

Chapter I

Introduction

Protagonist with Personality Disorder

Personality refers to the various aspects of a person's character that combine to make them different from other people. It is the characteristics and qualities of a person seen as a whole. Personality is observed through the human behavior and mental process. Human behavior and mental process depend on personal psyche.

'Psyche' refers to mind and those activities that enrich the mind. Originally it is the Greek concept of the self, encompassing the modern idea of the soul, self and mind. Religious psychological and literary text define psyche "with a great variety of contradictory perspectives" (Kazdin Vol. 6). The word 'psychology' comes from Aristotle's word 'psyche' plus Greek word *logos*, which means "the study of". Today, psychology is defined as the science of behavior and mental process. In *Psychology: An Introduction*, Lahey Benjamin writes:

The term 'behavior' refers to all of a person's overt actions that other can directly observe. When we walk, speak or show a facial expression, we are behaving in this sense. And the term 'mental process' refers to the private thoughts, emotions, feelings and motives that others cannot directly observe. (5)

Personality disorder refers to psychological problems that develop in individuals who were one's considered to be normal. This kind of personality disorder develops improperly in human mind. Such psychological problems are believed to be the result of unfortunate experience.

Personality disorders happen due to the distorted psyche. Sigmund Freud argues that psyche consists of three levels:

The conscious mind, the pre-conscious mind, and the unconscious mind. The conscious mind is that portion of mind of which one is presently aware. Preconscious mind is that portion of mind containing information that is not presently conscious but can be easily brought into consciousness. The unconscious mind is the part of mind, which cannot be directly brought into consciousness. It is the storehouse of primitive instinctual motives and of memories and emotions that have been repressed. (qtd. in Lahey 465)

William James, (1842-1910) one of the functionalism psychologists, in one of his textbooks of psychology states:

Thinking, feeling, learning, remembering and other process of human consciousness existed only because they helped us survive as species. It creates our personality. (qtd. in Lahey 9)

The protagonist, Ann Grant Lord, in Susan Minot's best novel to date is a victim of personality disorders. She expresses her various kinds of psychological problems. Episodically, and repeatedly the protagonist shows her distorted psyche. The protagonist is repeatedly showing 'neurosis' in her mind. Neurosis is a variety of disorders that share certain characteristics, including feelings of anxiety and personal inadequacy and an avoidance of dealing with problem. Her personality is built up on the basis of neurotic psyche.

1.2. Statement of the Problem

The life of the protagonist in *Evening* is shaped by neurotic psyche. The protagonist is the victim of various kinds of mental disorders. Time and again, she shows unusual activities. She is repeatedly looking for the same image and dreams in her life. What are the ideas to solve the suffocation inside Ann's mind? Until the last

breath why is the beloved waiting for her lost love? What is the rationality behind the devotion in the first and lost love? Why the human mind goes out of control? These are the questions, which emerge frequently after going through the novel. The present study aims to move around these problems.

1.3 Hypothesis

Anxiety and frustration over the lost love, suffocation of hidden desires and wishes, disassociative depression and obsession with death form neurotic psyche in Ann's mind who is the protagonist of *Evening*. Through many surrealistic images the author herself has revealed her hidden mind.

1.4 Significance of the Study

My research on Expression of Neurotic Psyche in Susan Minot's novel *Evening* signifies the complexity of a woman's mind. The complexity of Ann's psyche is a representative of human sub-consciousness. What might be the effective impact of the first and lost love in human sub-conscious mind; it would be the guideline for young people by the complete shape of this thesis. There is nobody to understand the protagonist's mind and significance of its experience except herself. Pains and discomforts on the one hand and her hidden desires and mental passion on the other hand, as the complexity of neurotic mind will be studied. Love, youth, memory, obsession, compulsion, the point of life, the meaning of death are the significance of the study.

1.5 Review of Literature

Many writers have expressed their hidden desires through their work. Susan Minot also has expressed her repressed desires through her masterpiece *Evening*. Since the publication of *Evening* in 1998, many critics have given their views in it.

Glamour says, “Lyrical and dreamlike... Minot once again proves how adept she is at capturing the pain and glory of falling hopelessly in love” (3).

Talking about its psychological theme Michiko Kakutani says, “Such memories would doubtless shock those gathered around Ann’s sickbed. To them, Ann is a careful, correct person, not the sort to harbor ‘any deep dark secrets.’ Her doctor’s wife sees her as ‘a little distant and cold’.” (3)

Criticism by Boston Book Review is, “A philosophically complex study of memory and representation that will have readers itching to reread Proust and Foucault. Here Minot’s writing . . . achieves beauty”(4).

Evening is a record of terrible existence of human mind in fantastic, self-created world. We are privy to the experience to the dying woman. Inner working of her mind seems remarkable. There is a vivid picture to ruminate on the mutability of the human condition and the elusiveness of our understanding of it.

Collins, Harper concerning the theme of the novel comments by saying: “in *Evening* 1998, a dying women, slipping in and out of consciousness remembers the events of her earlier life”. (*Readers Encyclopedia of American Literature* 67).

Talking about the theme of the novel, Ben Goldstein says:

This technique is unique, artful and overdone. Words come slowly out of the air, not out of people’s mouths. She is not in real world rather she is into the world of her memory.., what makes *Evening* especially brilliant is the dramatic use of color and light images. Color throughout the book signifies the vitality of memory. Memory illuminates Ann’s mind and shines light on things that she had thought were lost forever. We are allowed inside of the mind of a dying woman, whose last dance through the world of youthful passion is heart-wrenchingly beautiful.

When Ann says goodbye to Harris in the last chapter, we know that death has finally claimed her. A person can stay in a ravaged shell of a body by holding tight to memories. When those memories leave the mind, life swiftly draws to the close. The flame grows small and disappears in twisting strands of rising smoke. (3)

Michiko Kakutain opines:

In her stunning novel *Evening*, Mrs. Minot has given us both the defining moment in a woman's life and an understanding of how that moment has reverberated throughout the remainder of her days. Mrs. Minot's story concerns the life and approaching death of Ann Grant Lord, the thrice married mother for four children, a woman who has learned, at the age of sixty-five, that she is dying of Cancer and has few month to live. As she lies in bed, surrounded by family and friends, Ann lets her mind wander lazily back across her life, to a long-ago weakened when she was twenty five. There was not any explanation of her passion for someone. That memory became the highest point of her life. (1)

Ann's detachment is the painful product of the disappointments she has suffered over the years. Not just the crashing realization that she will never see Harris again, but also the hurt she has sustained in three unsatisfactory marriages. There is a war between the conscious ego, desires and wishes, and the unconscious desires, the shadow, the inner reality. The struggling selves, the outer self and the inner self must come into a point of reconciliation. Reconciliation is possible only in death.

Elisabeth Harvor reviews:

Susan Minot in her fourth novel, *Evening*, works with two vocabularies of delirium: the delirium of first love and the delirium of dying. *Evening* could even be said to be a primer on first and lost love, so meticulous in Minot's documentation of the step-by-step process of a young woman's sheer fall into love at the New England wedding of a friend on a foggy weekend during the summer of 1954. What we are reminded of, again and again in *Evening*, is how much the vocabulary of lovers is a delirious out distilled vocabulary. It is also tender, pure, repetitive and cryptic. The delirium of terminal illness, on the other hand, gives us excess, hallucination, a jumble, an overload, a mad mix of the trivial along with all the flotsam and jetsam of nightmares and dreams that have been made even more luridly unhinged by morphine and dying. (1)

For the protagonist of the novel nothing has given more priority than remembering her past life with her lover. Even after three marriages and five children, she is still hanging in past three days in a wedding party. Although she is the victim of cancer, she does not feel the pain at all. This is what her psychological or neurotic problem.

Similarly, Editorial Reviews by Vintage Publisher (1999) makes criticism saying:

With insight and sensitivity, Minot sketches travails of the deathbed vigils shared by Ann's friends and stepsiblings and keeps tension. Foreshadowing or back shadowing are the novel's largest and saddest events. Ann's heartbreak with the more universal tragedy is the poignant climax. As the end nears, Ann's drug-induced hallucinations,

memories and imagined dreams. Which is Minot's dramatization coming to the fore? Minot has created in Ann a woman who face death while savoring the exhilaration that marked her full and passionate life.

(1)

Michiko Kakutani another *critic* in 'Evening': Reviewing a Fading Life Defined by Doomed Love states:

In her stunning novel, *Evening* Mrs. Minot has fashioned a powerful story, a story that cuts back and forth in time to give us both the defining moment in a woman's life and an understanding of how that moment has reverberated throughout the remainder of her days. (1)

As Mrs. Minot gradually makes clear, "however, Ann's detachment is the painful product of the disappointments she has suffered over the years: not just the crashing realization that she will never see Harris again, but also the hurt she has sustained in three unsatisfactory marriages and the grief of losing her 12-year-old son. Although such events may sound contrived, even melodramatic in summary, Mrs. Minot seamlessly weaves them into Ann's reminiscences, making the reader experience them in fragments, as Ann" (Kakutani 2).

The observation made so far shows that the novel has undergone diverse sorts of reading and interpretations. *Evening* has brought the paradoxical themes as other literary masterpieces. It speaks of mental disorder and complexity of human mind in depth. The present study is just an attempt to add one critical approach on the novel.

1.6 Methodology

In fact, human mind is helplessly trapped by unknown force. It cannot escape from this force. This brings a tremendous experience in an individual. So, he/she

desires to go somewhere else in search of privacy and fulfillment of hidden desires, which assures him/her security, and sense of happiness. Ann's neurotic psyche expresses her inner hidden desires. Her living in self-created fantastic world is the result of 'neurotic psyche'.

To solve the above-mentioned problems, the first emphasis has been given on the text itself. The novel *Evening* will be used as the primary source for this dissertation. Besides this, to interpret and analyze the novel and to understand 'neurotic psyche', available supportive materials will have been consulted as secondary sources. Other critical references available both on the text and the author will be used. Thematically related other tragic-fictions, stories will also be used to make clear the ideas. Related commentaries, library consultation, journals and the Internet documents will also be used as secondary materials to this study. Suggestion and guidelines from the teachers in the department are essential to bring the thesis in its complete shape. I will interpret and analyze 'neurotic psyche' through the textual analysis based on the writings of psychoanalysis as discussed by Sigmund Freud, Jacques Lacan and Karl Gustav Jung.

1.7 Delimitation of the Study

Intensive study of Minot's text will be the motto of this researcher. This dissertation will study the various psychic problems in the protagonist's mind and reality in her life. Symbolic colors and rhetoric performance also will be elaborated in my study. Although there are so many criticisms on *Evening*, this research will mainly focus on psychoanalytical studies on the protagonist of the novel.

Chapter II

Psychic Trauma as the Base of Modern Novel Writing

2.1 Origins and Development of Psychoanalysis

Psychoanalysis, the study of human behavior and mental processes covers everything that people think, feel and do. Psychologists differ in how much importance they placed on specific types of behavior. For example, some psychologists believe that you should study only behavior that you can see, observe or measure directly. Other believes that our fantasies, thoughts and feelings are also important kind of human behaviors, which are not directly observable.

Psychoanalysis, a branch of psychology was developed by Sigmund Freud (1856-1939). In 1896 he changed his method of treatment as a therapy, which aimed at uncovering repression and verbalizing what had been repudiated. Freud believed that psychoanalysis had its starting point in older ideas of psychiatry. It had been rooted from Pinel and Mesmer to Charcot. The psychiatry belongs primarily to the history of psychology. During the eighteenth and nineteenth centuries, descriptions and classifications of the forms of mental diseases had been rich. No great discoveries pointed specially to the role of anatomical or bio-chemical factors in mental disorders. Despite the facts that clinical observations pointed more and clearly to the role of brain in psychopathology, the mentally afflicted were thrust into jails and alms-houses.

Aristotle used the term 'psyche' to refer to the essence of life. This term is translated from Greek to mean 'mind'. But it is closely linked in meaning to the word 'breath.' Aristotle believed that " 'psyche' escaped in the last dying breath that was exhaled. Modern psychologists are interested in the same actions, thoughts and feelings of human beings as Aristotle" (Lahey 4).

Psychoanalysis is based on Freud's belief that the root of all psychoanalytical problems is unconscious conflicts among the *id*, *ego* and *superego*. Conflicts inevitably exist among these three competing forces. They can cause problems if they get out of hand. If too much of the energy of the *superego* and *ego* is devoted to holding the selfish desires of the *id* in check, or, if these prohibitions are weak and the *id* threatens to break free, psychological disturbances result. According to Freud, "these conflicts must be brought into consciousness if they are to be solved" (Lahey 572).

Freud also developed a general theory of personality. It is an explanation for why people develop their unique patterns of typical behaviors. This view is known today as 'psychoanalytic theory'.

Freud believed, "conscious mental processes were of trivial importance compared with the workings of the unconscious mind. Sensation, learning, memory and other cognitive processes are so important to the other founding psychologists, which were of little interest to Freud. Freud felt that the roots of the psychological problems that he tried to treat were 'innate motives', particularly sexual and aggressive ones that reside in an unconscious part of the mind. He believed that these unconscious motives and the conflicts that surround them influence our behaviors, even though we do not aware of them" (Lahey 14).

Freud views that conflicts in the unconscious mind are chief sources of psychological problems. However, there are a few "orthodox" psychoanalysis today, most feel that Freud made an important contribution in calling our attention to the role often played by unconscious sexual and aggressive motives in our emotional conflicts but feel that other motives, such as need to feel adequate in social relationships are of even greater importance.

Psychoanalytic criticism adopts the methods of 'reading' employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret unconscious desires and the anxieties of the author. A literary work is a manifestation of the author's own neurosis. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche. One interesting aspect of this approach is that it validates the importance of literature, key for the decoding (to find the meaning of something). Freud himself wrote, "the dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the prosaic language usually employed by our thoughts but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech" (26).

Psychoanalysis seeks evidences of unresolved emotions, psychological conflicts, guilts, and ambivalence and so forth within what may be a disunified literary work. The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised or encoded (as in dreams) through principles such as 'symbolism' (the repressed object represented in disguise), 'condensation' (several thoughts or person's represent in a single image), and 'displacement' (anxiety located into another image by means of association).

"Psychoanalytical theory studies, why people think, act and feel as they do reduces the chances of coming to false conclusions about behaviors. And many different approaches are necessary to understand the complex richness of human behaviors" (7).

As psychoanalysis is developed by Sigmund Freud, he talks about neurotic or hysterical problems of an individual. Talking with these matters, Freud comes to believe that problems of human mind stem from culturally unacceptable repressed, unconscious desires and fantasies. Although there are different psychoanalytical schools of thoughts, most of them continued to stress the strong influence of self-deception and the influence a person's past has on their current mental life. That is why psychoanalytic ideas are widely embedded in literary criticism today. Psychoanalysis is directed to analyze whatever comes to human mind. Dreams, hopes, wishes and fantasies are the subjects of interest in this theory.

Anonymous in 'History Writes For Freud' says, "the unconscious was a depository for socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of 'psychological repression'. In the psychoanalytic view, the unconscious is a force that only be recognized by its effect- it expresses itself in the symptom. The *ego*, the *superego* and the *id* are the divisions of the psyche according to Freud's theory. The '*id*' contains "primitive desires" (hunger, rage and sex), '*superego*' contains internalized norms, morality and taboos, and the '*ego*' meditates between the two and may include or give rise to the sense of self" (4).

Freud emphasized the importance of unconscious. He believed fantasies as the cause of neurosis. Particularly fantasies structured according to the 'Oedipus complex'. The Oedipus complex is the concept developed by Sigmund Freud to explain the origin of certain 'neurosis' in childhood. It is defined as a male child's unconscious desire for the exclusive love of his mother. This desire includes jealousy towards the father and the unconscious wish for that parent's death.

In the context of the life and death, Freud believed that humans were driven by two conflicting central desires: the life drives *Eros* (incorporating the sex drive) and the *Thanatos* (the death drive). Freud's description of *Eros*/libido included all creative life-producing drives. The death drive or death instinct represented an urge inherent in all living things to return to a state of calm, or, ultimately, of non-existence.

An increasing amount of psychoanalytic research from academic psychoanalysts and psychiatrists who had worked to quantify and measure psychoanalytic concepts has begun to address this criticism. The survey of scientific research showed that "while personality traits corresponding to Freud's 'oral', 'anal', 'oedipal' and 'genital' phases can be observed. They cannot be observed as stages as development of children, nor it be confirmed that such traits in adult result from childhood experiences" (Greenberg, 1977). These stages should not be viewed as crucial to modern psychoanalysis. What is crucial to modern psychoanalytic theory and practice is the power of the unconscious and the transference phenomenon. The idea of unconscious is also contested. Human behavior can be observed while human psychology has to be guessed yet. The idea of unconscious and the transference phenomena have been widely researched and it is claimed to be validated in the fields of cognitive psychology and social psychology, though such claims are also contested.

Jacques Lacan (1901-1981), a French psychoanalyst, psychiatrist and doctor, considered his work to be an authentic "return to Freud", in opposition to *ego* psychology. Lacan's principles challenge to Freudian theory to privilege that it accords to the *ego* in self-determination. "The central pillar of Jacques Lacan's psychoanalytic theory is that the unconscious is structured like a language. The

unconscious, he argued, was not a more primitive or archetypal part of minds separate from the conscious, linguistic *ego*, but, rather, a formation every bit as complex and structurally sophisticated as unconscious itself. If the unconscious is structured like the language, Lacan argued, then the self is denied any point of reference to which to be 'restored' following trauma or 'identity crisis'" (Wikipedia, The Free Encyclopedia, 3) . In this way, Lacan's thesis of the structurally dynamic unconscious is also a challenge to the ego psychology that Freud himself opposed.

Jacques Lacan in his essay "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytical Experiences", makes the point at which the child 'recognizes' him or herself in the mirror image. Lacan's emphasis here is on the process of 'identification' with an outside image. This is true in both Freud's psychoanalysis and Lacan's: the infant must separate from its mother to form a separate identity, in order to enter into civilization. This separation entails some kind of 'Loss', when the child knows the difference between itself and its mother. It loses the primal sense of unity and satisfaction that it originally had. This is the element of the tragic built. In Lacan's view, the 'Real' is a psychic place where there is this original unity. The awareness of separation or a fact of otherness creates an anxiety, a sense of loss. The baby then demands a reunion, a return to that original sense of fullness that had in the 'Real'. But that is impossible. All these demands will be changed into unconscious desires, wishes and images. All forms signify and they are usually expressed in verbal forms.

In the 'mirror stage' the baby has not yet mastered his own body. Rather, the baby experiences its body as fragmented while it sees itself in a mirror. And it begins to expect for anticipate being whole. It moves from a 'fragmented body' to an 'orthopedic vision of totality'. It is the crutch to help the child the status of wholeness.

This sense of self and its relation to others and to 'Other' sets you to take up a position in the symbolic order in languages. In psychoanalytic literary texts, such symbols usually be used by authors. 'Phallus' and 'Real' are pretty similar. Both are places where things are whole, complete, full, unified, where there is no lack or any loss. This is the imaginary world, world of fantasy created by authors in several texts of literature.

Mesmer, an Austrian Physician read Paracelsus about 1760 and influenced by the belief that there is magnetic influence from the heavenly bodies. He developed 'animal magnetism' that the human hand was as effective means of magnetizing, as were metal plates. It became popular and named 'Mesmerism' to cure the patients and influenced many more mesmerists. Braid was at first skeptical about the reality of whole cycle of psychological effects which the mesmerists seemed to induce. By his experiments Braid was convinced that there were genuine phenomena to be explained in physiological but not in magnetic.

Liebeault of Nancy(1866) and his pupil Berheim developed hypnotic methods that emphasized the direct suggestion of sleep as a means of including the hypnotic trance in place, in one of the physiological methods initiated by Briad. Bermin emphasized especially that hysterical symptoms could be understood through supposing that the subject was suggestible in respect to his inability to perform functions, which non-organic condition prevented, as suggestion caused the trouble, so it could cause the cure. But the physiological viewpoint is not to be dislodged so easily. A few years after Liebeault's work, Charoet, at Paris advocated a conception of hypnosis, which was in clear conflict with the theory of the Nancy School (suggestion of sleep). For him, hypnosis was a physiological phenomenon to be understood as one manifestation of hysteria and was a disease of the nervous system.

Then Charcot and his great pupil Pierre Janet developed a consistently medical point of view, which was at the same time both physiological and psychological.

Charcot suspected that certain paralysis, which prepared after a trauma, were of a hysterical nature, by suggesting a trauma under hypnosis he was able to provoke paralysis of the same sort artificially. His pupil Pierre made further efforts and was able to show, with the help of hypnosis, that symptoms of hysteria were firmly depended on certain unconscious thoughts.

Psychoanalysis was the invention of Breuer in 1881 without any outside influence; he was able with the help of hypnosis to study and restore to health a highly gifted girl who suffered from hysteria. The girl had fallen ill while she was nursing her father, to whom she was tenderly attached. Breuer was able to establish that all her symptoms were related to this period of nursing and could be explained by it. Thus, it had been for the first time become possible to obtain a complete view of a case of this puzzling neurosis. And all its symptoms had turned out to have a meaning. After fifteen years Breuer took Freud into collaboration, which took the keen interest of the old case of the girl seriously and they both produced the book *Studies on Hysteria* (1895). In case of hysteria, if the experience which revived under hypnosis, the effect, passed over into Ann unusual somatic innervations could be given another directions and got rid of the hysteric symptoms. They gave this procedure the name of 'catharsis'; the method was the immediate precursor of psychoanalysis. In the development of the neurosis, Freud initially fixed his attention on the neurotic conflict essentially grew out the tension between antagonistic effects. Liliane Frey Rohn, in her *From Freud to Jung* says:

Freud at times traced such a conflict situation to the antagonism between conscious will and unconscious 'counter -will', or to the

opposition between *ego* and trauma; later, he ascribed it to the fiction between self barrier against incest, and finally he conceived it as the tension between preservation and sexual instincts, or to the dichotomy of incest wish and *ego* and *Id*. (36)

Both Freud and Jung recognized the moral conflict was one of the principal causes in traumas. For Freud libido is the dominant but not for Jung. Frey Rohm further explains Jung:

For Jung, too psychic conflict arose from the tension between opposites- an 'effective antithesis'- whether between ethics and sexuality, between individual desires and collective moral, or between nature and mind. Jung recognized that conflict was the precondition for every neurosis, but in contradiction from Freud he viewed it as an event, which must be understood mainly in relation to the normal psyche. (37)

Adler together with some of his associates withdrew the Freudian circle and established his school of 'individual psychology' based upon the conception that the experience of the newborn child is one of weakness, inadequacy and frustration. In their *Historical Introduction To Modern Psychology*; Gardner Murphy and Joseph K. Kovach write about the new individual about Adler:

He finds big, strong active people who marching about, who decide what they want to do and do it, upon whose tenderness of pity he must rely if he wants to be nursed or picked up or dried or amused. He is a little, helpless object, to whom this or that specific want, such as that for food or for a maternal embrace, is altogether secondary to the

primary want to control one's own activity, to be oneself and liberate oneself from the domination of this big, inscrutable world. (295)

Adler's conception became the first psychological system in psychological history of psychology that was developed in what we should today call a social science direction. Within the heart of psychological practice with patient in our own culture, there has occurred an active movement against the biological assumptions of Freudian psychoanalysis and an effort to conceive psychoanalytic problem in terms of social dynamics. In the middle thirties, Fromm developed a theory of 'Authority and the Family', which challenges the postulates regarding the father son relationship shown prominent in the Oedipus complex. Horney sketched the role of various social factors in neurosis and began to challenge the biographical functions of the Freudian system.

Psychoanalysis originated accidentally practicing medicine to cure the symptoms of hysteria, by Josef Breuer, and developed by Sigmund Freud. Freud strongly argued his theory of 'repression' the cause of hysterical symptoms and the hypnotism to cure the disease through the catharsis was the root of psychoanalysis. About 1902, he was gathered up by young doctors practicing psychoanalysis, and the medical doctors took psychoanalysis as their sole legacy, who tried to insult a young man who has passed through a technical college introduced himself with a manuscript which showed very unusual comprehension for the medical doctors. They suggested him to go through the Gymnasium (Secondary School) and university to devote him to practice to the non-medical side of psychoanalysis. But psychoanalysis, the systematic study of mind, not only lodged on the grip of medical practitioners, as the medical doctors only do not have mind, Freud surprisingly accepted the truth.

Besides doctors the circle included others -men of education who had recognized something important in psychoanalysis: writers, painters and so on, My 'Interpretation of Dreams' and my book on jokes, among others had shown from the beginning from the theories of psycho-analysis can not be restricted to the medical field but are capable of application to a variety of other medical sciences. (26)

2.2 Psychoanalysis in Literature

The language and literature are deep rooted in human civilization and civilization itself is the product of human mind, so psychoanalysis automatically entered into philosophy in the universities. The explanation of the psychoanalysis in space was so great that it was out of Freud's control because it extended from the field of the neurosis and psychiatry to other fields of knowledge. Psychoanalysis revealed its pathological phenomena connected with normal mental life and disclosed unsuspected relation between psychiatry and the most various other sciences dealing with activities of the mind. However, the psychoanalysis even in literature is more attachable-Before Freud the poet and the writers had practiced the unconscious in their works. In his essay 'Freud and Literature' Lionel quoting Freud says:

When on the occasion of the celebration of his seventeen birthdays Freud was greeted as the 'discoverer of the unconscious', he corrected the speaker and disclaimed the title. 'The poets and the philosophers before me discovered the unconscious', he said, what I discovered was the scientific method by which the unconscious can be studied. (276)

We can say that the unconscious is deep rooted in literature. Freud's original insight centered upon the determining force of the unconscious aspect of the utterance, which revealed that mechanisms working in Para praxes (dreams, punches,

slips of tongue) could be shown to be analogous to certain mental and linguistic process.

These early philosophers attempted to interpret the world they observed around them in terms of human perception. Although the Greek philosophers did not relay on systematic study, they did set the stage for the development of the science of philosophy through observation as a means of knowing people. Much later, seventeen-century philosophers introduced the idea of dualism. The world is divided into the mind and the matter. Theologians studied the mind while other scholars in universities studied matter.

The French philosopher Rene Descartes wrote that there was a link between mind and body. He says, the mind and body influence each other to create a person's experiences, which is still being studied today.

From the beginning, psychologists thought about human behavior. As psychology is a science of human behavior, observation is the heart of the scientific method of all the sciences, including psychology. Observation helps to analyze human behavior and mental process. Although, the first systematic writings about human behavior date back to the time of Aristotle, psychology did not become an independent science until 1879 when Wilhelm Wundt founded the first laboratory of psychology in Germany.

Aristotle disagreed with Plato's belief that one could achieve a full understanding of anything simply by thinking about it. Aristotle felt that one must also observe the thing being studied – look at it, listen to it, touch it. Although he was not a scientist in a modern sense of the world, Aristotle's emphasis on observation is the basis for the method of contemporary science. Psychoanalysis, the branch of psychology, therefore, studies about human behavior and mental processes.

Psychoanalysis attempts to understand people through careful, controlled observation. “Psychoanalysis contains two key terms - ‘behavior’ and ‘mental process’. The term behavior refers to all of a person’s overt actions that other can directly observe. When you walk, speak or show a facial expression, you are behaving in this sense. The term mental process refers to the private thoughts, emotions, feelings, and motives that other cannot directly observe” (Lahey 5).

Psychoanalysis is an organizing, channeling and transforming force in literature. Neurotic, psychotic and perverse are the structures of psychoanalysis in literature. In Freudian view, literature fixes the hysteria, neurosis and psychosis of any author’s mind. It is their desire, they reveal as other’s enigmatic desires. Writing is an exercise of hidden desire of an author for Freud. But for Lacan, it is shifting and restless thing. For him it is never finally fixed, located, named; never finally setting on anyone aim or object and always on the move. And it is the analysis of unconscious. The juxtaposition of signifiers is held to characterize the unconscious.

2.3 Freud’s Psychoanalytic Perspective

Freud, an important thinker of twentieth century in psychoanalysis, is interested in looking at the relationship between mental functioning and certain basic structure of literary work such as poetry and novel. Freud’s theory focuses on how an individual self is formed, and how culture and civilization operate. Freud’s theories are notable for their emphasis on the roles of the individual’s unconscious and sexuality. Sex is pleasurable and the desire for sex, according to Freud, is one of the oldest and most basic urges that all humans feel. But humans cannot have sex all the time because of the moral laws of the society. So people, especially creative writers like Minot, sublimate their desires for sexual pleasure and express these desires through writings. It is through metaphors, symbols and images writers reveal their

desires. Freudian psychoanalysis interprets images and the symbols to see how the author's mind is functioning, especially unconscious motives depicted in the work.

All of Freud's works depend upon notion of the unconscious, which lies beyond consciousness and has a strong influence upon our life. Freud's major ideas regarding literary criticism are 'idea of repression', which means unresolved conflicts and traumatic past events remain unfulfilled. They are often pushed into unconscious without our being aware of it. 'Sublimation', the process by which the repressed material is promoted into something noble, three part model of psyche dividing it into the *id*, the *ego* and the *superego*, roughly corresponding to the consciousness, the conscience and unconscious, idea of sexuality. For instance, 'infantile sexuality' begins not at puberty, with physical growth, but in infancy through the infant's relationship with the mother. Connected with this is 'Oedipus complex'. Freud says that the male infant has the desire to eliminate father and become a sexual partner of mother. Another key idea is that of 'libido', which is the energy-drive from sexual pleasure. In his classic theory, it has three stages of focus: the oral, the anal and the phallic. The dream work is another important terminology. This is the process by which real desire or events are transformed into a dream image. These include displacement and condensation. Displacement means the process of representing one event by another or by symbolic substitution. Condensation refers to the process of representing number of events by a single image in a dream. According to Sigmund Freud, "unconscious harbors forbidden wishes and desires that are in conflict with society's moral standard. The disguised versions that appear in the writer's works are considered to be the "manifest" content of the unconscious wishes that their "latent" content which psychoanalytic critics attempt to explain. Critics rely on images and symbols to identify and explain the meaning of repressed desires" (Barry 97).

For Freud, “unconscious mind makes great sense to human behavior. It stores primitive instinctual motives plus memories and emotions that are so threatening to the conscious mind. They have been unconsciously pushed into the unconscious mind through the process of ‘repression’. They can really be made fully conscious” (Lahey 465).

The best-known aspect of Freud’s theory of personality is his view that the mind is composed of three parts, each with a different function: the *id*, the *ego* and the *superego*. The *id* is composed primarily of two sets of instincts, ‘life instincts’ and ‘death instincts’. The life instincts, termed ‘libido’ by Freud, give rise to motives that sustain and promote life, such as hunger, self-protection and sexual desire. To Freud, the sexual and aggressive urges are by far the most important of these motives. As strange as it may seem, sex and aggression are used by Freud to explain a vast range of personality characteristics, from kindness to shyness and cruelty. Freud believed that from birth on, every person’s life is dominated by these two motives – the desire to experience sexual pleasure and the desire to harm others. Because the *id* operates entirely at the unconscious level of the mind, however, we are generally not aware of these motives. Only safe, watered-down versions of our true sexual and aggressive urges ever reach conscious awareness.

Freud’s view of the dark side of the human mind is not an easy one for most of us to accept. Freud tells us that there lives within each of us a selfish, cruel beast. The beast – the *id* – operates according to the ‘pleasure principle’. The *id* wants to obtain immediate pleasure and avoid pain, regardless of how harmful it might be to others. But the *id*’s selfishness is not its most alien characteristic to most of us. According to Freud, the *id* seeks to satisfy its desire in ways that are totally out of touch with reality. The *id*, in fact, has no conception whatsoever of reality. The *id* attempts to

satisfy its needs using what Freud calls 'primary process thinking' by simply forming a wish- fulfilling mental image of the desired object. We use the primary process when we daydream about having sex, think about eating chocolate cake, or angrily plan how to get revenge on a person who embarrassed us yesterday. Dreams are also a primary process means of fulfilling motives. The primary process satisfies motives through imagination rather than in reality.

The *ego* is formed because the *id* has to find realistic ways of meeting its needs and avoiding its trouble caused by aggressive behavior. The *ego* operates according to the 'reality principle'. This means that it holds the *id* in check until a safe and realistic way has been found to satisfy its motives. The *id* would be happy to form a mental image of a sex object, and when that was not wholly satisfying, it would want to immediately rape the object. The *ego*, on the other hand, holds the *id* in check long enough charm and seduces the sex object. The *ego's* goal is to help the *id* to fulfill its needs. It opposes the *id's* wishes only long enough to find a realistic way to satisfy them. The *ego* can be thought of as the *executive of the personality* because it uses its cognitive abilities to manage and control the *id* and balance its desires against the restrictions of reality and *superego*. The *id* and *ego* have no morals. They seek to satisfy the *id's* selfish motives without regard for the good of other. The *ego* tries to be realistic about how those motives are satisfied. But, as long as the needs are safely met, it does not care if rules are broken, lies are told, or other people are wronged. Although each of us wants our desire to be satisfied immediately, if everyone acted in this manner simultaneously, society would fall into chaos. Restrictions are placed on the actions of the *id* and *ego* when the *superego* develops, the part of the mind that opposes the desires of the *id* by enforcing moral restrictions and by striving to attain the goal of 'ideal' perfection. According to Freud:

Parental punishment creates, the set of moral inhibitions known as the 'conscience', whereas their rewards set off a standard of perfect conduct in the superego called the 'ego ideal'. These two parts of the superego work together by punishing behavior that breaks the moral code through guilt and rewarding good behavior through pride. As the *superego* develops strength, children are able to control themselves and behave in ways that allow society to function smoothly. According to Freud, most of us do not steal, murder, rape because we do not want to or because our *egos* could not find relatively safe ways to do so but because our *superegos* hold these desires in check. (Lahey 466-467)

Freud's theory of personality is a developmental theory. He believes that our personalities are formed as we pass through a series of developmental stages from infancy to adulthood. Stressful events experienced during a period of development can leave a person's personality 'stuck' or 'fixated'. The fixation of personality development will, according to Freud, leave life long mark on the personality. In this developmental theory, Freud talks about 'psychosexual stages.

'Oral stage' is the first psychosexual stage (from birth to one year), in which id gratification is focused on mouth. In this stage the person seeks pleasure through overeating, smoking and other oral means. 'Anal stage' the second psychosexual stage (from one to three years), in which gratification is focused on the anus. In which a person is stingy, obstinate, stubborn, and compulsive. 'Phallic stage' the third stage (three to six years), in which gratification is focused on the genitals. During the phallic stage, the genitals become the primary source of pleasure. The child begins to enjoy touching his or her own genitals and develops a sexual attraction to the parent of the opposite sex. Freud believed that the shift to genital pleasure goes on in the

unconscious mind. So we are not consciously aware of the touching or incestuous urges. Instead, the child merely feels an intense love for the opposite-sex parent: daughters become ‘daddy’s girl’ and sons become ‘mummy’s boy’. These sexual attractions bring about the intense unconscious conflict that Freud calls the ‘Oedipus complex’ for boys and ‘Electra complex’ for girls.

Freud borrowed the term ‘Oedipus complex’ from ancient Greek plays *Oedipus Rex* by Sophocles. According to Freud, all males unconsciously want to kill their fathers and sexually possess their mothers. This is an unconscious wish of which the boys are not consciously aware. Because such desires are unacceptable, they are blocked from consciousness. But the incestuous desires remain in the unconscious *id*, where they cause considerable discomfort. The child unconsciously senses that, if these hidden impulses ever become unleashed, he will enrage his father. A fear arises in the immature mind of the boy that his father will punish his sexual desires toward his mother by removing his genitals-1 a fear called ‘castration anxiety’. This fear eventually leads the boy to repress desires for his mother and to avoid angering his father by identifying with him. As previously noted, this step of identification with the father is crucial for the development of the *superego* to Freud, because the boy incorporates the moral values and ideals of the father when he identifies with him in the resolution that ends the ‘Oedipal complex’.

“The ‘Electra complex’ of girls is the counter part of the male ‘Oedipal complex’ in Freud’s theory. In the Greek myth, Electra has an incestuous relationship with her father. When her mother finds out, she murders the father. The enraged daughter in turn convinced her brother to murder her mother. The ‘Electra complex’ is one of Freud’s most controversial doctrines, as contemporary readers find that it portrays women in an outrageously negative light” (Chodorow 1989).

“In Freud’s theory, ‘Electra complex’ begins with the girls ‘upsetting’ discovery that she does not have a penis, but has an empty space instead. According to Freud, the girl unconsciously concludes that she has been castrated and blames the mother for letting this happen. As a result she transfers her love and sexual desire from her mother to her father” (Lahey 469).

A dream is not meant to be interpreted in the sense of giving the meaning of the dream for Freud. But it is used to analyze, find a way to an unconscious wish, and thus liberate desire. Freudian analysis of author’s mind is about revealing of dreams, hopes, wishes and fantasies in literary works. Psychoanalysis is believed to be most useful in dealing with ingrained problems of intimacy and relationship. And for those problems in which established patterns of life are problematic, Freud focuses on the importance of unconscious in author’s mind. Fantasies of unconscious mind will be expressed in the works as the cause of neurosis.

2.4 Jung’s Psychoanalytic Perspective

Carl Gustav Jung (1875-1961) was Freud’s closest associate. Jung disagreed with Freud on two major points. First, he took a more positive view of human nature, believing that people try to develop their potential as well as to handle their instinctual urges. Second, he distinguished between the personal unconscious (which was similar to Freud’s idea of the unconscious) and the collective unconscious, which is the storehouse of instincts, urges and memories of the entire human species down through history. He called these inherited universal ideas archetypes. The same archetypes are present in every person. They reflect the common experiences of humanity with mothers, fathers, nature, war and so on.

He was dissatisfied with Freud’s theory, which insists upon the exclusively sexual nature of the libido. Freud supposes the libido as life force and believes men’s

unconscious life is directed by this force. It is expressed in man's desire to satisfy physical drives and in his wishful thinking. He assumes such desires and wishes as primary needs of man. Unlike this theory, Jung's theory assumes the archetypes as the contents of the psyche and the vital forces of the unconscious. It is because ancient myths, which are the forms of the archetypes, reveal in psychotic fantasies of modern man. In "Approaching the Unconscious", Jung opines:

They are important constituents of our mental make up and vital forces in the building of a human society; and they cannot be eradicating without serious loss. Where they are repressed or neglected, their specific energy disappears into the unconscious with uncountable consequences. (83)

Though Freud lays less stress on myth, he argues that the myth like dream is royal road to unconscious. He suggests that the unconscious can be understood. However, he sees it as the projection of the personal desires, wishes and experiences. But he only deals with the personal unconscious, and ignores the other aspects of man's unconscious, which expresses collective experiences and tendencies of human race. Such human experiences and tendencies do not represent the desires and wishes as Freud assumes, rather they reveal man's longing for an order, his striking for the wholeness of the personality, and his yearning for rebirth. In other words, to be a true human is the goal of human life.

Jung sees man's great concern as not to satisfy physical drive but to gain spiritual peace. These are not the individual intension and problems but are collective. The experiences human beings get from the archetypes and myths go even back to the dark and unknown origin of mankind.

Human psyche contains symbols and images that represent the universal ideas. Such ideas – forming symbols and images are universal and so are the archetypes. *Encyclopedia of Psychology* observes Jung's conceptions of archetypes as 'Organs of the Psyche' that unfold according to an inborn maturational plan directing the developmental path and essential forms of consciousness. The Encyclopedia further asserts Jung's understanding up the archetypes as "pre existing psychological motives originating in the collective unconscious that represent the accumulated experiences residing in each individual's psyche" (232).

The archetypes can be supposed as inner forces and patterns of behaviors, so are useful tools in analyzing the far-flung and deep-lying processes of human personality. One's personality is developed by inner forces acting upon and acted upon by other forces because they give rise to inner conflicts and tension. The deeper layer of human psyche plays a role in the personality growth of an individual. Jung calls the deeper layer of the psyche the collective unconscious. In *Four Archetypes*, he classifies the unconscious into two, the personal and the collective, and defines:

A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experiences and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. (3-4)

The personal unconscious consists of feeling-toned complexes whereas the collective unconscious finds expression in the emotionally charged symbols, images, and themes that emerges spontaneously in fantasies, and dreams. Jung believes that in myths and fairy tales, as in dreams, psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as formation, transformation, and the eternal mind's eternal reaction (Four Archetypes, 95). Jung writes in "Approaching the Unconscious" that "if we are to see things in their right perspective we need to understand the past of man as well as his present" (45).

For existence, man must be in continuous struggle with the evil forces of the unconscious. The unconscious is the hidden reality of his own life, where his real self has been lost. So he must enter the unconscious. But this is a dangerous place, and an entry into such a place becomes a difficult task. Joseph Campbell in *The Hero with a Thousand Faces* compares the unconscious with Aladdin Caves and says:

There not only jewels but also dangerous jinn abide; the inconvenient or resisted psychological powers that we have not thought or dared to integrate into our lives. They are fiendishly fascinating too, for they carry keys that open the whole realm of the desired and feared adventure of the discovery of the self. (8)

This shows that to achieve a balanced and harmonious personality is the goal of each individual. This also means the regain of the self. Unlike Freud's conception that puts the *ego* in the center balancing the *id* and *superego*, Jung takes the self as the mid point of personality. He sees other systems like the persona and the shadow constellated around the self. The self is the wholeness of the personality. Jung in *Four Archetypes* defines the self as a psychic totality and center of the psyche, and

further adds that neither of which coincides with the *ego* but includes it, just as a larger circle encloses a smaller one.

2.5 Lacan's Psychoanalytic Perspective

In modern literary theory, Jacques Lacan's work is a re-interpretation and a critique of classical Freudianism in the light of structuralist and post-structuralist theories. He gave no interest in an instinctual unconscious that precedes language. For him the unconscious is structured like a language because it is a product of language. Lacan sees the unconscious as coming into being simultaneously with language opposing Freud's view that the unconscious existed before language took effect. For Lacan, the function of language is not to communicate but to give the subject a place, from which he can speak. Lacan's theory of the subject and its understanding of a stable self has brought about a radical change in the relation between psychoanalysis and literary criticism. For a Lacanian psychoanalytic criticism, a text will be first and foremost a discourse of desire, with the result that the emphasis will be not on appropriation of the author's meaning but on an expropriation by the reader.

Like Freud, Lacan also says that through metonymy and metaphors (displacement and condensation), writers reveal their unconscious. While interpreting the text Lacanian critics see metaphors, and symbol to understand how author's psyche is functioning. In *From Levi Strassus to Derrida*, Malcolm Bowie explains:

For Lacan, Freud's central insight was not that the unconscious exists, but that it has structure that affects in innumerable ways what we say and do, and that in betraying itself it becomes accessible to analysis.

(Barry 188)

The unconscious is not a chaotic mass of disparate material but an orderly network or structure of language. Lacan says, “Unconscious is structured like a language”. “He brings Saussure’s theory of language in which Saussure shows that meaning in language is a matter of contrast between words and words, but not between words and things. Hence, the self is constructed through language. Language reflects mind. It exists as a structure before the individual enters into language” (Barry 100-116).

2.6 Psychoanalytical Reading in the Twentieth Century American Novels

Psychological novels are work of fiction in which the thoughts, feelings and motivations of the characters are of equal or greater interest than in the external action of the narrative. In the psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis. This emphasis in the inner life of characters is a fundamental element of a vast body of fiction: William Shakespeare’s *Hamlet* is perhaps the prime early example of it in dramatic form. Although an overtly psychological approach is found among the earliest English novels such as Samuel Richardson’s *Pamela* (1740), which is told from the heroine’s point of view, and Laurence Sterne’s introspective first person narrative *Tristram Shandy* (1759), the psychological novel reached its full potential only in the twentieth century. Its development continued with the growth of psychology and the discoveries of Sigmund Freud, but it was not necessarily a result of this. The penetrating insight into psychological complexities and unconscious motivations characteristics of the works of Fyodos Dostoyevsky and Leo- Tolstoy, the detail recording of external events impingement on individual consciousness as practiced by Henry James, the associative memories of Marcel Proust, the stream of consciousness technique of James Joyce and William Faulkner,

and the continuous flow of experience of Virginia Woolf were each arrived at independently. In the psychological novel, plot is subordinate to and dependent upon probing delineation of characters. Events may not be presented in a chronological order but rather as they occur in the character's thoughts associations, memories, fantasies, reveries, contemplations and dreams. For instance, the action of Joyce's *Ulysses* (1922) takes place in Dublin in a 24 hours period, but the events of the day evoke associations that take the reader back and forth through the character's past and present lives. In the complex and ambiguous works of Franz Kafka, the subjective world is externalized, and events that appeared to be happening in reality are governed by the subjective logic of dreams.

One of the twentieth century American novelists Toni Morrison (1931) uses 'the constructive imagination' in her novel *Beloved* (1987). She uses it to create a coherent and continue picture of human inner psyche. She has used psychoanalysis in her novel *Beloved* as something, which needs to be read and reread. She has constructed a meaningful life-story from a cluster of images, to transform separate and desperate events into a whole and coherent story. The structure of psychoanalysis, its capacity to be present and absent at the same time aids Morrison in creating a very complex narrative.

The New Yorker, New York review of books of 1987 assumed that "*Beloved* is Sethe's murdered baby come back. A few other reviews left the identity of *Beloved* under doubtful speculation" (17).

Morisson's *Beloved* is to show an alternative way of reading the psyche that may provide a possible logic for the character's assumption that Beloved is a ghost. Although, this may seem like a paradoxical reading of Freud's sexuality, which sets out to prove the sexuality of children. It seems to strip away the innocence associated

with little children's knowledge of sexuality. Moreover, the repetition- compulsion is an important aspect of Freud's theory as a whole. It features significantly not only in the subject of the uncanny but also in the issue of infantile sexuality, in the treatment of neurosis, and in the pleasure principle. Lacan has also identified repetition as one of the major concepts of psychoanalysis. The repetition concept is not new to African psychotherapy, in which trauma is relieved and relived through dramatic enactments and oral rituals. For example, speaking to dead ancestors, we can say that part of Morrison's aim is to construct a narrative that is open ended enough to provoke other interpretations.

Any commentary we make cannot be privileged mode of truth to define Morrison's meaning of unconscious. This plot is based on the historical event of the 1852 in Cincinnati. In 1852, a slave woman had run away to Cincinnati where she attempted to kill her four children and chased by her owner. This incident obviously inspires Morrison's writing of the *Beloved*. Morrison, of course has taken up the challenge, not only by rewriting and redefining the event, but also by encouraging us to read various meanings into it.

When readers arrive at a conclusion at all it is not with confidence at any rate about who Beloved is. It is because of character's inner minds and outer world. They cannot separate the past from the present. The trauma impelled by this indifference of an inside/outside psychic state in the novel also defines the relationship between Beloved and Sethe. Each reads historicity into the life of the other. When she sees her own reflection in the water Beloved identifies with Sethe claiming that Sethe's face is her face.

Readers not only find stylistic device prevalent in Morrison's novel but also 'communal neurosis' in it. It is obvious that it is not only Sethe and Beloved who

qualify for a place in the asylum but the whole black community would easily be admitted there. Each of them has something to repress, or even confess because they are virtually forced to live with their agonizes - physical as well as psychological scars. The themes not only present the ghost of history which haunts or presents realities but also presents Morrison's rhetorical strategy-psychoanalytic models, which enables the reader to comprehend other possible readings. Moreover, *Beloved's* narrative delineates incidents that remain unaccounted for in many historical records. Her thematic aspect constitutes an intra-psychic experience that clearly spells out the psychosomatic traumas of a history of slavery. The puzzle over Beloved's new body is another example of the ambiguity. In which psychoanalysis can be provoked. By personal internal monologue Morrison employs stream-of-consciousness technique in this novel.

Morrison has used symbols, images, and human inner psyche as Freudian psychoanalysis in this novel. Freud's theory of infantile sexuality also is found in it. Morrison's copious use of psychoanalysis as a literary device in *Beloved* serves the author's ultimate purpose of outlining the deliberate indeterminacy of a text's meaning. The boundary between the visible and the invisible, the corporeal and the spiritual, the conscious and the unconscious are the nature of psychoanalysis. She redefines psychoanalysis not just as a model for examining the 'inferiority' of her characters but also for involving the reader in an intimate way. The reader becomes part of the storytelling, unraveling and flowing with the current of the eccentricities, paradoxes, and collaborations that makes up the plot. Morrison also uses the principal structure of recovery and displacement in psychoanalysis as a model for understanding *Beloved*.

Psychoanalysis is an important concern of today's reading. As many other texts, Susan Minot's novel *Evening* also can be discussed on the basis of psychoanalysis. Minot's *Evening* is the novel of the psychological life. Single woman protagonist is rarely missed in her novel writing. In her novel *Evening*, recurring images, fantasies, feminine anxiety, frustration, death, pain, reveal her neurotic and disturbed state of mind. Longing for the lost love, different neurotic psychic problems like hallucination, schizophrenia, obsessive-compulsive neurosis, will be discussed in this research. Disassociative depression and some cognitive disorders in protagonist's mind will be discussed. The protagonist's overall abnormal behaviors will be analyzed in detail. Someone betrays the protagonist. She is ignored by the society. Nobody understands her desires. So, she is in trouble and expresses feminine anxiety. She is in quest for her identity. Her life is not long enough to understand the meaning of life and death. This over ambition leads her into psychic trouble.

Chapter III

Neurotic Psyche in Minot's *Evening*

Episodical movement Between Present and Past

Evening (1998) has maintained the best work of Susan Minot to date. It is extraordinary for presenting a woman in her sixties, dying of cancer as a point-of-view character. With the disassociation from her family and, remembered past, her body is dragged and dying. These events are as innovative as they are engaging. With this novel, Minot noted in an interview that she had diverged from the direction of her previous work, moving towards exploring material she had sought out rather than a sorting through of material or concerns which life had presented her. Minot's female characters resign themselves to fantastic acceptance that desire's vagaries will lead them astray, deluding themselves.

As most of the Minot's works focus on single woman, Ann Grant Lord in *Evening*, one of the remarkable women lies in and out of consciousness on waves of morphine. Susan Minot lays bare the inner workings; both physical and mental of Ann Grant Lord in order to ruminate on the mutability of human condition and the elusiveness of our understanding of it. Ann Grant Lord the protagonist of the novel is 65 and dying of cancer. She lies upstairs in her tastefully appointed house in Cambridge. Downstairs, her children prepare themselves for her death and unintentionally reveal how patchy their knowledge of their mother is.

Slowly, Ann Grant Lord's thoughts and dreams cohere for the reader's benefit. Minot grants her central character the privilege of making retrospective sense of the shape of her own life. One summer weekend, 40 years earlier, Ann fell in love at her best friend's wedding. The encounter proves to be the shaping experience of her life. The man, Harris Arden, is equally smitten, but he is already engaged. An ordinary

story but Susan Minot takes the three great invariables birth, copulation and death, and links them to make this heightened weekend a lens through which to scrutinize all the matters. Ann and Harris Arden consummate their passion; but the same evening, Harris's fiancée has told him that she is pregnant. While Ann and Harris make love, another young wedding guest is badly injured. Harris is a trainee doctor; a search for him is mounted. Ann hears the searchers calling his name but in her desire to keep him to herself for their remaining hours, she ignores their cries. The injured man dies. After all, Ann and Harris depart. Ann has three husbands and five children, but this long-ago encounter only makes sense in her life. No one is much more significant for her except that very gentle guy. It has left no trace except in Ann's own memory soon to be erased by death.

The story begins with these imaginary lines, a new lens passed over everything she saw, the shadows move on the wall like skeletons handing things to each other. Her body was flung back over a thousand beds in a thousand other rooms. She was undergoing a revolution, she felt split open. The story begins with the conversation of Ann and Harris. After a short conversation, she said that it was too late to do any good. Then she was on the way to wedding. After the introduction with Harris, she felt as if she had been struck on the forehead with a brick. It was 1954 and Ann Grant Lord was twenty-five years old. They drove north; they passed motels, with teepee cabins and restaurants shaped like pagodas.

Suddenly Ann says, "We stopped for a long time in providence" opening her eyes in bed. She actually was in dream. Doctor Baker is curing her, she is suffering from cancer. Dr feels his treatment less effectual. She lies on her back staring up at the canopy. Her thoughts go round and round the way she used to when she was young. Most of the relatives gave off neither heat nor cold and she watched them drop

into the gaping dark hole of meaningless things. The car is moving in her memory; she opens her eyes not knowing where she was. The room had gotten dark, the pen rises in her. She is sixty-five years old and forced to lie here day after day. Life would not hold any surprise for her. She saw everything that went by. She knew the room and other rooms but this is the last room and she knows what is coming to her in it. She wants it to speed up but it is impossible. She started recalling her journey with Harris. All scenes and activities are dense with meaning. Ann had never been sick before. It is a particular life she has led.

Looking at a balsam pillow, which was given in Lila's wedding as a joke present to bridesmaid, a kind of tumult happens to her. She sees her hands forty years younger. She walks in the dark, she is unable to see her arms and the boy beside her takes her hand. Ann was once a wonderful singer, John Winter her own friend said. She is so excited by hearing that news. The line between her dream and walking life disappears. She has no idea what day it is. Her whole spirit is lifting. She closes her eyes for a moment to concentrate and the pain gets worst. Yellow suitcase takes back her to providence, Boston where they were waiting for her. They had talked about beautiful scenes, had passed the restaurants and motels. She is memorizing the days with the man. She feels excitement of wedding, of the people traveling, of the suitcase opening, and chicks kissed. The new dresses, cocktails and dinners. At the wedding, Harris picked up her yellow suitcase along with his bag. She felt something unique around him. Daughters are calling but she is pretending as if she is not hearing.

In June the leaves are thin and light green and by August they will be dark and thick. She won't see the leaves change this year. She watched him walking towards her again. She smiled. He half-smiled back. He was mysterious and the otherness of life suddenly struck her. She wonders how warm his skin was or how cool or how

shocked at the throat. She wants to climb around on him. He seems to have a thousand decisions made inside him and many secrets and she wants to know what they are.

Once they had been in the Rock garden. They found a kind of relief there. She floated in the darkness on his arm. She smelled marigold and pine. He was relaxed touching her and did not wait for sexual intercourse. Her heart was beating too fast, she felt weak relaxing against him and his arms held her up. They talked about the long lasting memory of this event.

Later, she gets married with Phil Katz then with Ted Stackpole, has babies but Ted dies. In this funeral she feels happy and lighter than the air. As a third husband, she marries with Oscar Lord. He is nearly twenty years older than Ann. He takes her to Rome and to Venice. They have a child Nina, Oscar is so much happy by getting that child but he no more troubles Ann, by then her life is as free as she preferred. The children are talking about their mother's birthday but she is seeing Harris's face. While he said that he had his girl friend in Chicago and is coming tomorrow, the air in the Sail Closest changed. She does not know what life is. But there is no loss or worry for her. She has no work except reminding past and no responsibility to do in front. She lives in New York with Phil, after divorce she lives with Ted in Connecticut and in London with Oscar. He shows her how a heartbeat has two beats inside one, tha-thump tha-thump. Tonight was the bridal dinner at the Yatch Club, then the wedding tomorrow. Then they would all leave the island and the whole time he would be with her fiancée. He would go to Chicago and Ann would probably not get chance to talk to him. She does not want to stop swimming. She will like to be swimming with him into the bay forever. She is carried by her own feelings. Her instinct told her this was what one based one's life on.

Teddy, Constance, Margie, Nina, and Nurse Brown are talking about Ann's health; whereas, she is somewhere else. In her thought, her life is not enough for her to know the whole of herself. By watching the wall of fog, she feels his heart against her shoulder. "Kiss me", she says; everybody gets surprised. Nurse Brown is trying to give to give something to Ann to eat but she does not open her mouth. Different types of people come to meet her but she feels her life as ink in water, which has no shape, no order.

Ann Grant lies looking up at it and thinks how sweet it had been with Harris Arden and goes over again all the things he had done and where his hands had been on her. And sees his face and again hears his voice in her ear. "I will always have this, this will always be with me, his hand flat on my chest, no one can take it and I will never forget it".(243) She understands that life is for this. The change takes place inside and no one sees it and that it happens only she knows. What is she to do after forty years she does not know.

She is looking passed her life with Phil, Ted and Oscar. They all said, "Will you marry me?" They were ready to jump even from the cliff. They buried their face in her neck; they took her hand on the narrow street and kissed her. She remembers Lila's wedding, full of guests, room full of skirts, veil and bride maids. The wedding march began in the church. Ralph Eastman, Harris Arden, Pipe, Monty, and Buddy stood in a line. Ann walked down, looked around for Maria De Corcia and saw her. Harris's face was pinched. He looked at Ann, the looks seemed to hurt him. Ann and Harris danced in wedding party; she was able to feel his heart beating. Ann stood with heavy, huge heart. She wanted his hand, she wanted someone to take her hand and take her away but none was there. She says her name and feels it. "We are having a baby", Harris said. He is a man having a baby with a woman named Maria and Maria

is an altogether greater thing than Ann could ever be. Ann is suffocating and needs another planet to breath. Night, sky, water all are still there but she never wants to see stars again. Lila's wedding is over, others were in their own lives and there was no one for her. Every couple shuts the door and starts consulting one another. In the chill night, in the true human state she loses in the dark alone. She feels his breath against herself. This would stay always with her.

Good and bad are not so different, she inhabits them equally. His departure is there in each touch. She never found any sign of life with three husbands and five children later. She had already found the most precious thing in her life and would never bring back what was gone. She had worked to rub it out. If it forgets it seemed her own life is ending. She feels his arrival in dream and images; she takes his hands and says do not leave, do not leave, and do not leave.

A shadow moved beneath her, it was a person. He had given a great thing, her heart says. Her heart swims on ahead without her. There is a new version in her, a sort of second heart. She went in with one heart and came out with a second heart inside. Her throat is dry, no air is going down. Help me. No one knows what life is for, and no one knows what anything means. The last thing she had ever said to Harris Arden was, I keep expecting him to walk in the door. She heard his voice went through her, she turned around and he was not there. She opens her eyes and he is not there. Finally, Ann thinks to let her go. But still she is expecting her arrival around her. She requests him to come to meet in any cost, he says if it is possible, he will come. But she has to face the heartbreaking death without their meeting.

Minot is skillful in giving texture and substance to mental process, and the comparison she makes between the sensations of physical passion and those of the last stages of cancer is particularly interesting. There is much overwriting and she can

be tiresomely oblique. In order to enable the reader to enter Ann Grant Lord's unconscious, punctuation is something dispersed with, which is tiring and confusing. Ann is the only character with whom it is possible to engage; too many of the minor characters are little more than names. The effort required of the readers is not always justified, but by the end one does feel that Susan Minot knows what it means to live and to die.

Lying in a morphine-induced reverie, Ann Grant Lord recalls with remarkable clarity a weekend liaison forty years ago. Now dying of cancer after a life filled with three husbands and five children, she contemplates her life. In this novel, Minot captures a dreamy, in-and-out of-consciousness state with a series of flashbacks that contrasts the present Ann with herself at twenty-five. Primarily a story about dying, *Evening* poses the elemental questions of love and life's meaning. This text is difficult to follow, because of the many abrupt shifts between past and present. That is why; *Evening* is a novel that spans the emotional and chronological progress of one woman. The story moves gracefully back and forth from her deathbed, surrounded by children, neighbors and nurse, to her past and particularly to a determinative weekend love affair.

3.2 Confined World as an Illusion in *Evening*

Evening deals with the common problems and conditions of human beings. However, they themselves are responsible for the problems they face. There are not any human values like humanity, belief and certainty to give Ann Grant Lord solution to her nightmarish life. It is because she has not accepted the reality of life, which used to give her faith for living. So, she is constantly suffering from illusory problems.

There is not any coherence between her physical life and mental state. At the sixty-five years of age, she is in deathbed; this is her reality. But her mental state is totally detached with reality by getting pleasures one after another with her lover. This is the illusion in mind, which creates an illusory world.

In this novel, one is left with an intimation of the clash of the forces beyond and below humanity. The clash of the forces is a harrowing experience for Ann. In this way, she stands at the brink of things unspoken and unspeakable. As modern human, she lives a degenerating life in the narrow confines, only in self-created world fearing the grip of the reality, and proves herself a self-tormented creature. She herself is responsible for her grief and suffering brought upon her through her own weakness to face the reality. It is because she, clinging to illusion, never pays heed to the reality. For her, illusion is a matter of pride, satisfaction and reality shameful, insignificant.

Ann Grant Lord's non-stop dreams and memories are the central points of illusion. This is noteworthy that the setting of the novel from the first chapter to the sixteenth is confined in one room, in her tastefully appointed house in Cambridge, which gives hints that the central character Ann Grant Lord is ensnared in the bar. The occupant of the bar is a homeless person in this real world and it is the best asylum for her. It keeps her comforted and warmth. So, she cannot leave it. In reality, it represents a homelessness of her real self. It also looks like her self-made prison where she lives merely as human being. However, there she gets peace, though it is false and temporary in drinks and dreams. If all these illusive things are taken away from her, her life gradually begins to wither. She cries and talks in the torture of neurotic conflict:

She lies on her back staring up at the canopy. Her thoughts went round and it was like spinning staring up at the trees the way she used to

when she was young. She could not focus or stop or hold onto a thought for very long she watched things blur by and now and then a bright light like the sun flashed through the leaves. He was asking her where she worked. Where...she could not remember. (14)

Ann's image of living self is locked and her harrassment both in day and in night begins because there is no existence of her in reality. The place and past keep her in privacy, where she hides from herself and the world wearing coverings and sustaining her life in pipe dreams hanging on the shadowy threads of life like spiders clinging to a hopelessly ruined and tangled web. She has an illusion to be aloof from the fear of truth. So, she lives entirely meaningless life as being stupid and treacherous. She dare not confront the reality, for truth as the following expression:

No doubt at the time they affected her, stirred some reactions, irritated or pleased her, but now most of them gave off neither heat nor cold and she watched them drop into the gaping dark hole of meaningless things she had not forgotten. Things one level up from the far vaster place where lay all the unremembered things. The car was moving forward but encased in memory it seemed still and suspended, as if the configuration in the car, the passion beside her with his elbow resting on her...were a delicately rendered structure wired and bolted together reflecting mirror-like the configuration of her heart. (15)

Everything which is happening around her actually poked her. She says, "She wasn't that tiny object in people's glasses" (24). The following lines express her illusion in her self-created world.

You Ok? Margie her daughter said.

It reminds me...she began, but couldn't say. A dream she had had long ago had been stolen. The air was so black, she was unable to see her arms, and it was warm summer night. She felt the warm far through the soles of her shoes. The boy beside her took her hand. (25)

This is the illusion and fantasy in which Ann has maintained her living. Except that she has no world around.

Ann Grant Lord only is the whole soul of the novel who behaves in such an irrational way. She is sure of that her sorrow as the representation of whole human fact is lit up and flies off and is replaced with the most inappropriate hope. "She felt hope not only for herself, but- it did sound absurd_ for all humanity" (38).

Due to cancer, the pain is getting worst. Still she is dreaming as Harris is waiting for her in Boston with his friends. This is the illusion and darkness she would be looking at for a long time.

Ann is unable to distinguish illusion and reality. Her children and their voices are minor things for her and pretends not to be hearing on the one hand and on the other, she feels Harris's presence in the room as she showers before dinner. There is no one like him in the world and feels his hands in dream. It is June but she will not be able to see changed leaves of spring. She is hopelessly falling in the world of memory and illusion:

He walked towards her with his long legs. She watched him walking towards her again and again. He was mysterious and the otherness of his life suddenly struck her. She wanted to be thrown onto his back and hauled off. She wanted to climb around on him. He seemed to have a thousand decisions made inside him and many secrets and she wanted to know what they were and to study him. (59)

Minot goes deep inside her character to present a kind of emotional travelogue, with images that burn sensually through the mist of memory.

...Wait she smiled. What? He didn't stop and she felt his lips. Wasn't it too fast? This is where they were supposed to be going but her heart was beating too fast...she felt weak, she relaxed against him.... (71)

Although she is in her deathbed, her heart is still beating high and light near the surface of her chest. She is living with the attachment, which she had got in her consummate with Harris. Harris said he had one girlfriend and also pregnant. They were supposed to get married soon. And also said, he is falling in love again with Ann:

...A great wind blasted up clearing the smoke and she saw her feet beneath her standing at the edge of a cliff. So that was it. So this is what night is for, she thought, this is what arms are for. This is why that people lie beside each other. This was the meaning; this was the point of life. She split out of the world with him; there is no ending, no loss or worry. Now she could build a new life with new scaffolding. His arms are integral to this structure and with its support she felt wide and strong. I live in a house of my own, she thought. All I want is someone here beside. (89-90)

This is the amazing illusion and darkness in which Ann Grant Lord is maintaining her existence throughout the life.

...I will never forget it. Nothing would alter its vividness, she would never lose it. And what was she to do with it now after forty years? She didn't know where it came from and how could she put it back? (158)

The life was twisting, there was no coherence between the imaginary, illusive or memorial and real world. Although they were departed, married someone else, her illusive world is prolonged till death:

Night, sky, water, they were still there. She never wanted to see stars again, she never wanted to black water at night. She was out of his arms and could never go back into them. (193)

Even in her dream, she enjoys with Harris. “A body can have no peripheral pulse and still be alive (240).”

Later Ann would learn that when certain men made decisions, no matter how much it might torture them afterwards, they would stick with their decisions. Men, she learned, would rather suffer than change their minds. They could develop elaborate system for containing pain, something so successful they would remain completely aware of the vastness of the pain they possessed.

All the irrational elements of Ann’s mind are collected in *id*. *Id* is the origin of psychological powers, the source of all energy. Ann’s desires of *id* are not controlled by reality. So, she behaves only to seek pleasure and avoid pain. In front of her, there is painful suffering of cancer, she is waiting for death ultimately, and this is her reality. Because of unfulfilled and hidden desires to be united with Harris, she creates illusory world by dreaming time and again.

So, illusion no longer exists in this world, this is the time of her last breath:

I’m going to have to go.

Yes, I know.

. . . ’ll do my best. But it may have to be the day after. . . .

I’ll try to come tomorrow. But it is complicated. It’s been lovely to see you, he said.

Yes, she said so lovely.

I won't say good- bye.

No, she said don't.

He did not come the next day; he did not come the day after.

He did not come again. (264)

This proves that illusion prolongs no more. Sooner or later reality penetrates it. And everybody must surrender himself/herself to it. If one loses illusion he/she loses his/her life too. Awakening from such a state, he finds there death awaiting him/her instead of his/her satisfactory and graceful illusion. In such a world, at that moment, whatever she does it is the creation of new problems for her. Like all mankind of the modern world, she is one-sided.

3.3 Disassociation and Schizophrenia: A Panicky Experience of the Protagonist

Ann Grant Lord of 65 lies in bed facing her imminent death from cancer and revisiting her life's great passions and disappointments. This is her schizophrenic disorder, a psychological disorder involving cognitive disturbance. She is suffering from delusion that is why; she is always after false beliefs that distort reality. Not only delusion but also because of hallucination she is detached from reality. She cannot properly behave and perceive her day-to-day life in deathbed; instead she is showing abnormal behaviors one after another.

When her daughter brings her a balsam-scented pillow from the attic, she has drawn back into a weekend in Maine in 1954 when, at a friend's wedding, she found and she lost her one true love. While she holds pillow a kind of wild tumult happens to her. In her mind's eyes she saw her hands forty years younger and heard a click of rocks on a beach and the sound of motorboat. "You Ok"? Margie said.

It reminds me (25)

Harris Arden, the most significant matter of Ann's life, is engaged to someone else. And after a brief fling with Ann, proceeds to marry the other woman. But Ann has never ceased regarding him as the most important man in her life, the panicky experience of Ann Grant Lord, which is beyond her control.

As she is confused in her way of living, it is the symptom of schizophrenia. She shows uncommon activities and disorder in most of her expressions. The central feature of schizophrenia is distortions of cognitions that put the individual "out of touch with reality". Ann with schizophrenia often holds strange false belief (delusion) and has distorted and bizarre (unusual), false perceptual experiences (hallucinations):

Mother, they said. Mother. She was being summoned, they were waiting downstairs. But she didn't prepare her statement. She pretended not to hear. She takes every word oddly and her brain felt as big as the ceiling. (42)

This is because she is totally disassociate with her family, children and the neighbors.

Moreover, persons with schizophrenia often think in fragmented and disorganized ways. Their emotions and behaviors are similarly disorganized and illogical at times. A person with schizophrenia might laugh when told sad news or shift rapidly from happiness to sadness back again for no apparent reason. As a result, it is very difficult to have conversation with persons with schizophrenia. Ann does not have any order in her thoughts. Lying seriously in bed she is floating with the days with Harris and his crushing arms to her. Similarly, she starts thinking about the days with Phil Katz, her first husband, the apartment they used to enjoy and the days with

Oscar Lord, her third husband. The happiness of being pregnant to give birth to Oscar's child and all are as vivid as in reality.

Ann Grant Lord's mentality is really complex and it is beyond any normal behavior and definition. While she heard about the death of Ted, her second husband, again she was in hallucination. He left her alone in this earth but she had already left him. She had wished for it and it had happened. In the morning of the funeral, she felt minutely defined, full of air, lighter than air. Suddenly, she laughed with Harris.

Do you always have this way with stranger? She said.

You are not a stranger, he said. Isn't there some place we can go? (78)

Once Oscar had taken her to Rome, he had taken her to Venice. He was so much happy when Ann was pregnant; he used to hover around the child Nina and beloved wife. All these things were lighter than air for Ann, what had happened in Oscar's mind, he no more wandered around Ann. Oscar did not trouble her and by then in her life that was frankly what she preferred. These activities show her disassociation with her family and responsibilities.

Ann swims with Harris in her imaginary world and says "...if she would have a chance to be alone again with him the way they had been last night (106)". These are her disorganized and illogical emotions, which are the outcomes of her unfulfilled desires. These things keeps her in the world of hallucination all the time. She wants to keep on swimming with him in the bay forever. As a result such type of persons rapidly shift from happiness to sadness for no apparent reason.

While her nurse was making comfort to her she says, "... go away, you are going to take away my comfort, go away . . ." (108).

Ann says, her life had not been long enough for her to know the whole of herself; it had not been long enough or wide.

It is due to false belief and false perceptual experience in life. She is unable to find any order in it. Persons with schizophrenia often show what is called “blunted affect”. They find less pleasure in life than most persons and have fewer interest and goal that are important to them. Both their positive and negative emotions lack normal intensity. In many ways, they just do not care about things as much as other people. In her unconscious mind Freud’s principle of pleasure-pain is supreme and every activity is motivated by it and the reality is ignored. Being guided by pleasure-pain principle, she shows the activities, which give her pleasure, and avoids doing that which gives her pain. She says with her son:

Kiss me.

Kiss me?

Mother, it is me, it is Teddy. (138)

It is her shallow illness of emotion. Ann Grant Lord’s behavior shows her repressed emotions. “. . . She said his name to herself and felt it inside her as something as full. Harris” (191). This panic experience possibly destroys her.

“. . . he was coming back . . . she remembered how he had felt, she begins to sob and the sobbing grew in force till she thought her spine would snap and it went on she could not tell how long” (239). Her emotions shift suddenly or rapidly from happiness to sadness without apparent reason. She actually is in a dream world where her dreams reflect unconscious conflicts. All the dreams express her repressed unfulfilled wishes and thoughts.

Such persons are unable to free themselves from recurring fears and worries. This type of variety of disorder is called neurosis. Ann is a neurotic; she often has difficulty forming stable and satisfying relationship. Her behaviors are self-defeating at last and ineffective in solving problems. Ann is a dreamer who is maintaining her

thoughts and her desires only in her darkness and dreams, which are full of hidden meanings and disguises.

Due to 'obsession neurosis' Ann Grant Lord has the same thoughts over and over again. Such uncontrollable pattern of thoughts as obsessions are existing in her mind. Her physical activities are no more here; rather the complex working of mind is prevailed over and again. Not only by obsession but also by 'compulsion' she is becoming irrational till her last breath. Someone may repeatedly perform irrational actions because of 'compulsion'.

In this way, Ann Grant Lord is unable to search for a solution of her life. Although Harris betrays her, she irrationally loves him more than herself. After this she is suffering from a painful struggle within her for her self-destruction. She narrows her mental horizon so she cannot see beyond her self-made world. She expresses her depressed feelings. She accepts her confined place to leave and from which she cannot escape. Moreover, being a useless woman she is detached from anything that is full of meaning in the normal world of human beings. In this human world, she accepts herself just waiting for death. Her painful emotions, tensions and sufferings from the beginning to the end fail to solve the problems. And remain meaningless rather goal directed.

On the basis of *id*, *ego* and *superego*, Freud tried to deal with abnormal behavior and mental disorder. If the *ego* is strong, the individual develops a balance personality. In Ann's mind, *ego* seems unable to control *id*. Because of that Ann shows irrational activities in the reality. Her dreams reflect repressed and unfulfilled wishes and thoughts.

3.4 **Revealing of Frustration, Suffocation and Anxiety in Emotionally Crippled Life**

The protagonist's whole life can be seen as emotionally crippled life throughout the novel. There is neither any hope nor any goal in life. The protagonist experiences love, passion, loss, and tragedy so intensely that the rest of her privileged eventful life is anti-climatic. Her suffocation, rejection and violation over different marriages express her psychological breakdown or neurotic psyche.

I live in the house of my own. (90)

This line explains her ego towards the male dominated society. Her female ego is in conflict with male culture. It is her argument that she could hardly speak of suffering created by social condition:

At hospital Ted, her second husband had already gone, she had wished for it and it had happened. (77)

These lines also show her psychological problem, through which the protagonist tries to get relief and express her hatred towards male to become an independent self; to get enjoyment, freedom, and relaxation in life. It emphasizes the protagonist's strong desire to be psychologically free from social boundaries and bars. As Ann slips in and out of past, her memories and reflections are crafted with elegant stylistic flare, but the action is occurring mostly in mind.

Minot has created such a personality in this novel that she is wearing the mask to hide her reality. So there is a split in her personality, which shows that there is no inner harmony in her. This brings forth the mental problems to her. Like all human beings, Ann Grant Lord tries to live in the paradise of her own creation entirely ignoring her reality. But soon afterwards she is banished from her world like Adam and Eve from Garden of Eden. Ultimately, she has to face the death as an inevitable

force as for many human beings. The juxtaposition of Ann's heartbreak with the more universal tragedy that affected her friends and family is the climax of the novel. As the end nears, Ann's drug-induced hallucination, memories, and imagined conversations with Harris all merge into one rolling stream.

This novel is superbly retained, offering subtle insights into the mind of the dying woman. She absolutely has frustration over lost love. This is the expression of female anxiety:

If she did not remember these things who would? After she was gone there would be no one who know the whole of her life. She did not even know the whole of it! Perhaps she should have written some of it down (17)

These lines represent her feelings of loneliness, emptiness and anxiety over life. Unfulfilled passion, hidden desires and all suffocations create psychic problems to the protagonist in this novel.

She floated in the darkness on his arm in the rock garden (69).

This line interprets Ann Grant Lord's unconscious force hidden inside her mind. As Freud believes that the libido is as the life force and man's unconscious life is directed by this force; the protagonist is floating in the darkness also is the libido.

On the occasion of Ann's sixty-fifth birthday, she is in such a pitiful condition that lying in deathbed she will not be able to blow the candles. Children are engaging in talk about the same thing. But Ann, on the contrary' is in the state of relaxation with Harris:

. . . His hand fumbled at her shirt to pull it aside, trying to touch her breasts. She watched his face with its eyes closed and kept moving her

hand on him. His arms came up surrounding her and was pressing her face to his chest. He pulled her in tight. (86)

These lines show her unfulfilled hidden desires. These recurring unsatisfactory desires create mental breakdown. And as Freud says unfulfilled desires and urges create fantasies, the protagonist here is living in a world of fantasy alone. In this conscious and rational human society, she is living irrationally crippled life:

She had no task in front of her, no living room to redo or no tickets to pick up, no dinner party to plan, no children to be fetched or novel to be read or phone to be answered,(89)

In the above lines Minot tries to show the protagonist's detachment with family, friends, neighbors, and society at once. This is her personality disorder, disoriented and crippled life. Being out of touch with the real world, she wants to get peace in the self-created world. Being detached from all responsibilities, she looks as if she is free from all sorts of burdens. In 'Dance With Death', Judith Timson says, "Minot goes inside her character to present a kind of emotional travelogue, with images that burn sensually through the mist of memory. *Evening* is also about the fact that a searing romantic experience could have everything. Or nothing to do with the rest of one's life. It is about a recurring memory; how a life lived, and then relived in the mind up to the very last breath." (2).

As Freud says hidden desires come in dreams to be fulfilled, Ann's suffocations also are expressed in her dream like this:

Harris Arden, she said to herself. You look very nice Ann Arden. (125)

Because of the psychological breakdown Ann's mind cannot move anywhere else except that man "I will always have this, this will be always with me, his hand flat on my chest, no one can take it" (157). In these lines Minot creates

Ann's emotionally crippled life shaped by anxiety, frustration and depression. The protagonist's mind goes back and forth in the same matter; the complexity of its meaning presents problem in her mind.

From one episode to another, the hunting experience of three days love is repeated in this novel. This novel belongs to elegy and death, to the woman whose psyche is tormented by separation with the loved one. The power of desire is so tremendous in her mind that it is hard to ignore it as a subject.

3.5 Dreamlike Language as a Means to Express Hidden Desire

The defining movement in a woman's life and an understanding of how that moment has reverberated throughout the remainder of her days make the book dreamlike. A thrice-married woman, mother of four children at the age of sixty-five, dying of cancer and has few days to live, surrounded by family and friends, lets her mind wander mazelily back across her life. Love, as it so often in Minot's fiction, is arbitrary and contingent in this novel. Minot makes the protagonist wonder. "Why was it this man? Why was not he some one else like so many things in life?" It is the ever-lasting passion the protagonist has in her mind recurring in dream. These memories would doubtless shock those gathered around Ann's sickbed.

This dreamlike language is interior monologue of the protagonist. Her conversation is only a kind of soliloquy. It is not happening with anybody, rather it is her monologue with herself in reality.

In her own room, while Ann is waiting to Harris, she bumps her forehead to the door and it starts bleeding. She remembered how he felt and started sobbing. This event shows her unconscious is expressing as a language as Lacanian psychoanalysis. Moreover, for Lacan, the function of language is not to communicate but to give the subject a place. The place that is given by the protagonist to the only subject,

expresses the hidden unfulfilled desires as the language. The language used in it is as rhythmic as in poetry. The language is symbolic in it, which is full of meanings. The following lines look as rhythmic as in poetry:

. . . this was the first thing only hers. It was too great, it was her heart.
 He has given her great thing, said her heart. Her heart went on without
 her. No one would know. She went with one heart and came out with
 the second heart inside. (246)

The novel is filled with stream-of-consciousness narration, where the author goes into the mind of her character and reveals her free association of thoughts. It attempts to capture the way people think as much as what they think. As a result, the narrative is not always logically ordered or chronological, for a present moment may trigger unrevealed thoughts or *past* memories.

From first to sixteen chapters in the *Evening*, Minot has used overwritten language. The expressions are so stunning that readers can enter into the deep sea of own experience sometimes. Minot, that is why, uses stream of consciousness technique in different episodes of the novel. From Lacanian psychoanalytic criticism, which claims, a text will be first and foremost a discourse of desire, Minot's *Evening* is a discourse of her own desire.

Evening is a complex portrait of a woman, told in fractured and fragmented mental state. We also find it hard to accept her relationship with her children. Memories, regrets and dreams are revealed in the form of rhythmic language in this novel. The happiness even in pain shows the transcendence of that youthful and colorful love. Extremely sad, deeply vivid acknowledgement of the wondrous power of memory is beautifully and intricately woven in *Evening*. Minot's renderings of the heart of the past and the cooling of the present are gorgeously cinematic. It is so rich

in color and motion, music and atmosphere that sorrow and death become no less glorious than joy and life. As Freud believes that literature is the manifestation of author's psyche through symbols and images, Minot has used symbolism time and again in this novel. Due to the conflict among *id*, *ego* and *superego* in author's mind, the writing in this novel is paradoxical. As Freud further said that, creative writings are daydreaming, each and every recurring event in *Evening* looks like daydreams.

In this novel the mouthpiece of the author is Ann herself. She expresses her own unfulfilled sexual desires through Ann Grant Lord. Her unfulfilled and hidden desires are expressed as dreams. Dreams reflect unconscious conflicts and express repressed unfulfilled wishes and thoughts according to Freud. Usually, the contents of the dreams are expressed in a distinguished form, which seem fantastic and bizarre. But it symbolizes certain things when given close study. Creating a fantastic world and showing bizarre activities through Ann, the author reveals her own neurotic psyche.

Chapter IV

Conclusion: Inner Struggle of Neurotic Mind in *Evening*

This research has tried to examine and explore neurotic psyche as a complex working of mind in Minot's protagonist in *Evening*. In the modern literary art, fiction has become one of the important mediums to dramatize interior world of neurotic mind. It is already described that neurotic mind contains past events as memories. Through the different daydreams, images, symbolic perceptions and fantasies a neurotic mind reveals secrets.

Ann Grant Lord's abiding passion for a lover has shaped her life. She clings to the memory of Harris Arden, whom she met four decades before. Husbands, motherhood, widowhood, and the death of her twelve years old son never affect her emotion and appear to be less significant than the passion she feels for Harris. Ann's hallucinations, memories and imagined conversations with Harris all merge into a rolling stream. After all, Minot has created in Ann a woman whose ardent past allows her to face the death. The protagonist of this novel experienced love, passion, loss and tragedy; her rest of the life was anticlimactic. This is the resignation she has given to her further life.

This research study has reached to the conclusion that neurotic mind and mental breakdown remained unavoidable and active throughout the protagonist's life. On the basis of her experience and sudden strike, the network of long-term memory remains as permanent and as fresh as the beginning. This research can claim that the very memory of her past life is the only cause of her mental disorder. Due to the delusion and hallucination, her inner change remained impossible.

The central problem she faces is that she has to get her passion fulfilled in any cost. But it is beyond any possibilities. As she has great problem to face the outer, normal world or reality, she builds the house of death of her fancy. In this very point, through her neurosis, the protagonist tries to fulfill her wishes and desires. That is why, the circumstances she herself creates for her breakdown presents the true dilemma of modern humans. Imaginary activities in her world of fantasy represent her unconscious ego. Though no more importance has been given to her from the family and society, she is somehow maintaining joy in her self-created world. She states hope is the terrible thing; this means her mind contains frustrations, pains, sufferings, anxieties and illness.

Therefore, those people who fall hopelessly in love may suffer from such kinds of tragic psychological problems. Until and unless they get attachment and association with their family as well as society, they will not be in normal state of mind. Schizophrenia, which is an uncommon or dramatic form of disorder unless successfully treated, normal pattern of living is impossible. While Ann Grant Lord's four children are maintaining a deathwatch, she relives every minute of that fateful weekend and encounters snippets of memory from other points in her life that flesh out the affair's consequence. In Ann's semi-conscious state of mind, time and place crisscross, the lines between real and imagined blur and difference between resignation and regret is indistinguishable. Her hidden desires are expressed through her abnormal activities like, disassociation with reality, enjoying in dream world and fantasies. All her problems are psychological-outcome of her unfulfilled desires.

Due to the disorganized thinking and emotion, her activities seem illogical. Since Harris has left her in 'blunted affect' state, there is no apparent reason to clinging in his memory. She does not try to escape from his image rather she always

remains expecting his arrival in her fantastic life, dreams and at the door of her confined room. So, *Evening* is about the fact that a searing romantic experience could have everything or nothing to do with the rest of one's life.

All these irrational thoughts and actions in *Evening* are the facts of 'obsession' in mind. Due to obsession a person has an uncontrollable pattern of thought. Ann performs repeatedly irrational actions. This is 'compulsion' in one's mind. Uncontrollable pattern of thought on the one hand and repetition of irrational actions on the other are expression of unfulfilled and hidden desires in mind as Freud says. Through this research, it can be claimed that Ann is suffering from obsessive-compulsive neurosis. Even at the last moment of her life, Ann is expressing her grievances through the last conversation with Harris. She was waiting for tomorrow. But tomorrow never came, Harris never came. Lastly, a heart-breaking, tragic death approaches to her life, which is the end of her passion, love, youth and memory. The mind's inner struggle throughout the life is a neurotic symptom. The growth of the inner personality or the regain of inner harmony is the central need of the protagonist. Her problem related to neurosis fears reality and outer life.

The life of the protagonist, Ann Grant Lord, is based on dreams. Dreams may contain clues to thoughts and desires the dreamer is afraid of to acknowledge or express in her waking hours. The dreams somehow maintain the fulfillment of hidden meanings and disguises. These are the privates that the protagonist has invented for herself. 'Fog', 'evening', 'mist'; these words represent the inner-self-defeating state of mind. By performing no remarkable action to the physical world, the tremendous inner working of mind reveals psychological disturbances and abnormality.

As it has already been discussed, the language of the character's minds, the unconscious dominance in the product of the literary text and the character is a result

of imagination. As imagination itself is not more than daydreaming, it is beyond normal activity of the human mind. The author creates the character, which is not free from the author's mind because of his or her dominance mind.

Minot's protagonist, Ann Grant Lord often has unrealistic images of herself. She is plagued by self-doubt and seems unable to free herself from recurring worries and fears. Her emotional problems are expressed in constant worrying, sudden mood swing and variety of physical symptoms. Being a neurotic, she is unable to forming stable and satisfying relationships. Moreover, her behaviors are self-defeating and ineffective in solving her problems. Ann refuses to give up her neurotic behaviors in favor of more effective ways of dealing with anxiety. Anxiety disorders such as obsession, compulsions and disassociate-disorders are expressed as the complexion of the author's mind. Similarly, due to the schizophrenia (confused and disordered thoughts), psychological disturbances are prevailed in the protagonist's mind.

Due to the obsessive-compulsive neurosis, the protagonist has remained irrational throughout her life. While she is compelled to face the reality, the ultimate truth, death approaches to her. So the novel deals with the final truth, tragic death in depth. The novel shows that whatever house one builds out of his or her fancy will gradually be the house of death. To be far from the fear Ann has found a temporary solution to address her problems. But the circumstances she herself has created for her fall present the true dilemma of modern humans. The novel, thus, expresses its bitter criticism of degenerating human beings with view of despair and melancholy. Ann's mind ultimately remained failure to control the inner darkness or unconscious. So, she precisely exposes confusion, doubt, fear and frustration. The inner demand of her mind and heart is so intense that it ultimately creates crippled mentality. Although Harris betrays Ann, she uncontrollably is expecting to be united with him. This

demand remains in the form of demand itself till her death. Because of the passion of longing for lost love, the protagonist of this novel becomes neither goal directed nor an integrated personality. Therefore, Susan Minot, through this novel, seems to express the idea of neurotic mind containing anxiety, frustration, despair, suffocation, and suffering. After all, these kinds of workings of mind bring self-destruction and death to the protagonist. The neurotic problems like hallucination, obsession, compulsion and dreams in Ann's mind are creation of unfulfilled and hidden desires. Here, author's desires as a language are expressed through the protagonist.

Works Cited

- Bacon, Roger. "A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique." *International Journal of Psychotherapy* 5.1 (2000): 7p 23 March 2007 <<http://proquest.umi.com/pqdweb?did=58441156&sid=4&Fmt=3&clientId=19371&RQT=309&Uname=pQD>>
- Barry, Peter. *Beginning Theory*. New York: UP of Manchester, 1995.
- Cardin, Alan E, ed. *Encyclopedia of Psychology*. Vol. 1. New York: American Psychology Association, 2000.
- Chodorow, Nancy. *Psychoanalysis and the Sociology of Genders*, Berkeley: UP of California, 1987.
- Collins, Harper. *Reader's Encyclopaedia of American Literature*, 2nd edition. Harper Collins Publishers, 2002.
- Corsini, Raymond J. and Alanj Aurebach, ed. *Concise Encyclopedia of Psychology*. 2nd ed. New York: Wiley, 1996.
- Daiches, David. *The Romantics to the Present Day: A Critical History of English Literature*. Vol. 4 New Delhi: Allied, 1960.
- Garrison, Mark. *Introduction to psychology*, New York: MC Grow Hill School, 1992.
- Ives, Nancy R. "Evening." *Andio-Review-Mixed* 124.7 (1999): 63p 5 May 2007 <<http://proquest.umi.com/pqdweb?index=3&did=40687732&SrchMode=1&sid=14&Fmt=3&Vinst...>>
- Jacobi, Jolande. "Symbols in an Individual Analysis." Jung 350.
- Jung, Karl G. "Approaching the Unconscious." Jung, 45-85.
- . *Four Archetypes: Mother Rebirth Spirit Trickster*. Trans. R.F.C. Hull. Eds. Herbert Read and Gerhard Adler. London: Rutledge, 1972. 20-151.

-- -. *The Structure and Dynamics of the Psyche*. Trans. R.F.C. Hull. Eds. Herbert Read and Gerhard Adler. 2nd ed. Vol. 8. New York: Princeton, 1972. 40-373.

Kakutani, Michiko. "Brief Views of Dislocation and a Long Look at Sex; (Review)."

Book Review- Comparative (2002): 10p 4 April 2007 << <http://proquest.umi.com/pqdweb?index=0&did=103048228&SrchMode=1&sid=12&Fmt=2&VInst...>>

VInst...>

-- -. Michiko. "'Evening': Reviewing a Fading Life Defined by Doomed Love." *Book*

Review Comparative (1998): 26p 4 August 2006 <<http://www.nytimes.com/books/98/09/27/daily?evening-book-review.html?-r=1&oref=slogin>>

Lahey, Benjamin B, ed. *Psychology: An Introduction*. New York: MC Grow, 2001.

Minot, Susan. *Evening*, New York: Vintage Books, 1998.

Moore, Charlotte. "Finding More than Life." *Book Review-Unfavourable* 282.8906

(1999): 41p 22 September 2006 < <http://proquest.umi.com/pqdweb?index=2&did=40718341&SrchMode=14&Fmt=3&VInst...>>

Perkins, George et al, ed. *The American Tradition in Literature*. Vol.2. New York: MC Grow, 1999.

Perloff, Majrorie. *The American Tradition in Literature*. Vol. 1. New York: MC Grow Hill, 1981.

Tilak, Raghukul. *History of American Literature*. Barerlly: Prakash Book Depot, 1993.

Timson, Judith. "Dances with Death." *Book Review Comparative* 111.49 (1998): 2p 4

April 2007 << <http://proquest.umi.com/pqdweb?index=4&did=37090569&SrchMode=1&sid=1&Fmt=3&...>>

Trilling, Lionel. *The Liberal Imagination Essay on Literature and Society*, London, Secker and Warburg, 1995.

- - -. "Fried and Literature." *In twentieth Century Literary Criticism*. London:
Longman, 1989.

Weich, Dave. "Back in Bed with Susan Minot." *Author's Interview* 7p 29 March 2006
<<http://www.powells.com/authors.minot.html>>

Wright, Elizabeth. "Modern Psychoanalytic Criticism." *Modern Literary Theory*. Eds.
Ann Jefferson and David Robey, London. B. T. Bats ford Ltd. 1984.

"The Economist Review: Review of Books and Multimedia: Something New,
Something Old." *The Economist*. London Oct 17, 1998. April 14, 2007
< <http://proquest.umi.com/pqdweb?index=8&did=35171879&SrchMode=1&sid=1&Fmt=3&>>