ecstatic discovery seems indistinguishable from the poignant confessions that Philip Roth had made earlier at the close of it. (12)

After the examination of all these reviews and criticism, we come to the conclusion that Philip Roth's textual discour is the subjective expression of repressed desires that are manifested in the form of modern type of elegy in its new articulation of pornography of jealousy. From the above criticisms on this novel, the researcher claims that Kepesh uses pornography to describe the pain of his newly marginalized existence in the path of exploration of his subjectivity.

Philip Roth is American psychological novelist who is influenced by literary tradition of modernism, especially by Sigmund Freud and his theory of psychoanalysis. So, his writings are always about erotic behaviors of human beings. He argues that an individual should be conscious about sex according to biological development in his work we can see the conflict between id, ego and superego and always id remains dominant. He believes that sexual desires should not be repressed but should outlet them through the means of creative writing. Remarkably, Roth rehearses on sex puzzlement and sex psychology and carries on the search of meaning and solutions. J. C. Coleman in *Abnormal Psychology and Modern Life* argues:

The Dying Animal has Roth returning to the most unappealing style of literature he produces: the kind of self-loathing self-examination that is more about the little boy shocking his parents than a struggle for

insight that is universal (or as universal as a self-absorbed neurotic can get). The book certainly has some fine moments, certain phrases and metaphors that demonstrate the animal can still sprint. But overall, Roth has written far more lyrically in other works; the prose here is baked and dry, with too little of the orgasmic, free-wheeling sensuality of his best writing; sentences dull as slate slabs grate against each as he fails to find his natural rhythm. (49)

So Roth is a leading psychological novelist who brings psychoanalysis into fictional medium and explores the issue of libidinal identity and subjectivity of human beings in public way.

Philip Roth is an author of modern literature who defies the objectivity in artistic creation rather believes the subjectivity in writing. He expresses his personal feelings and sentiments, especially sexual and erotic desire in his creation. Even, in his novel, he outlets his personal and secret desires and feelings in very artistic way. Philip Roth's subjective expression or manifestation of his sexual desires expressed through the image of his protagonist David Kepesh. He presents his hero Kepesh as his ego. Carolyn Dean, in his journal "Empathy, Pornography, and Suffering" writes: "Philip Roth makes David Kepesh a representative author of the text as a character where he plays a vital role to reflect the sensuous reality because David Kepesh resembles the idea thorough his imaginative creation to play with the words" (9). As noted he has gotten older, so feels sense of ageing, death, and diminished capabilities that are the theme of this novel. In other words Roth himself is aimless, compulsive, and self-gratifying not only in his representation of sex but also in his representations of traumatic history, death, and loss. Here such subjectification of his painful reality is foregrounded through the character David Kepesh in his novel.

The Dying Animal is a short novel which tells the story of senior literature professor David Kepesh. He is fascinated by the beautiful young Consuela Castillo, a student in one of his courses. An erotic liaison is formed between two; Kepesh becomes obsessively enamored of his lover's breasts. When he possesses Consuela he feels unfulfilled, all too aware of his wound of age compared to her youth, fretting that a young man will soon take her from him, on one occasion, driven to humiliation by adoration of his lady-love, he kneels before this beautiful lady's sexual attractiveness. She turns him from a professor of desire into a frenzied, humble little boy. It is because he decides he is too old for the nonsense of pretending to her family that he is no more than a kindly monitor to her. It is employed that he fears the meeting with Consuela because that would expose the implausible age gap in their relationship. In the end, Kepesh is destroyed by his indecisiveness, the fear of senescence, his lust and jealousy. Consuela never subsequently finds a lover who can show the same level of devotion to her body as Kepesh had. After some years of estrangement, she asks him to take nude photographs of her because she will be losing one of her breasts to a life-saving mastectomy.

The researcher has applied Freudian psychoanalysis to study the exploration of subjectivity in Philip Roth's *The Dying Animal* through the protagonist David Kepesh, the mouthpiece of Philip Roth. Philip Roth's exploration of subjectivity through the image of Kepesh is analyzed with the help of subjective theory; psychoanalytical theory. Psychoanalysis is a perspective to explore human mind. It deals with the exploration of human psychic function and its consequent impacts on the mode of living through analysis and interpretation. In literature used to analyze everything in a text to know the root cause of human activities, subjectivism, and pattern of linguistic expression. Not only has it analyzed the psyche of writer, but also of the protagonist.

Austrian philosopher and neurologist, Sigmund Freud in the 19th century, first developed such methodological perspective. As a doctor, he was interested in charting how the human mind affected the body, particularly in forms of mental illness, such as neurosis and hysteria. As a philosopher, Freud was interested in looking at the relationship between mental functioning and certain basic structure of human civilization.

The term psychoanalysis is used to designate a loosely knit body of ideas on the nature of the human mind, in particular, personality development and psychopathology; to describe a technique of therapeutic intervention in a range of psychological disturbances, to designate a method of investigation. Sigmund Freud brought a new level of self awareness and for better or for worse, a permanently altered the image of humankind. He says:

Psychoanalysis, as therapy in its inception regarded as its central task the uncovering of pathogenic memories; this gives way to the search for fantasies, and with the theoretical shift away from “instincts and their vicissitudes” to the discerning of configurations of characteristically adaptive patterns of human relationships and of work in particular society. (Corsini Vol.III 86)

Freud’s psycho-analytical theory especially deals with the workings of the unconscious of mind. He mainly focuses his attention on the elements of the unconscious that are revealed in dreams; puns, slips of tongue and so on. It can also be conceived as a theory of personality, motivation, and neurosis derived from Freudian analysis based on the interaction of conscious, preconscious, and unconscious levels of the mind and the repression of the sexual instinct.

Freud was the first to draw attention to the significance of unconscious processes in normal and neurotic behavior and was the founder of psychoanalysis as both a theory of personality and a therapeutic practice. The unconscious mind has sexual instincts, id impulses and other psychological conflicts. The unconscious is the larger sphere, which includes within it the smaller sphere of the conscious.

The unconscious designates one of the topography of the psyche, which more pervasive as compared to the conscious. It is a location in which all psychical materials that are not available in the conscious mind are found in active and dynamic form. It contains materials that are repressed due to cultural restriction. But Freud also says that repression is an element of the unconscious that is so vast and pervasive. 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 we will be overwhelmed by them. The unconscious comes into being when we are very young through the repression, the expunging from consciousness, of these un-happy psychological events. However, repression doesn't eliminate our painful experiences and emotions. Rather, it gives them force by making them the organizers of our current experience: we unconsciously behave in ways that will allow us to "play out" without admitting it to ourselves, our conflicted feelings about the painful experiences and emotions we repress. Thus, Freud's first major premise is that most the individual's mental processes are unconscious. The second premise is that all human behaviors are ultimately motivated by sexuality. Freud's third premise is that many of our desires and memories are repressed because of the powerful social taboos attached to certain sexual impulse. To be precise, our actions are regulated by the unconscious mental process with the help of sexual energy, but such spontaneity of

the inner desires are prohibited by the social standard of morality and propriety. We are dominated and regulated by psychic life which is unconscious.

In his psychoanalytical study, Freud presents three psychic zones: the id, the ego, and the superego. The id is entirely unconscious only the small portion of the ego and superego is conscious. The id is the reservoir of the libido, the sexual and the primary source of psychic energy. Its function is to fulfill the primordial life principle, that is, a mode and manner of life free of social and moral restriction. Moreover, Freud argues:

The law of logic do not hold for processer, --- the id is the source of all our aggregation and desire. It is lawless, a social and a moral. Its function is to gratify our instincts for pleasure without regard for source of convention, legal ethics and moral restraints--- its concern is purely for instinctual gratification, heedless of consequences. (Freud 102)

And in order to protect the individual and the society from id's dangerous potentialities, the regulating agency is ego. As Freud points out that ego stands for reason and circumspection, while the id stands for untamed passions.

Another regulating agent to protect the society from the unconscious is the superego. It is the moral censoring agency and repository of conscience and pride. Freud says that superego is the representative of all moral restrictions, the advocate of the impulse towards perfection; it is as much as we have been able to apprehend psychologically of what people call the higher things in the human life. The superego serves to repress the drives of id. It pushes us to block off and thrust back in to the unconscious those unacceptable impulses over aggression, sexual passion and the

oedipal instincts. The superego is dominated by morality principal. In “The Anatomy of the Mental Personality”, Freud says:

The superego is the representative of all moral restrictions, the advocate of the impulse towards perfection; it is as much as we have been able to apprehend psychologically of what people call the higher ‘things in the human life’. The superego serves to repress or inhibit the drives of the id. It pushes us to block off and thrust back into the unconscious those unacceptable impulses over aggression, sexual passion and the oedipal instincts. The superego is dominated by morality principal. Where the id makes us devil, the super ego makes us behave as angels. It is ego that maintains a balance between those two opposing forces (105).

Freud puts the notion of instinct from physiological point of view and points out the reason of it in human life. The dynamism of an instinct occurs when the human body comes in contact with other many things. Freud emphasizes that the function of the instinctual stimulus is to exert influence in the mind; it is motivated and regulated by a need that aims to achieve psychical satisfaction. This kind of pleasure can be achieved through various actions, because instinctual stimulus operates differently upon mind and different actions are required in order to remove it.

Freud postulates two types of instincts in the psychic complexity. They are ‘life instinct’, and ‘death instinct’. The former is associated with ‘Eros’, a Greek Word for love, while the later is related with ‘Thanatos’, a Greek word for destruction or death. The dualistic relation of psychic functioning regulates human life. Life instinct designates the instincts of self-preservation as pertaining to both individual and species. It also includes the instinct of both pleasure and unpleasure. Its common

characteristic is that life instincts aim to create and maintain new unities, that is, it stimulates human organism to be united with opposite sex and gain optimum sexual satisfaction and reproduction. Freud viewed these two forces are always engaged in a constant struggle that shapes mode of living. Lois Tyson in his book *Critical Theory Today* argues:

In suggesting that human beings have a death drive, Freud's attempt was to account for the alarming degree of self-destructive behavior he saw both in individuals, who seemed bent on destroying themselves psychologically if not physically, and in whole nations, whose constant wars and internal conflicts could be viewed as little other than a form of mass suicide. (24)

Regarding the meaning of death, it is the matter of realizing that the fear of death is not merely fear of biological death translates for most of us into fear of loss in general. We can see how death, emotional death rather than biological death is so attractive on the unconscious level. The psychological death most of us suffered the first and we felt abandon by someone nearest. So the overwhelming feeling of loss is often a feeling of abandonment by a loved one that pushes the human being into the world of psychological pain and suffering.

On the other hand, human mode of thinking in the pattern of action is regulated by the duality between "pleasure principle" which is associated with id for the sake of satisfaction, and "reality principle" that is related to society and its norms and value. The most dominant aspect in human being is the unconscious search for pleasure. Freud says this is primitive, natural and biological need. Thus, the pleasure principle is life-giving psychic tendency that motivates one to strive for his real biological fulfillment. On the other hand, the primitive, wild, and natural tendency of

the pleasure principle is checked by reality principle. It works in association with the ego. The background of reality principle is related with social, norms and value that regulate all the movements of an organism in the society. Shedding light on “reality principle”, Freud opines:

The reality principle reigns in the ego, and the functions that enable it to operate are those of the so-called secondary process---perception, thinking in word-presentations, memory, reality testing, control of mortility, etc. There exists in the mind a strong tendency towards the pleasure principle, but that tendency is opposed by a certain other forces or circumstances, so that the final outcome cannot always be in harmony with the tendency towards pleasure. (Freud 508)

Freud focuses on the dominance of the reality principle on the pleasure principle. He says the quest for pleasure is always on, but not in anarchic ways and sways, rather in society-friendly manner that rejects spontaneity of pleasure seeking attempts. As a result, unpleasure occurs in psychic functioning.

So, mode of living of an individual is checked and balanced by the relationship between pleasure principle and reality principle. The pleasure principle is close to id while latter comes in connection with ego that mentions order and systematic pattern of living. In this context Freud argues:

The pleasure principle long persists as a method of working employed by sexual instincts, which are so hard to educated, and starting from these instincts, or in the ego itself, it often succeeds in overcoming reality principle, to the detriment of the organism as a whole. We believe, that is to say, that the course of those events is invariably set in motion by an unpleasurable tension, and it takes a direction such that

its final outcome coincides with a lowering of that tension- that is, with an avoidance of unpleasure or a production of pleasure.(Freud 212)

Pleasure principle as opposed to reality principle generates tension in psychic functioning and reality principle censors pleasure in prohibited locations but paves ways in free situations. As the result of the repression of desires and search for manifestation of those desires, people employ various means and methods to obtain sexual as well as emotional pleasure or pain. The artistic creation is the manifestation of latent pleasure and pain.

Creative writing is the outcome of writer's substitute gratification of repressed desires and impulses. By companying the reality with creative writing he correlates these activities interestingly. Creative writers have some pathological value they are like people. Creative writing is one the ways to let the desires come out. The creative writers express the impulses as much as they can the role of two mechanism condensation and displacement.

Thus, the writer fantasizes in his creative work and the light of the insight gain comes from fantasies. A strong experience in the present awakens in the creative write a memory of an earlier experience from which there now proceeds a wish which finds its fulfillment in the creative work. The work itself exhibits elements of the recent provoking occasion as well as of the old memory. The creative writer achieves the emotional efforts in us that are aroused by his creations.

The writer in his creation inclines in his personal daydreams that we experience a great pleasure. The writer accomplishes this is his innermost secret, the essential art lies in the technique of overcoming the feeling of repulsion in us which is connected with the barriers that rise between each single ego and the other. . . All the aesthetic pleasure

which a creative writer affords us has the character of a fore pleasure of this kind, and our actual enjoyment of an imaginative work proceeds from a liberation of tensions in the mind (Adams 716).

So, the author works or his creation concerns the relation between fantasy and the three periods of time (Past, present and future) and the wish which runs through them and with its help, the connections exists between the life of writer and his works.

In this way, as Freud expressed, a true artist has more at his disposal. First of all of he understands how to elaborate his day dreams; he knows too how to modify them sufficiently so that their origin in prohibited sources is not easily detected. The artist's mind is linked with creative thinking. Creative thinking is the type of thought which is best illustrated in the production of a work of art. The creator is ready for preparation when he is receiving or gathering his raw material. Imagination is the forming of new combinations or patterns out of past experiences, resulting in an original product.

Chapter II

Exploration of Subjectivity: Psychoanalytical Study on Philip Roth's *The Dying Animal*

Philip Roth's *The Dying Animal* is the traumatic realistic novel where he explores his psychology that is tormented with the sense of fear, dying, age, loss, and passing time. In this psychological art, Roth is expressing his subjectivity through the artistic creation. He is justifying Freudian concept that the work of art is nothing but the product of expression of personal feelings, emotions, and sensational thoughts. Roth, through the image of David Kepesh, is out letting the personal impulses with his imaginative creativity. In reality, human being's psychology is full of unconscious and subconscious activities and the conscious part of human mind is dominated by the unconscious part of mind. Like the protagonist David Kepesh in the novel, every human being can not be out of dionysian qualities that are determiner of human action.

Human beings are compelled to repress their personal desires especially sexual and erotic desires due to the restriction of social norms and values, morality and religious conducts. So, all the repressed desires and wishes are collected in the unconscious part of mind and they seek the way to be outletting through different mediums. David Kepesh in the text externalizes his internalized feelings and desires through the creative form of things. Philip Roth through his authorial character manifests his subjectivity that is colored by irrationality through this text. As Freud in his work *Creative Writers and Daydreaming* says, "the wishes we must conceal from ourselves, and they have consequently been repressed, pushed into the unconscious. Repressed wishes of this sort and their derivatives are only allowed to come to

expression in a distorted form” (714). The writer outlets his unpacked feelings and emotions with the help of different images and phrases. In the process of sublimating his repressed psychological matters, he takes medium of writings that can release him from anxieties and repressed feelings.

Philip Roth’s exploration of his neurotic and traumatic personality is the result of his sense of jealousy, pain, fear, loss and his expression of subjective position through the imaginative artistic world which is the manifestation of his latent unconscious psychological condition.

In the process of exploring the subjectivity Philip Roth through the image of his protagonist David Kepesh faces the brilliant situation and the writer expresses that protagonist carries the authorial subjectivity as he says that he leaves the hero unconscious and bleeding from severe wounds. While exploring his subjective identity, the author consciously employs a medium through which he creates a world of his own, he expands large amounts of emotions on it and proves that the text is the store house of his wishes, desires and emotions. Desires are libidinal and infantile, collected in the unconscious state which is not erased. Freud correlates that desires manifestation with the creative activities of a writer. He expresses in *The Interpretation of Dreams*:

When our wishes, desires or fantasies are not fulfilled, they are repressed. They stay in the unconscious mind waiting for an outlet. These repressed desires come out in different forms: dream, tongue slip, eye-contact, mistakes, joke, lapse and literary works. The satisfaction at the fulfillment of the repressed wish may turn out to be so great that it counterbalances the distressing feeling attaching to the

day's residues. Freud correlates that desires manifestation with the creative activities of a writer. (596)

So, his conception of the individual was as a reservoir of dynamic energy, continuously seeking a means of discharge and in turn continuously needing replenishment. This veritable storehouse of energy he called the 'Libido', the genetically inherent energy empowering the life instinct. The instinctual drive towards survival and replacement of energy requires translation into more specific terms such as 'food, love, security' etc.

Everywhere in the text there is expression of authorial identity that is built on the surface of several issues like sexual desires and obsession, neurosis, illusive living, journey from present to past, sense of pain and loss, sense of ageing and fear of death and pornographic presentation of jealousy. The subjectivity of author can be analyzed through the themes like sexual desires and repression, sublimation and manifestation, meaning of death loss and destruction, sheltering in the illusive world and pornography of jealousy.

II. i. Sexual Desire and Repression

As the David Kepesh is exploring his personal neurotic personality and his tormented reality because of the antagonistic role of society which doesn't allow the person to express his/her sexual wishes and desires. David Kepesh's mind is full of sexual instinct, id impulses and other psychological conflict. As his desires cannot be fulfilled, the desires are turned into something useful and productive. The human desires are mainly about sex; sex is pleasurable; the desire for sexual pleasure according to Freud is one of the oldest and most basic urges that all human being feel. Philip Roth with the egoistic presentation of his unconscious and erotic identity

through the image of David Kepesh in the novel is guided by the principle of sexual pleasure and libidinal wishes. In this sense Freud says:

The unpleasure principle takes control and causes the psyche to turn away from the transference thought. They are left to themselves 'repressed' and thus it is that the presence of a store of infantile memories, which has from the first been held back from the preconscious, becomes a repression. The repressed thoughts are strongly cathected by the unconscious wishful impulse on the other hand abandoned by the pre-conscious cathectis. The irrational processes are only carried out with thoughts that are under repression.
(Freud 644)

Here, Freud's orientation was biological, a natural result of his medical training and of the period in which he began his work. His conception of the individual was as a reservoir of dynamic energy, continuously seeking a means of discharge and in turn continuously needing replenishment.

Philip Roth is aestheticizing the personal id impulses which are avoided in the society as the immoral taboo. Sex and libidinal emotions are presented in his work very pornographically. Sex and erotic impulses are kept in center in this novel where the author's psyche is not void sexually and is covered by the ideas of sexuality. His sexual wishes towards his beloved Consuela Castillo are the theme of novel. He openly expresses his bodily needs and hunger of sex is transformed into the work of art where his pleasure seeking tendency is dominant. The neurotic identity of the author is the heart of the text and sex is the major content of the Roth's artistic work. This kind of thematic issue is explored very artistically with the help of pornographic articulation.

In the novel such personal sexual and erotic desires are sublimated in the image of David Kepesh. Kepesh expresses his desire for sex towards his beloved that shapes his libidinal subjectivity. From the very beginning of the novel, he expresses his sexual obsession towards the opposite sex much widely. Roth outlets his feeling through Kepesh and says:

A little thing, maybe five foot one and she pulled off her sweater and showed me her tits, revealing the adolescent torso of an incipiently transgressive Balthus virgin, and of course we slept together. All evening long, much like a young girl escaped from the perilous melodrama of Balthus painting into the fun of the class party . . .

Everything's hidden and nothing's concealed. Many of these girls have been having sex since they were fourteen, and by the twenties there are one or two curious to do it with a man of my years. (7-8)

David Kepesh the protagonist outlets his sexual wants and desires in this piece of work of art sublimating them in distorted form. His every behavior is ultimately motivated by sexuality. He unconsciously manifests the primary source of psychic energy to fulfill the primordial life principle that is a manner and mode of the youth psychic.

The definer of psychoanalysis Sigmund Freud views that ultimate goal of an individual is to gain sexual pleasure. Everyone does his best in seeking pleasure to enjoy life. Like the protagonist Kepesh in this novel, the individual gives priority to desired sexual necessities. Because of the restriction of society and morality, such quest is not allowed to fulfill wildly. So, the seeker disguises his actions and manners in socially accepted parameters for sexual requisite. The quest for satisfied living with

the fulfillment of sexual pleasure is transformed in the creative work like the novel *The Dying Animal*.

The hero of the novel David Kepesh manifests his objective of having sexual pleasure with his young beloved in very pornographic way. The sexual parts of her body like especially her breast, thighs and legs are given emphasized by him. His motto of satisfying his sexual desires is cleared because of his frank expression of his and her encounter. He presents his hunger for sex as clear as the objective presentation like in video. In the above extract, there is the evidence of manifestation of libidinal desires and even the sexual activities. In the given passage there is the motive of copulation behind the presentation of very nude and pornographic picture of the protagonist and his beloved. It is cleared that Roth is importantly focusing the sex as the prime necessity of human life. Though, in real life it is not possible to talk about sex and have the sexual pleasure openly the writer fulfills his objective of valuing the id impulses with the help of creative writing.

Roth is successful in the project of exploring the notion of subjectivity as the erotic and libidinal aspect that is guided by unconscious part of our psyche. Likewise, in another extract, he defines sex as the life energy. David Kepesh externalizes his feelings as:

Watching her breast shift beneath her blouse while she pretended, women what like a performing child, to lead the orchestra with her invisible baton was intensely arousing and, for all I know, maybe there was nothing the least bit childish bout it and to excite me by way of the mock conducting why she did it . . . There is no sexual quality, certainly not one where the allotments are equal, the male quotient and the female quotient in perfect balance. There is no way to negotiate

metrically this wild thing. Its not fifty-fifty like a business transaction.

It's the chaos of Eros we're talking about, the radical destabilization that is its excitement. (19-20)

By giving importance to the irrational and wild aspects of human being, Philip Roth wants to prove that sexual obsession is compulsive behavior that is necessary to be fulfilled. Justifying the deconstruction of Freud in which irrationality is the formative force of human personality and it is dominant upon the rationality; Philip Roth is going to suggest that the human subjectivity or identity is the pile of emotional and irrational instincts. The attraction between the opposite sex and the physical union between them is more than the establishment of civilized and attractive personality.

The protagonist gives very keen interest in sex and takes it as the chaos of Eros and a kind of physical excitement. He rejects intellectually the aspects of sex he finds superfluous- the attempt to delve into the other's personality, the sharing of intimate thoughts and details, the caring. These matter, yes, but not for the purely physical act of sex. Sex requires nothing more than two people coming together: it is the joining of body parts for pleasure, and perhaps for children. The rest of it is the emotional aspect that is the supreme quality behind the shaping of the cultural as well as personal identity.

Roth allows Kepesh to speak directly to the reader because of the pornographic revelation about the sexuality. In Kepesh's life there is overwhelming of sex and he always thinks about the sexual act and interprets love as the physical relation between male and female. It is proved that Roth is defining love as the compromise to have sex and is attacking the notion of love as spiritual love. By attacking the notion of spirituality in love he says, sex is a huge part of what it means to be an adult and it is the some part of one's self. In this regard Freud argues:

Obsessive ideas and impulses can also reach an excessive degree as in the morbid fears called phobias or in obsessive — compulsive behavior. In such cases, the obsession is more irrational and more persistent and tends to dominate individual's behavior. Obsessions are recurrent and persistent anxiety evoking or otherwise upsetting thoughts. Obsessive ideas and impulses can also reach an excessive degree. Obsession is more irrational and more persistent and tends to dominate an individual's behavior (*The Encyclopedic Dictionary of Psychology* 192).

It is flashed from above theoretical concept that instincts drive and direct behavior, the goal of which is the satisfaction of needs, derived from the instincts. Needs create tension, and behavior is directed towards reduction of this tension. This concept of needs is called the 'Pleasure Principle', the attempt to keep excitation or tension as low as possible. In practice this is the desire for immediate gratification.

With the presentation of psychological reality of David Kepesh, his alter ego, Roth is targeting to prove the necessity of fulfillment of sexual desire to have the healthy life and he is going to say that human identity is imbricated in the world of fantasy, irrationality, childishness and other wild quality.

Sexuality and libidinality is the important part of human civilization and important and the formation of human subjectivity. Following the path of Freud, Philip Roth takes sex as the energy and a part of having successful life in modern world. But he is also conscious about that sex is taken as the social taboo and the element of distorting and destroying the social orders and system. Taken as the immoral and disgusting thing, society avoids the discussion of sex openly and frankly. Society doesn't allow the human beings to fulfill their sexual desire socially and

morally. Believing on Freudian model of mind where he divides human mind into three levels: “id”, “ego” and “super ego”, Philip Roth analyses the psychological conflict between the conscious and unconscious part of human psyche. The protagonist in the novel is trying to valorize the id impulses and libidinal and sexual psychic energy as the inaccessible part of the personality and tries to obtain sexual satisfaction for instinctual needs in accordance with the pleasure principle. The unconscious and sub-consciousness sides of David Kepesh’s personality are dominant in this novel with the inclusion of the smaller sphere of the conscious part of mind.

But his sexual and erotic desires are denied by the society and it’s moral norms and conducts because the society regards the expression of libidinal desires openly as the immoral act. As the result of the restrictions of the society, such personal desires are collected in Kepesh’s unconscious part of the mind. His unconsciousness part of mind becomes the storehouse of those repressed experiences, emotions, feelings, desires and the unresolved conflicts. The society becomes the antagonistic agent in the fulfillment of personal erotic desires and the patient is compelled to suppress such desires in the latent level of his psyche. In this sense Freud views:

It is quite true that the unconscious wishes are always active. They represent paths which are always practicable, whenever, a quantum of excitation makes use of them. It is indeed an outstanding peculiarity of the unconscious process that they are indestructible. Nothing can be brought to an end is the unconscious nothing is past or forgotten. . . . Indeed, the fading of memories and the weak affect of impressions which are no longer recent, which we are apt to take as self evident, and to explain as a primary effect of time n our psychic memory

residues, are in reality secondary changer brought about by laborious work. (Adler and Doren 314).

Social infrastructures like social rules and regulations, moral conducts, cultural constraints and other obstacles in the path of fulfilling the personal desires are the hindrances.

In this realistic text, *The Dying Animal*, through the image of David Kepesh is the author is taking the help of imaginative creative writing to outlet his repressed desires. Due to the social fences in the process of gratifying the libidinal wishes, the author is creating beautiful work of art. The impact of social restriction can be seen in the text of Roth. David Kepesh expresses his views as:

Now, I have one set rule of some fifteen years' standing that I never break. I don't any longer get in touch with them on a private basis until they've completed their final exam and received their grade and I am no longer officially in loco parentis. In spite of temptation-or even a clear-cut signal to begin the flirtation and make the approach0 I haven't broken this rule since, back in the mid-eighties, the phone number of the sexual harassment hotline was first posted outside my office door. I don't get in touch with them any earlier so as not to run afoul of those in the university who, if they could, would seriously impede my enjoyment of life. (5)

The seed of the sense of social restriction, here, can be realized in the psyche of the Philip Roth and he is expressing the villainary aspect of the society. In the above passage, there is explosion of the sense of repression. According to the author, the society is not ready to accept the emotional love affair between the sixty years old protagonist and young lovely fourteen years old his beloved due to the age gap.

The sexual relation between characters is not acceptable to the society. As the professor of the collage, he can't have the emotional love affair with his own young student. There are some moral conducts that restrict him in the way of fulfilling the sexual gratification. As the result of social barriers, the professor tells us that he can't have touch with them on a private basis until they have completed their final exam and received their grade and he is no longer officially in loco parentis. He accepts that he is not able to break the social norms and values in spite the temptation and flirtation. His congregational life style stops him in the path of fulfilling his sexual gratification and he is expressing the social barriers are pushing him from the fulfillment of the desires and the enjoyment of the life.

In the romantic life of Kepesh, the social norms and values become the obstacles and he regards them as the villain in his mission of gratifying sexual hunger in the establishment of emotional world. While expressing his sexual energy, David Kepesh memories:

One wasn't an enfranchised man in the sexual realm while I was growing up. One was a second- story man. One was a thief in the sexual realm. You "cropped" a feel. You stole sex. You cajoled, you begged, you flattered, you insisted-all sex had to be struggled for, against the values if not the will of the girl. The set of rules was that you had to impose your will on her. That's how she was taught to maintain the spectacle of her virtue. That an ordinary girl should volunteer, without endless importuning to break the code and commit the sex act would have confused me. Because no one of either sex had any sense of an erotic birthright. (66)

His sexual obsession is in crisis because of the fences created by the society. He is enthusiastic in the realm of sex and he is also saying that his sexual energy and power of copulation is increasing in his old age but society is not ready to give him to indulge in the realm of sexuality and to have emotional attachment with the young beautiful beloved. He regards him as the thief of sex in the sense that he is deeply obscenest in the will of having sex with his beloved. But the set of rules that the society has imposed in the state of his project of penetrating her are the hindrances.

Committing sex act is taken by the society as the moral punishment and the society doesn't allow having sex openly. But the author takes the sexual necessity as the birthright and regards sex as the fundamental need to have healthy life. The repression of desire that are lustful in the unconscious level are the result of restriction of society but the author subjectively appeals the reader and the human beings to take the sexuality as the necessity of human life. Society has established moral codes and conducts to maintain mannerism and discipline in the network of human relationship. Just like Roth's exploration of morality as the antagonism in the protagonist's personal life, every human being has to face such kind of obstacles in way of having romance and physical pleasure. In the below extract, Roth traces the abstraction of morality in the process of spending physical lifestyle. He asserts:

A socially acceptable boy. Also Cuban Carlos Alonso. Very proper, clean-cut kid, she tells me, who picked her up at the door in a suit and a tie, never honked for her curb, who would come in and meet her parents and sit with them, a reserved boy from a good family highly conscious of their social status. As in her own family there is lots of respect for the father, everyone is well educated, everyone is easily bilingual, the right schools, the right country club. (45)

In the world of love and sex, there is the appearance of social issues just like social status, social awareness, social background, academic as well as economic background. Here in the text, Philip Roth explores the traditionality of social standards are hooked in the line of romantic world. The phrase “A socially accepted boy” demonstrates the issue of moral fences in the process of Kepesh’s emotional attachment with his beloved. Kepesh traditional coping method such as emotional attachment as well as rigid independence is of no help to him and he is left in the segregation of morality and mannerism. He is devoted to the simple pleasure of life but the society doesn’t allow him to fulfill his sexual desires. In his view, to be entangled in the world of morality is just like priest going in the church, taking the vow of chastity but not knowing the value of chastity.

So repression of desire especially erotic in the sphere of unconsciousness is the beginning of collection of materials for creative writing. The authoritative role of the society in the formation of the human behavior that is directed to the rational and thoughtful world is dominant. Roth explores:

This was coming to her, the physical fate she so lightly wore. Surely the attention being accorded by the cultural authority down on his knees wasn’t something that made her feel unimportant. Consuela had been alluring to boys all her life, loved by her family all her life, adored by her father all her life, so that self possession, repose, a kind of statuesque equanimity, was instinctively the form her theatricality took. (72-73)

In the above passage, there is conflict between the pleasure principle and reality principle. The protagonist’s instinctual quest and style of living is guided by pleasure principle but in order to protect the individual from the social and moral punishment

and demoralization there is the regulating agency that is ego. Social infrastructure and rational codes and conducts functions as the medium of sustaining disciplinary system where as libidinal desires are governed by the society.

As Freud emphasizes that the function of the instinctual stimulus is to exert influence in the protagonist's mind. David Kepesh mind is motivated and regulated by a need that aims to achieve physical as well as psychological satisfaction. But such primitive, wild, and natural tendency of the pleasure principle is checked by reality principle. The background of reality principle is related with social norms and values that regulate all the movements of an organism in society. Freud says:

He finds the way back to reality, however, from this world of fantasy by making use of his special gifts to mould his fantasies into truths of a new kind, which are valued by men as precious reflections of reality. Thus in a certain fashion he actually becomes the hero, the king, the creator, or the favorite he desired to be, without following the long, roundabout path of making real alterations in the external world. But he can only achieve this because other men feel the same dissatisfaction as he does with the renunciation demanded by reality, and because that dissatisfaction, which results from the replacement of the pleasure-principle by the reality principle, is itself part of reality (567).

Pleasure principle as opposed to reality generates tension in psychic functioning and reality censors in prohibited location but paves ways on free situations. Based on aforementioned line of thought, the ultimate goal of a person is incessant quest for pleasure that never ends but gets reduced in its intensity.

In the text, in the world of David Kepesh there is dominance of the reality principle on the pleasure principle. To him the quest for pleasure is always on, but not in anarchic ways and always, rather in society-friendly manner that rejects spontaneity of pleasure seeking attempts. As a result, unpleasure occurs in psychic functioning.

So from the observation of David Kepesh experiences it is proved that human mode of thinking and pattern of actions are regulated by the duality between pleasure principle which is associated with id for the sake of satisfaction and reality principle that is related to society and its norms and values. David Kepesh's biological needs are not easily released in the external world where a man lives and strives for pleasure. He is forced to feel and realize his internal requirements and need but is always under restriction and regulatory force of society. Thus, he is hard-pressed between duality of his real and realizable internal need, and constraints, restrictions and conditions of the society he lives in. So such psychological conflict formulates psychic personality into two distinct agencies that include pleasure principle and reality principle. The constant and permanent duality between these agencies is the basis to know the reason behind one's suffering, thinking pattern and mode of action.

II. ii Sublimation and Manifestation

Literally, sublimation signifies the de-energizing of instincts by the ego, which then takes over their energy and employs it for its own ends. From the stand point of society, sublimation is 'successful' defense, since it avoids conflict and anxiety and accomplished what the socialization process intends.

The concept of sublimation is hard to separate from other defensive mechanisms. It appears that repression is still necessary, after which the ego simply directs libido to a new channel. This process is fundamentally not different in principal from any activity of the ego. Sublimation implies that civilized behavior is

motivated by the same instincts as neurotic behavior but merely changed form. Still, the acquired patterns of behaviors many are motivated and their own right, without repression or defense. Where the desires cannot be fulfilled the desires are turned into something useful and productive. In this context Freud argues:

Sublimation is the transformation of unwanted or inappropriate impulses into useful activity, a form of defense mechanism. The energy of sexual or aggressive feelings may be expressed directly or it may be sublimated. Sublimation channels this energy away from destructive or inappropriate acts and into something that is socially acceptable and/or creatively effective. Many sports and games are sublimations of aggressive urges, and creative activities may be sublimations of our sexuality. Freud believed that the greatest achievements in civilization were due to the effective sublimation of our sexual and aggressive urges that are sourced in the Id and then channeled by the Ego as directed by the Superego. (345)

It can be said that sexual energy is therefore not limited to the physical act of sex alone. The energy of sex is sublimated as creative energy at any and every level you find yourself in the universe. Energy travels between positive and negative poles. Indeed, every ascent of consciousness is, in this sense, a sexual process. Sex and love are a fusion, a coming together of thought and feeling and body, the synthesis of masculine and feminine, and this is the essence of creativity.

A typical Freudian example of this would focus on sex. Sex is pleasurable; the desire for sexual pleasure according to Freud is one of the oldest and most basic urges that all human feel. But humans cannot have sex all the time, so we have to sublimate most of our desires for sexual pleasure and turn that sexual energy into something else

into writing a paper, for example, writing or creating poems, novels etc. Freud says that without the sublimation of our sexual desires into more productive realms there would be no civilization.

Desires are libidinal and infantile, collected in the unconscious state which is not erased, Freud correlates that desires manifestation with the creative activities of a writer. When our wishes, desires or fantasies are not fulfilled, they are repressed; they stay in the unconscious mind waiting for an outlet. These repressed desires come out in different forms: dream, tongue slip, eye-contact, mistakes, joke, lapse and literary works, the satisfaction at the fulfillment of the repressed wish may turn out to be so great that it counterbalances the distressing feeling attaching to the day's residues.

Philip Roth is suggesting that when the writer can't express his sexual and erotic desires openly or when he can't explore his socially and morally unacceptable desires and feeling frankly, he makes his desires socially acceptable through the artistic creation. He distorts his sexual and erotic desires with the help of two mechanisms that are displacement and condensation in the process of sublimation. In this sense Freud says:

The transformation of latent into manifest content is done by 'dream work' whose function is to codify and disguise material, already subjected to repression because unacceptable into the ego or superego, in such a way that it can't reach consciousness. The latent material had been repressed because of its sexual, aggressive or frightening nature; and it follows that in order to understand it the course of the dream work has to be traced and disentangled by 'interpretation' (Freud 162).

The motive for the formation of an art is a wish repressed out of consciousness because it is intolerably painful. The unconscious wish can find expression in creative

writing. The processes of artistic work into manifest level are chief mechanisms that affect the disguises of unconscious wishes.

In the process of sublimation, non-sexual objects displace sexual desires. The unacceptable desires are manifested in the form of creative writing with the help of different symbols, images, words and phrases. Such desires become the materials in the construction of work of art. So latent contents here in Freud's theory are the sexual unfulfilled desires of the writer and manifestation of these latent desires is the work of art. Roth manifests:

There are two things you notice about Consuela's body. In the first place, the breasts. The most gorgeous breasts I have ever seen- and I was born, remember, in 1930: I have seen quite a few breasts by now. These were round, full, perfect. The type with the nipple like a saucer. Not the nipple like an under but the big pale rosy-brown nipple that is so very stirring. The second thing was that she had sleek pubic hair. Normally it's curly. This was like Asian hair. Sleek, lying flat and not much of it. The pubic hair is important because it returns. (28)

This is an example of manifestation of latent repressed desires and experiences with the help of sublimation. In the process of sublimating the erotic desires, Philip Roth as the writer applies the mechanisms like displacement and condensation. Sexual unfulfilled desire of the writer through the image of the protagonist David Kepesh is manifested in the form of work of art.

While manifesting the repressed desires, Roth displaces sexual objects with nonsexual objects and the morally unacceptable desires with morally acceptable images i.e. Kepesh's vulgar behavior is manifested through literary symbols and phrases. The unacceptable desires are manifested in the creative writing with the help

of different symbol, images, words and phrases. Such desires of David Kepesh become the matters or materials in the construction of work of art. David Kepesh's erotic desire are outletted with different literary symbols especially phallic symbols like tower, gun, swords, arrows, and female imagery like rooms, cups, caves, bread etc. In the above passage there is the comparison of Consuela's body with different images. Her nipple is compared and displaced with saucer and her breast is displaced with pale rose. He even sublimates her hair with sleek public hair and adjectivizes her hair saying "lying flat."

In such process of making the creative writing acceptable to the reader, he takes help of sublimation and manifestation of neurotic wishes and desires that are denied by reality or are prohibited by the social standards of morality. David Kepesh narrates:

So we had dinner together in midtown, we went to the play, it wasn't at all interesting, and I was sitting next to her, glancing at her beautiful cleavage and her beautiful body. She has a D cup, this duchess, really big beautiful breasts, and skin of a very white color, skin that, the moment you see it makes you want to lick it. At the theater, in the dark, the potency of her stillness was enormous. What could be more erotic in that situation than the seeming absence in the exciting woman of any erotic intention? (18)

Here in the process of sublimation Philip Roth anesthetizes the personal feelings and emotions in very socially acceptable way. For the formation of subjectivity, he in the image of David Kepesh, Roth utilizes Freudian concept of Dream Symbolism and makes his work of art very symbolic.

Here in the text, the writer presents the sexual activities as well as sexual part of human body in symbolic presentation. It can be seen in the above extract where Roth displaces sexual act with dinner and setting of physical intercourse with the midtown. He even gives female imaginary in the act of describing Consuela's body and her sexual part especially vagina and breast, just as D cup, theater, cleavage etc. Such distortion with the help of symbols and images makes the work of art acceptable to the society.

II. iii. Meaning of Loss, Death and Destruction

Philip Roth's psychological novel *The Dying Animal* is the traumatic realism where we can find manifestation of latent traumatized psyche of the author in general and the protagonist in particular because Roth presents David Kepesh as his alter ego. The author is articulating the beautiful piece of work of art with the exploration of subjectivity that is formed with the sense of loss, fear, wounds, and guilty desires of unresolved conflicts. The protagonist, David Kepesh, expresses his marginalized existence as dying animal and mediates on loss and pain that are transformed in something enjoyable and controllable through the creative writing. The theoretical background about the meaning of death and loss evokes the sense of marginalized existence of the human beings. Human beings have a death drive and degree of self-destructive behavior in them leads on destroying themselves psychologically. In this sense Lois Tyson in his book *Critical Theory Today* says about Freud's concept as:

Crisis brings into the spotlight wounds, fears, guilty desires, or unresolved conflicts that I have failed to deal with and demands action. I am flooded by the past because I can now see what was really going on. This is how I can know myself through crisis. The word *trauma* is also used, of course, to refer to a painful experience that scars us

psychologically. Thus, I might experience the childhood trauma of losing a sibling to illness, accidental death, or suicide and, in later life, experience the trauma, or crisis, of being flooded by all the guilt, denial, and conflict I've repressed concerning that death. And I might also see, for example, the ways in which my parents unconsciously encouraged my guilt in order to relieve their own. (23)

He concludes that there must be something in our biological make-up as a species to explain this death work, this psychological and physical self destruction. Of course, when we conceptualize our death work as a drive, as something natural and unavoidable, we are off the hook of having to probe too deeply into its workings or to try to change it; after all, nothing we do can alter a biological drive.

The protagonist's subject position can be analyzed dividing his span of life. His youth is different from his old age. Time transforms him into old from the energetic and prosperous youth age. The protagonist's identity is filled up with the sense of loss, pain and lamentation because of his problem of aging. Due to the age gap between David Kepesh and his beautiful young beloved, Consuela Castillo, the protagonist can't have emotional love affair with her. Sense of age tolerates him very much which is outletted in the following text.

People fifteen, twenty years younger than I, the privileged beneficiaries of the revolution, could afford to go through it unconsciously. There was this exuberant party, this squalid paradise of disarray, and, without thinking or having to think, they claimed it, and usually with all its trivia and trash. But I had to think. There I was, still in the prime of life and the country entering into this extraordinary time. Am I or am I not a candidate for this wild, sloppy, raucous

repudiation, this wholesale wrecking of the inhibitive past? Can I master the discipline of freedom as opposed to the recklessness of freedom? How does one turn freedom into a system? (64)

In the novel, Philip Roth outlets his personal and secret desires and feelings in very artistic way. There is Philip Roth's subjective expression or manifestation of his sexual desires in the image of his protagonist, David Kepesh, in his novel *The Dying Animal*.

Roth presents his hero Kepesh as his ego. As noted he has gotten older, so feels sense of ageing, death, and diminished capabilities that are the theme of this novel. In other words Roth himself is aimless, compulsive, and self-gratifying not only in his representation of sex but also in his representations of traumatic history, death, and loss. Here such subjectification of his painful reality is foregrounded through the character David Kepesh in his novel.

David Kepesh, a man of sixties and seventies feels that he can't have emotional love affair with his young beloved due to the age gap between them. The society doesn't allow such age gap love affair, so he is compelled to regard him as the marginalized man in the moral and energetic infrastructure of the society. In the one hand he searches for freedom to have physical as well as emotional relationship between his young fiancé but in the other hand his pleasure principle is dominated by the reality principle. He is forced to think him as the incapable candidate to have sexual relationship with his young beloved. Even in another extract David Kepesh legitimizes the sense of age in his psychology in this way:

But the age I am has great significance for Consuela. These girls with old gents don't do it despite the age-they are drawn to the age, they do it for the age. Why? In Consuela's case, because the vast difference in

age gives her permission to submit, I think. My age and my status give her, rationally, the license to surrender, and surrendering in bed is a not unpleasant sensation. But simultaneously, to give you over intimately to a much, much older man provides this sort of younger woman with authority of a kind she cannot get in a sexual arrangement with a younger man. She gets both the pleasures of submission and the pleasures of mastery. (32-33)

Because of his sense of aging and sufferings, he is forced to think him as the dying animal in the society. As the marginalized man, his emotional love affair is denied by the social standards of morality and propriety. While facing the horror of morality and mortality, Kepesh feels lost as an unwilling outsider.

To society, an aging man is a dying man and society has little to offer such an individual. Without cultural support, he must forge a new space to gain an understanding of his crisis. The protagonist David Kepesh thinks that his failure to have emotional love affair due to the sense of aging. Just like in the above extract, Roth unpacks the protagonist's sense of aging and suffering as:

Can you imagine old age? Of course you can't. I didn't. I couldn't. I had no idea what it was like. Not even a false image — no image. And nobody wants anything else. Nobody wants to face any of this before he has to. How is it all going to turn about? Obtuseness is de rigueur. (35)

While foregrounding the painful failure, the protagonist with the fountain of frustration explores his identity that is affected by the sense of aging. The realities of aging and mortality are truths that Kepesh has been denying all his life. His aggressive confession is the product of social marginalization due to the social

denying of his aging love affairs with his beloved. His sense of vulnerability forces him to regard him as the marginalized being.

Kepesh is an aging man acknowledging his mortality for perhaps the first time when he realizes that he has spent his entire life avoiding the realities of aging, love, and loss. It is clumsy and complex, perhaps exposing his lost confidence and imagined gracelessness. Consuela has found him at a time of vulnerability, a time when age can no longer be ignored and Kepesh feels defenseless and powerless. Roth's use of the image of a dying animal in contemporary society asks readers to recognize the impossible existence of the aging. Due to the sense of aging and vulnerability the protagonist sees the possibility of losing the intimacy of Consuela and the readers find that there is the sense of loss in the psychology of Kepesh.

In this traumatic realism, the protagonist's psychology is filled with pain of loss and tragic circumstances that are the results of ineffectiveness of protagonist's attempts to cope with loss. The novel is the pornography of the protagonist's destruction because he is out letting his pitiful situation that is fixated on losing Consuela and on his nihilistic thought that he finds that nothing is left to protect him in his vulnerable condition. He is an aging man acknowledging his mortality for perhaps the first time when he realizes that he has spent his entire life avoiding the realities of aging, love and loss. His sexual obsession is denied by society, so his fulfillment of sexuality with young girl is not possible. As the result of this situation, he is subjugated as the social outsider. It is because we can see how fear of death often results in fear of life. In this regards Lois Tyson, about Freudian concept of death, in his text *Critical Theory Today* writes:

If we complicate matters by realizing that our fear of death is not merely fear of biological death but translates for most of us into fear of

loss in general—loss of my mate’s attention, loss of my children’s love, loss of my health, loss of my job, loss of my looks, loss of my money. . . And if we realize that our first experience of death is not biological at all, but the psychological “death” most of us suffered the first time we felt abandoned by a parent, then we can see the ways in which our early experiences of abandonment created our fear of death.

(25)

From the above conceptual base it can be said that our fear of death, of losing our life can result in our fear of being intimately attached to life. The ultimate loss, of which human beings are utterly terrified, is death but life itself ultimately results in death.

Kepesh finds himself viewing life from outside or outside the frame because the dialectical relationship between libidinality and morality. The sexual desires he felt at young girl are still alive in him but the society expect these desires to die with the onset of age. His emotions and feelings are repressed by the society. The identity of protagonist is full of melancholia because of social marginalization. He is psychologically dead in the sense that he is outside of the society and he finds himself marginalized and alone. He is psychologically weak and fragile and finds him as a broken man. Such kind of sense of loss and frustration is explored by Philip Roth in the given extract:

When you finally lose a girl like Consuela, this happens to you everywhere, all the places you ever were with her. When she’s gone, it’s uncanny, you all remember her there, you’ll see that space empty of you but with her as she was with you but with the twenty-five-year-old boy you are no longer. You imagine her striding like that in her

shapely short dress. Coming toward you. Aphrodite. Then she is past you, she's gone, and the pornography spins out of control. (43)

In the world of the dialectics between the personal desires and the restrictions of the society, the protagonist is going to feel that he is approaching at the state of losing his beloved from his hand. He is thinking about his existence at the contemporary society as the marginalized person and he condemns his state of being old.

Kepesh regards that his existence as empty and void. Her belonging with him is being out of his control and her closeness is, for him, as the past romance. His lamentations on losing her are too much unbearable to him. The theme of loss and loneliness is outleted by Kepesh in this extract:

I listened to the message, frozen. I didn't pick up the receiver, and then when I did go for it, it was too late, and I thought, Oh god, something *has* happened to her. It was because of George's death that I imagined the worst for Consuela. Yes, George died. You didn't see the obit in the *times*? George O' Hearn died five months ago. I'm without my closest male friend. I am now virtually without any male friend. It's a big loss, the camaraderie with George. (11)

Philip Roth's protagonist is haunted by the fear of the unfathomable reality of loss around him. In the expression of sense of loss, he also goes back to his past life where he had lost his intimate friend George O' Hearn. While comparing the loss of his beloved with his closest friend's death, he analogically imagines the world where he is going to be alone in the future. He is mourning on the death of his friend and prophesies that the isolated and frustrated life he is going to spend. In this context Kevin R. West in "Professing Desire: The Kepesh Novels" says:

To mask his craving for passivity, Kepesh projects an external façade of absolute control and self-possession, the very image of one of Sade's cool and cynical libertines, but his secret wish is to have that image shattered by someone with sufficient power to challenge his hegemony. The violation of Consuela's mouth is designed to goad her into action. (52)

It means Kepesh is a garden-variety solipsist, a melancholy hedonist with a knack for pre-emptive self-forgiveness. No death-defying counter life for him, and no evasive reckoning of the facts: just a self-contradicting biography the inconsistencies of which raise no great ontological questions about the intertwining of fiction and reality.

David Kepesh is assembling his loneliness with the absurd hero who is socially excluded. So sense of loss forces him to be indulging in the world of void, empty, and nothingness. Like the theme of loss and the aging self, Philip Roth's alter ego imagines the nightmare of the future because of the psychological fear of getting alienated identity. In this regard Kepesh exposes:

That was not Consuela. Yet that was why the fear of losing her to some else never left me, why she was continually on my mind, why with her or apart for her I never felt sure of her. The obsessional side of it was awful. When you are beguiled it helps not to think too much and just to let yourself enjoy the beguilement. But I had no such pleasure: all I did was think- think, worry and, yes, suffer. (23)

Psychologically, he is too much weak and fragile. His mental and psychological state is full of sense of fear losing Consuela but he is not ready to be away from her. He is tragic situation because of his thinking about the future awful situation due to the physical separation with his young beloved.

Kepesh is trapped in the confusion that he will achieve the emotional love from his beloved or the society will be successful in the mission of separating them. The protagonist is compelled to enter in the melancholic world with tormented experiences and feelings. As the victim of the contemporary society, he regards him as the carrier of worries and wounds and he seems as if he is losing the private romantic world.

On the other hand not only he is losing the intimacy with Consuela but he is worrying about the physical destruction of Consuela. In the novel *The Dying Animal*, there is the tragic story of Consuela losing her beautiful breast due to the cancer. The medium of abstraction and the medium of showing attractive body, in the view of David Kepesh, are going to be replaced from the body of Consuela. The issue of losing the breast that carries the theme of loss is explored by Kepesh in following extract:

You see, they've now decided to remove the entire breast. They were planning to go underneath the breast and to take a part of it. But now they think it's too serious for that. So they have to remove it. Ten weeks ago they told her they would remove only part of it, and now they tell her they are going to remove the whole thing. Mind you, this is a breast. It's not a small thing. This morning they told her what is going to happen; now it's night, and she's all alone and the whole prospect of everything . . . I have to go. She wants me there. She wants me to sleep in the bed with her there. She has not eaten all day. She has to eat. She has to be fed. You? Stay if you wish. If you want to stay, if you want to leave . . . Look, there's no time, I must run! (155-156)

In the process of exploring the subjectivity, Philip Roth presents the theme of loss which plays great role in the making of tragic reality of protagonist. Here the protagonist is thinking about his beloved's losing her breast due to the cancer. The object of sexuality, libidinality and emotionality, the huge breast that is the prime focus of Kepesh is going to be replaced. His beloved Consuela is approaching the time of losing her beauty that is given by her breast.

The valuable thing that attracts the protagonist in the act of sex is going to be removed. David Kepesh thinks that he is going to be unable to find her attractive body. He imagines that her loss of beauty is the loss of his beautiful object because he loves it very much. While analyzing the loss, we must understand loss not in terms of some romanticized but rather through self-shattering and torture to point up the emotion behind real life experience and human connection. So the protagonist denies the pain of loss and enters in the world of melancholia and mourns for the big loss of abstraction and attraction.

In the chain of exploring the tormented subjectivity, there is big crisis in the world of the protagonist because the crises brings him into the spotlight wound, fears, guilty desires or unresolved conflict that he have failed to deal with. The word trauma can be applied to refer his pain full experiences that scare him psychologically. His traumatized feelings and experiences tell the reality of psychological experiences of every human being because such kind of loss and fear also happens in our life. Philip Roth is supposed to have the guide line from Sigmund Freud's theory of "Thanatos" that carries the theme of psychological and physical self destruction. In this regard Frank J. Sulloway in "Freud, Biologist of the Mind" argues:

Freud postulated that human beings are dominated by two basic instincts: 'Eros' (the sexual drive or creative life force) and 'Thanatos'

(the death force or destructiveness). The mythical characters of Eros and 'Thanatos' were used by Freud in his formulation of drive theory to represent the two primary outlets of biological energy. 'Eros' represents life, creativity, growth, and increase in tension; and Thanatos represents the movement toward homeostasis (elimination of all tensions), dissolution, negation energies, and death. We are constantly stimulated and driven into action by a balance of these. (12)

From Sulloway's argument, it is proved that the sense of death and loss is the major factor that naturalizes the subjective position of writer in the process of building the creative work of art.

In the novel, Roth is going to explain that everyday world is very realistic in which the act of psychological and physical self destruction occurs. The protagonist also undergoes in the sea of mourning because he is psychologically dead. Such theme of psychological death is expressed by Roth in this way:

There is distinction to be made between dying and death. It's not all uninterrupted dying. If one's healthy and feeling well, it's invisible dying. The end that is a certainty is not necessarily boldly announced. No, you can't understand. The only thing you understand about the old when you're not old is that they have been stamped by their time. But understanding only that freezes them in their time, and so amounts to no understanding at all. To those not yet old, being old means *you've been*. (35-36)

There is the dominance of death drive in the psychology of protagonist. It is the truth that the novel can be nomenclature as the account of alarming the degree of self

destructive behavior that is seen in David Kepesh. Though he is alive in the materialistic world, psychologically he is dead.

The fear of death and loss is responsible in the tragic situation of the protagonist. That is, his fear of death, of losing his life, can result in his fear of being intimately attached to life. The ultimate loss, of which he is utterly terrified, is the death that is symbolic of losing the tolerance and patience. His fear of death is not actually fear of biological death but translates foremost him into fear of loss in general; loss of his beloved's affection, loss of beloved's intimacy, loss of his beloved's breast, loss of his sexual power etc. It means the sense of death in him is emotional death but not biological death in the unconscious level. Psychologically, the fear of death occurs in him because he is suffered with the feeling of being abandoned by his nearest and dearest one. So such experience of abandonment creates sense of fear of death in him.

II. iv. Sheltering in the Illusive World

Through the image of David Kepesh Philip Roth is exploring the identity of 20th century human being who are forced to be caught between the world of illusion and reality. The protagonist in the novel suffers so much and has the sense of frustration, alienation, isolation and loneliness. He has been spending tormented life because he is entangled in the sense of loss, fear, death, and nothingness. So, as the result of sense of ageing and suffering in the physical world, he tries to take the help of world of illusion as the medium of surviving. Nicola Glover in "Freud's Theory of Art and Creativity" says:

... psychoanalytic theory will have to accept that the imagery of the primary process can possess an invisible order of its own at least as far as creative work is concerned. The great psychoanalyst and art historian, E. Kris, prepared the way for recasting our concept of the

primary process by suggesting that the creative mind can allow conscious functions to lapse in a controlled regression towards the primary process. But this does not yet mean that the primary process is itself accessible to control and order. (19)

It is the concept that human being takes the help of imagination and imaginary to escape from the tragic realistic world. The repressed and regressed psyche can controlled an ordered with the help of escapism. People imagine the illusive world as the solution of getting rid of suffering and pain.

To get rid of from the fountain of frustration he imbricates the castle of illusion. An illusion becomes a source of solace for him and he remains in the fantasy world. The fantasy world becomes a heaven for him because he wanted to escape from the meaningless and futile lives for fear of confronting harsh reality. The protagonist takes help of aesthetics, music and memory to escape from the suffering and pain. For him music becomes the medium of forgetting the tragic real world.

Kepesh takes the help of escapism and says:

I told you that over the years I bought a lot of music, the piano literature, and so I played all the time, whenever I finished my other work. I played all thirty two Beethoven sonatas during those years, every note of them to drive Consuela out of my thoughts. Nobody should be forced to hear a tape of that playing, which doesn't exist anyway. Some passages were in tempo, but most weren't, yet on I played regardless . . . I played the Mozart sonatas. I played Bach's piano music. I played it, I'm familiar with it, which is a different thing from playing it well. I played Elizabethan pieces by Byrd and people like that. I played Purcell. I played Scarlatti. I have all the Scarlatti

sonatas, all five hundred and fifty of them. Won't say I played all of them, but I played a lot of them. Haydn's piano music. (92-94)

David Kepesh with the help of music and creativity tries to fly from the tormented and painful life. He indulges in the musical activities and forgets about the suffering and pain of losing his energy and most beautiful things.

Philip Roth walks in the path of Sigmund Freud who views that a happy man never fantasies, only an unsatisfied one, fantasies are product of unsatisfied wishes, every single fantasy is the fulfillment of a wish, a correction of unsatisfying reality in his work "Creative Writers and Daydreaming" Freud says: "Fantasy creates a situation relating to the future which represents a fulfillment of the wish. What it thus creates is a daydream or fantasy". (p 714, Critical Theory since Plato). The fantasy carries the traces of imagination to avoid the sense of suffering and ageing, even loss of Consuela's intimacy. Indulging in the world of music and imagination he forgets the tension of physical world temporarily.

Due to the huge load of tragic situation in real life, the protagonist David Kepesh plays the music regardlessly. With the help of aesthetic experience he tries to escape from the reality of losing Consuela. He plays the Mozart sonatas, Bach's piano music, Elizabethan pieces by Byrd, Purcell, Scarlatti, Haydn's piano music, Beethoven music etc. with the help of such kind of aesthetic instruments he outlet from the vicious circle of extremely dreary lives. He prefers to live in fantasy and he accepts indulgence in the pleasing and seductive charm of illusion. Not only with the help of music has he created his illusive subjectivity but also with the help of art. Kepesh imagines:

But I could never imagine Consuela altogether. What more didn't I know about her because of being blinded by my obsession? Shouting

at me in the letter: “You’re always playing the wise old man who knows everything.” Shouting: “I saw you just this morning on television, playing the role of the one who always knows better, knowing what is good culture and what is bad culture, knowing what people should read and what they shouldn’t read, knowing all about music and all about art, and then, to celebrate this important moment in my life, I have a party, I want to have a wonderful party, I want to have you around, you who mean everything to me, and you’re not here. (96)

To escape from the ruined life in the reality, he takes the help of world of art as the medium of getting solace. He gives priority to read and to create art and start to think that the artistic world is suitable for him to celebrate the life.

David Kepesh favorites to involve in party and in the musical world to avoid the sense of pain and suffering and physical world. Art becomes the form of escapism that gives temporary relief to him and it helps him to forget the fragile life and breakable existence. Freud argues:

The accumulation of excitation is felt as unpleasure and that it sets the apparatus in action with a view to repeating the experience of satisfaction which involves a diminution of excitation as pleasure a current follow of wish starts from unpleasure and aims at pleasure. Only a wish is able to set the psychical apparatus in motion and that the course of excitation in it is automatically regulated by feeling of pleasure and unpleasures. The first wishing seems to have been a hallucinatory cathecting of the memory of satisfaction (Freud 614)

The unpleasurable world is replaced by pleasurable world. When people are in suffering and pain, they want to be in romantic world and aim at pleasure. They wish

to remain in the illusion and to forget the tragic life. So, the burden of reality is replaced by the charm of music and artistic creation for the protagonist. The propensity to escape from the burden of ground reality pushes him to dwell vicariously in the quicksand of illusion.

Just like the aesthetic as the medium of escaping from reality, the alternate means of getting rid from the tragic world is the remembering and memorizing the past. Memory is the storehouse of ideas. Something much to be experienced or learned before it can be remembered, and that which is remembered must somehow be retained between the time of acquisition and the tie of recall or recollection. It is quite true that the unconscious wishes are always active. They represent paths which are always practicable, whenever; a quantum of excitation makes use of them it is indeed an outstanding peculiarity of the unconscious process that they are indestructible. Nothing can be brought to the ending but can take help of past. Indeed, the fading of memories and the weak affect of impressions which are no longer recent, which we are apt to take as self evident, and to explain as a primary effect of time on our psychic memory. The taking help of memory as the tool of getting solace is expressed by Kepesh in following extract:

Every time I think of Consuela, I envision that raw leg of lamb shaped like a primitive club beside the blatantly exhibited bodies of this husband and wife. It's being there, so close to their mattress, become less and less incongruous the longer you look. There's melancholy resignation in the somewhat stunned expression of the wife, and there is that butchered hunk of meat having nothing in common with a living lamb, and, for three weeks now, ever since Consuela's visit, I can get neither image out of my mind. (143-144)

Not only he takes the help of aesthetics to ignore the tormented self but also visits the romantic past of his life. He is forced to rest in the nest of illusion by going to the past where he had romance and love affair with beautiful young Consuela. He remembers his blissful days of the past to forget his unpleasant present.

The memory of past about the romance helps him to get rid from the sense of ageing and suffering. Memory becomes a faculty of capacity by which romantic past experiences help him to undergo the tragic circumstances of present. The journey from present to past be manifested by Kepesh in following extract:

I remembered how for the three years after I lost her, even when I got up in the dark to take a leak, she was all I thought about: even at four A.M., standing over the toilet seven-eight asleep, the Kepesh one-eighth awake would begin to mutter her name. Generally when an old man pisses at night, his mind is completely blank. If he's capable of thinking of anything, it's only about getting back into bed. But not me, not then. "Consuela, Consuela, Consuela," every single time I got up to go. And she'd done this to me, mind you, without language, without cogitation, without cunning, without an ounce of malevolence and with no regard to cause and effect. (124)

The process of remembering the past is the alternative solution for the protagonist David Kepesh in the physical world. David Kepesh memorizes the three years before time of union with her and he remembers every activity that he had done with her. He is haunted by the memory of Consuela and her intimacy with him. He confesses that he, now days, is getting up due to the haunting memories of Consuela. The memory of his past affects him very much and he cannot avoid the remembering of his beautiful

past life. So memory becomes the medium of escaping from the world of suffering and pain to the world of solace and peace.

II. v. Pornography and Jealousy

Loss and pain were transformed into something enjoyable and controllable through artistic creation. Here in the novel, to describe these emotions of weakness, tenor and loss, Kepesh introduces the word 'jealousy'. By using pornography in conjunction with the word jealousy, Kepesh manages to uniquely articulate his experiences of loss of Consuela, loss of control and his own mortality. To explore the subjectivity, Kepesh uses pornography to describe the pain of his newly marginalized existence. His unconscious feelings are described in a surprisingly aggressive manner with full of pornographic symbols, words, phrases and images. While defining Pornography, Freud argues:

Pornography, in its own way, derives from the urge to defile an other. On the surface, it may seem that pornography is simply about erotic pleasure. But when the human body is made into a biological toy, it is stripped of all human dignity, and this defilement is an act of aggression. The hostility may be unconscious or it may be openly violent, but, either way, it has its basis in resentment. (Freud 334)

When people can't get their wished objects or can't fulfill their desires, they take the help of creative writings, especially they outlet their repressed desires in pornographic way. They express their packed feelings and emotions in very erotically. While they sublimate their erotic emotions, they replace sexual desires with different phallic symbols and female imaginary.

The pornographic expression of latent sexual as well as erotic desires is colored with jealousy. People become jealous towards the detached or snatched

objects and they express their jealous motives with the help of creative writings.

Jealousy is the product of unfulfilled desires because their motive of fulfilling is gone away from their criteria. So, they outlet their jealous feelings and emotions in a pornographic way. Freud asserts:

Jealousy is defined as an emotional state that is aroused by a perceived threat to a relationship or position. It motivates behaviors that counter the threat. Jealousy is a reaction related to fear and rage, and it makes one want to protect, maintain, and prolong the association of love.

Evolutionary psychologists believe that the cues that trigger sexual jealousy are weighted differently in men and women. From the man's perspective, a sexual infidelity will result in uncertainty in paternity of their children, which often leads to sexual jealousy. Sexual infidelity acts as a cue that triggers sexual jealousy among men. (Freud 222)

So, jealousy mainly occurs in the domain of love because of the domination of erotic desires. When there is sexual infidelity or sexual unfulfillment or when people can not grasp their wished thing, there is germination of jealousy.

Roth discourse is pornographic form of art. It carries the pornographic expressions of unfulfilled desires. So the novel is full of expression of painful losses which evokes the protagonist's psychological death. In the sense of emotional mourning of protagonist, it can be said as the modern elegy. The protagonist's subjectivity is infected by the melancholia because of society's strict morality and rationality. By repressing the individual sexual freedom, society dehumanizes the protagonist in the modern era. Society is taking an intensely subjective experience and forcing an individual to practice indifferent objectively. Thus, *The Dying Animal* is a uniquely modern and inconsolable elegy in its new articulation of pornography of

jealousy. David Kepesh's expression of jealousy through the pornographic description, because he is going to lose Consuela, is in below extract as:

How do I capture Consuela? . . . And so that's when the pornography begins. The pornography of jealousy. The pornography of one's own destruction. I am rapt, I am enthralled, and yet I am enthralled *outside* the frame . . . Ordinary pornography is the aestheticizing of jealousy. It takes the torment out. What-why "aestheticizing"? why not "anesthetizing"? well, perhaps both. It's representation, ordinary pornography. It's a fallen art form. It's not just make-believe, it's patently insincere. You want the girl in the porno film, but you're not jealous of whoever's fucking her because he becomes your surrogate.

(40-41)

Kepesh begins the passage with hard questions, questions that his previous life of distraction never required that he ask. It is at the point where he must face these questions for the first time that he invents the term pornography of jealousy to help articulate what he newly faces.

In expressing, and then describing the pornography of jealousy, Kepesh must contemplate the loss of Consuela, loss of control, and his own mortality. The realities that he has fought so hard to avoid have now forced themselves into his once structured and controlled life. This is seen not only in the particular words of the passage but also in the structure of the passage. The shortened sentences, especially at the end, express a giving in and giving up that result in a tired and exhausted-sounding syntax. By the close of this powerful passage, Kepesh is weak, vulnerable, and at the mercy of his lover. In another extract, like this, there is exploration of

theme of pornography of jealousy. While exploring the jealous attitude David Kepesh says:

The jealousy. That poison. And unprovoked. Jealousy even when she tells me she's going ice-skating with her eighteen-year-old brother. Will he be the one who steals her away? With these obsessional love affairs you are not your won confident self, not when the girl is you're in the vortex of them and not when the girl is almost a third your age. I feel anxious unless I speak to her on the phone every day, and then I feel anxious after we've spoken. (38)

To describe these new emotions of weakness, terror and loss, Kepesh introduces the word jealousy. By using pornography in conjunction with the word jealousy, Kepesh manage to uniquely articulate his experience of loss as being rooted in a loss of control. In *The Dying Animal*, Kepesh has shifted the focus to the jealousy.

Ordinary pornography in some ways protects the viewer from the pain of jealousy, and pornography of jealousy does not allow the recipient to escape the pain. The elegiac expression of subjectivity takes the form of 'pornography of jealousy' which is full of tormenting ideas and consisting of painful images. In the process of defining pornographic writing, Laura Kipnis in "The Eloquence of pornography" argues:

Like the artistic avant garde's, pornography's transgressions are first of all aesthetic. It confronts us with bodies that repulse us -- like those in fat porn -- or defies us with genders we find noxious. It induces us to look at what's conventionally banished from view. Pornography is chock full of these sorts of aesthetic shocks and surprises. Here's one: in a culture which so ferociously equates sexuality with youth, where

else but within pornography will you find enthusiasm for sagging, aging bodies, or the permission to sexualize them? (4)

From Laura Kipnis's argument, it is clear that creative writers' texts are nothing but the discourse of pornography and jealousy. While aestheticizing the internalized feelings and emotions, writer creates the regime of jealousy and pornography.

It is with this search for space where he can grapple with the overwhelming realities of aging and loss, David Kepesh is expressing jealousy in the version of pornography. Kepesh's out letting of pornographic jealousy is the form of catalyst for melancholic grieving and embodies the fundamental loss of control. This novella as a work of pornography in the prosaic sense, accusing Roth of creating a tired simulacrum of his earlier, disturbing examinations of human sexuality. The easy, by contrast argues that *The Dying Animal* is Roth's exploration of an existential "pornography of destruction," one that both encompasses and transcends the realm of the sexual in its fascination with witnessing the event of its own death.

Chapter III

The Dying Animal: Manifestation of Subjective Identity through the Discursive Formation

Philip Roth's *The Dying Animal* consists of an alternation of sexual gratification through the sublimation of repressed desires of the protagonist- an authorial character David Kepesh. The association with the memorial act of the protagonist Kepesh presents the literary significance of *The Dying Animal*. The rising succession of erotic sense covers the whole book with new variations, new combinations, new sexes, and a steady increase in the unconscious level of Kepesh's mind. *The Dying Animal* is a vigilant act in conscious level that depicts an occasion for releasing obsessive desires towards the opposite sex.

The Dying Animal is an exploration of reality through a sensuous presentation and a recreation of memories. In the text, there is evidence of the artist as being stimulated by an emotional excitement whose nature and source involves bringing it before his conscious mind. The researcher has attempted to explore the neurotic identity of the protagonist and justified that there is resemblance between the subjectivity of author and the protagonist. Philip Roth has presented David Kepesh as his alter ego and has expressed his subjective identity through the image of Kepesh. While exploring the subjectivity, Roth has followed the Freudian psychoanalysis and his notion of subjectivity. Philip Roth's subjective identity is studied in the line of time, situation, age and psychological reality. So, the researcher tells that subjective identity of the author can be viewed as the traumatic identity of the author can be viewed as the traumatic identity, neurotic identity, authorial identity and tragic

identity. Freudian concept of “Eros” and “Thanatos” is used by the researcher to explore the subjectivity of the authorial character.

The authorial image of Philip Roth, David Kepesh is too much obsessive and compulsive and so his behaviors are dominated by the irrationality. In this sense, his action and behaviors are either directly or indirectly guided by instinctual drives. According to the researcher, his activities are motivated and regulated by the instincts from the beginning to the middle part of the novel but death instinct is dominating in his life in later part of novel. So, “Eros” and “Thanatos” play the vital role in determining the subjective position of the authorial character David Kepesh. But in his later life, there is dominance of the reality principle because of his tragic situation.

The researcher claims that there is dominance of unconscious search for pleasure in his life. The primitive, natural and biological need directs the protagonist to fulfill his erotic desires. The compulsive behavior of the protagonist forces him to explore his erotic wishes, desires and feelings through the medium of sublimation. As a result, the protagonist exuberantly takes part in a series of actions that are independent to each other. The researcher says that it is the unconscious characteristic of “Id” in Kepesh that generates psychic tension to regulate human behaviors, speech and actions.

But in the life of protagonist, the natural tendency of the pleasure principle is checked by reality principle. That is related with social norms and values that regulate all the movements of an organism in the society. The researcher tells that Kepesh’s quest for pleasure is always on, but not in anarchic ways, rather in society-friendly manner that rejects spontaneity of pleasure seeking attempts. The sexual and libidinal desires of the protagonist are controlled by the social morality and reality. And reality principle generates tension in Kepesh psychic functioning and the reality principle

sensor pleasure in prohibited locations. The protagonist's subjectivity is infected by the repressive and neurotic behavior and actions because of society's strict morality and rationality. By repressing the individual sexual freedom, society dehumanizes the protagonist in modern era. Such cultural barriers prevent him from living a satisfied life. He never gets tired; rather he alters manners, methods of actions and linguistic performance that turn to be insufficient to his requirement. The protagonist is sandwiched in between the external pressure of society and his own sexual instincts that further aggravates his situation in the society, the sexual instincts put pressure on him to be fulfilled but the reality imposes prohibitions for his basic requirement. From the beginning of the novel, the protagonist is entangled in his quest for pleasure but the social restrictions push him to repress his feeling and desires in unconscious level.

In the process of studying the subjectivity of the author, the researcher has shown the conflict between personal desires and the restrictions of the society. The protagonist, here in the novel has been facing the social marginalization because of his emotional as well as sexual desires of his young beautiful student Consuela. As the result of this situation the protagonist has been subjugated as the social outsider. Sense of fear of losing Consuela due to the social denial also hampers in his personality. On the other hand, fear of losing "the breast", a valuable attractive object of his desire, also forces him in the pound of melancholia, as the social outsider, he manifests his vulnerable existence and tormented existence. The identity of David Kepesh is full of melancholic feeling and emotions because of his marginalized existence in the society. In one sense, the researcher argues that the protagonist is psychologically weak and fragile and finds him as a broken man.

The researcher says the realities of aging and mortality on the one hand and the realities of loss and morality on the other hand too has tormented the life of

protagonist. So as the result of the sense of pain and sufferings and sense of fear of losing the intimacy of Consuela, there in the psychology of protagonist seeds the jealousy, his jealous feeling and thoughts are outletted in the text pornographically and aggressively. Pornography of jealousy, according to the researcher, has been manifested in the novel. On the other hand, to avoid the sense of pain and suffering, sense of traumatic experiences, the protagonist has tried to escape from the world of imagination. He takes the help of music to forget the torture of the reality and indulges in the world of irrationality. Not only that, he also takes the help of memory, he envisions the past romantic life, past youthful and energetic life to avoid the traumatic experiences. So the researcher argues that the identity of the authorial character is affected by the social prohibition and the result of such marginalized existence.

To explore the subjectivity, Philip Roth, through the image of David Kepesh, has manifested the subjective experiences and emotion with the help of creative writing. The unacceptable desires of protagonist are manifested in the form of writing with the help of different symbols, images, words, and phrases. Roth presents David Kepesh as a character and supposed author of the novel. As a fictional character an author, Kepesh shows an extraordinary spirit and force in the work of art.

Formatively, it becomes a level of art as a creative writing. In this level, to judge upon Kepesh as an artist, his emotions wish to lay a significant role to produce his text. Such repressive force is treated through fantasizing Consuela in the flow of literary art. So, David Kepesh is a writer of psychological acts of arts, as spontaneous overflow of emotional and creative feelings moving around Consuela. The whole transformation of Kepesh's events into a literary work gives a justification of an old man why and how he is dedicated to possess 24 years old Consuela Castillo. Thus,

the novel reveals the experiences of protagonist as a writer, which in turn recapitulates the manner in which Kepesh has leads his life through art.

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