

## Chapter I

### Introduction and Critical Review

The present research is basically based on the dark side of human psyche that is found in the widely acclaimed novel of Ian McEwan *Amsterdam*, which brings every things come to an end. Sex is both a destructive and a creative drive, if it becomes obsessive the result is something negative. As in the case of this novel Molly, the protagonist of this novel and her death brings her former lovers to her funeral ceremony, where they very obsessively discuss the experience of sexual encounter with her. Their so-called friendship which is established after Molly's death ultimately ends in a tragic disaster. Why they end each others despite being intimate friend is researchable issue and the researcher is going to prove this by applying Freudian psychoanalysis and other theories developed in psychology.

Ian McEwan is one of the great writers of his generation, and amongst the most controversial. He has achieved unbroken popular and critical success since on graduating from Malcolm Bradbury's creative writing programme, he won the Somerset Maugham Award for his collection of short stories *First love, Last Rites* (1975) nominated three times for Britain's most prestigious literary award, the Booker prize. For Fiction, he finally secured the honour with *Amsterdam* (1995), confirming his position with Graham Swift, Julian Barnes and Martin Amis, at the forefront of contemporary British writing. Born on 21 June, 1948 as a son of a soldier in British army McEwan is primarily a novelist and short story writer. Besides, he has also written three television plays published as *the Imitation Game* (1981), a children's book, *Shall We Die?* (1989), a film script *The Ploughmen's Lunch* (1985) and a successful film adaptation of Timothy Mo's novel *Sour Swat* (1985). Across these many forms his writing nonetheless retain a distinctive character, perhaps best

summed up in Kiernan Ryan's phrase, 'the art of uncase'. McEwan's early pieces were notorious for their dark themes and perverse and gothic material, controversy surrounding the extreme subject matter of the first four works which are concerned with pedophilia, murder, incest and violence, was exaubated by their troubling narrative framework, the way in which conventional moral perspectives are disrupted or overturned, the reader frequently drawn into prurient involvement with the characters.

McEwan's perpetrator narrators draw into complicity with their crimes, whilst his victims seem strongly collusive in their own exploitation and destruction. The three tales in *First Love, Last Rites* recount episodes of child sexual abuse: an adolescent boy's rape of his younger sister, a man's molestation and murder of his neighbour's nine-year a old daughter; and a school boy's submission to his aunt's transvestite fantasies. In *Between the sheets* (1978), offers further exploration of sad-masochistic vicious and exploitative sexual relations extending the range into a troubling examination of the moral contradiction within the so-called 'consenting'. *The Cement Grader* (1978) is the story of siblings who buy their mother in the cellar rather than acknowledge her death then slowly recast to a feral state, avoiding the outside wound until, in a powerful conclusion, the authorities simultaneously discover the body and the elder children locked in incestuous climax. McEwan evokes a disquieting sense of inevitable in unfolding of these events, generating an odd suspension of standard moral and narrative expectations. In the final work of this period, the exquisite short and *The Comfort of Stranger* (1981).

McEwan also crafts an easily convincing tale from bizarre materials. A haunting account of the murder of an English couple during their holiday in Venice, it

is sticking for its portrayal of the victims' dreamlike collusion with their charismatic assassin.

Although McEwan's subsequent writing has moved away from the more disquieting of these themes, he continues to explore the impact on ordinary people of unusual or extreme situations, as they face sudden, shocking violence, or slip into acute psychological states. At the same time, his writing has begun to address broader themes, examining how social and political issues determine our personal lives. In *The Child in Time* (1987), which centres on the abduction of the narrator's won child, a further subplot explores the psyche of a (fictitious) senior politician, and a repulsive Margaret Thatcher figure makes a memorable appearance. *The Innocent* (1990), and *Black Dogs* (1992), both set in Berlin, prove the impact of the Cold War, the former (set at the outset of the division of Europe), representing McEwan's unique approach to the spy thriller genre; the latter following the story of a man struggling to compile his memories as the wall comes down. McEwan has also focused increasingly on issues of sexual politics most prominently in the television plays published as *The Imitation Game*, which specifically addressed the position of women in contemporary society. This aspect of his work has generated some disapproval Adam mars-Jones, for instance, teasingly described McEwan as 'one of the few successful literary examples of the New Man'. In fact, such comments ignore the consistency of McEwan's writing. In these texts, his preoccupation with unexceptional protagonists wrenched from their conventional sense of reality or self is reiterated, even magnified, as the claustrophobic settings of the early pieces are extended into the familiar but dislocated contexts of modern life.

McEwan's novel, *Amsterdam* which won the booker prize in Britain, is a dark tour de force, a morality fable disguised as a psychological thriller. This book is so

famous that from the very outset of its publication it has been able to draw the critical attention of so many critics and scholars. In this connection, one female critic, Anita Brookner says that this novel highlights the sudden madness which leads the friendship into deadly destruction. "*Amsterdam* is allies can enter with surprising self justification. But blackmail here is not based on bad faith and envy, as it usually is, but on a sudden whim, on the crudest of assessments" (49).

Another critic Straut Burrow focuses on ethical dilemma, "Ethical dilemmas, specifically the question of the relationship between art and morality, are also at the heart of *Amsterdam*, but any interest they might hold is brutally swept away by McEwan's weakness for melodrama" (21).

William H. Pritchard says that the novel is about irony leading toward destruction of its characters so McEwan's habitual practice and *Amsterdam* is also not exceptional of this

Clive Linely, and a newspaper editor, Veron Halliday - are treated in a cooler, more ironic manner, even as they move towards disaster. this chilliness is an extension of McEwan's habitual practice of damping down the sensational aspects of his imagined encounters by narrating them in a precise, thoughtful, unsensational way. It may, in fact, make the violence, when it occurs, seem that much more natural and inescapable. (28)

Another critic Michiko Kakutani focuses on whim and strange euthanasia pact for the down of the characters in *Amsterdam*. "... that will determine both their fates and sent shock waves through their privileged world" (28).

A well known critic Judith Timson sees the novel from the perspective of satire "this rather slight, satirical novel examines a long friendship, a misbegotten pact ... . This being Britain, the minister is revealed as his own Monica Lewinsky, in full cross dressing regalia" (49).

Another well critic Earl G Ingersoll explores Ian McEwan's novel *Amsterdam* as an example of what he calls "the Masculine Narrative Paradigm". As the narrative goes:

Molly's ending brings a heightened awareness of her lovers/mourners, Clive Linely and Veron Halliday, and precipitates a complex structure of endings, or deaths, ranging from physical demise through the trajectory of sexuality to issues of narrative closure. (48)

Similarly, Frank Caso views that this novel "is about darkly comic meditation on friendship, loyalty, the creative process, morality, ethics and revenge" (71). Unlike the previous critics viewing *Amsterdam* as a modernist novel Robert E. Kishn says:

*Amsterdam* is a modernist novel because its emphasis is on the epistemological: 'What is there to be known? Who knows it? How do they know it and with what degree of certainty? There is much that needs to be known about the main characters is *Amsterdam* that McEwan leaves to his readers' imagination. He or She is likely to wonder how verson and clive who detest of Molly's former lovers, can be such close friends. Is there a repressed hatred between them that finally causes them to kill each other. (113)

Another critic Judith Timsa views that "this novel is quite satirical in nature which examines a long friendship, a misbegotten pact between a famous composer whose

creative powers are waning and an editor whose usually respectable paper is about to out a cabinet minister in a major sexual scandle" (110).

Similarly, another critic Ann Skea says, "This novel is concerned with the passivity which allows aggression, male violence and patriarchy to be perpetuated" (115). There are several secondary materials about this novel but non of them has highlighted the issue of dark side of human psyche or the theme of sexual violence and rivalry which exists in the novel if carried out a very subtle and minute study.

This research is going the plug this critical gap hypothesizing that possessive desires and sexual dissatisfaction or Molly's lovers generations the male rivalry among them, which gradually leads all of them to destruction and devastation.

## **Chapter II**

### **Psychoanalysis and Sexuality**

Poverty, wars, revolution and religious orthodox are not only causes of social problems but also unrest of the present world. Personal relationship, personal thinking about others and relationship between internal and external reality, inner mental conflict are also the causes of social as well as individual unrest. That is to say interrelationship among individuals, their different subjectivism and social disturbance causes difficulties in the society as well as psychological problems in individual. Psychological problems of human beings are immensely increasing in the modern world. Human experience like needs, desires, anxiety, fear, emotions etc. are the elements which provides a strong support for these sorts of psychological problems. Different people's different psychological problems create social problems which is even now threat to human beings e.g. war, revotions, religious orthodoxy etc. This is not the recent problem but was from the human evolution. It is infact increasing day by day and these human experiences that are thought to be studied systematically and scientifically for the establishment of peace and order in the society. It is Doctor Sigmund Freud (1856-1939) who for the first time coined the word "psycho-analysis" in 1896 and studied these experiences systematically and scientifically. And used it as a therapy.

Freud coined "Psycho-analysis" as a therapy to treat his psychotic patients in which repressed sexual impulses - instincts, id impulses, whises, psychological conflict, fantasies and anxieties. Psychoanalysis as a therapy tries to unveil those impulses through dialogue, interpretation of dream, slip of tongue, jokes and his/her behaviour. From this perspective, psychoanalysis as a therapy can therefore be read as an important device for analyzing the unconscious drives hidden in literature under

the veil of language. In other words, psychoanalytic approach is the best tool for reading beneath the surface of the text as well as mind and problems of author, which he speaks through the characters he develops in his/her texts.

It is an attempt to dive in the irrational/unconscious territory of human psyche with logic and rationality. In other words psychoanalysis is a method of "investigating mental process and treating neurosis and some other disorder of the mind" (Webster: 1158). Different psychologists have defined psychoanalysis after Freud from different experiences and perspectives. *Encyclopedia of Psychoanalysis* defines psychoanalysis as:

Psychoanalysis is used in three ways: to designate a loosely knit body of ideas, the nature of human mind, in particular personality development and psychopathology to describe a technique of therapeutic intervention in a range of psychological disturbances and to designate a method of investigation. (86)

Although psychoanalysis is investigative mode, therapy and theory. It has gone outside of psychoanalytical circle and incorporated progressively into the mainstream not only of psychology but also of social sciences, humanities, history education etc.

### **Sex and Sexuality**

Sex is actually a magical, suggestive and indefinable idea. It includes gender, neurology, psychopathology, hygiene, pornography and sin, all hovering about actual experiences of the most intractable subjectivity. 'Sex' is defined in different ways in different works. In this connection, *Encyclopedia of psychology* defines sex on biological, psychological, genetic and in human terms.



Biologically, sex is the combination of characteristics that differentiate the two forms of parts of organisms reproducing themselves by the fusion of genets and hence of genetic material from two different sources. Psychologically, sex is the behaviour directly associated with the meeting of two sexes and in some species their copulation, to allow the fusion of the genets (fertilization) to take place. In human sex may refer specifically to the act of copulation or heterosexual intercourse, but may extend to the related behaviours of two individuals of the same morphological sex (homosexuality). Genetically sex is determined by the presence or absence of the smaller 'V' chromosome in some relevant chromosomal pair. (777)

Similarly, *The Oxford Dictionary* defines sex as: neither of the two main groups (male and female) in to which living things are placed according to their reproductive functions; fact of belonging, to one of these, sexual feeling or impulses; sexual intercourse.

For many anthropologists the term "Sex" is particularly useful category in the analysis of cultures and survive, a culture must re-produce itself through sexual copulation. Anna Oakely writes:

In Victorian times for instance, a large group of western females were denied their sexuality altogether, but the twentieth century has seen the emergence of the females right to sexuality, which has come to be defined at least partly in terms of their own sexual needs. The Victorian lady was not supposed to have a sexual desire hence for paradoxical use as a sexual object for man's satisfaction. (35)

The 'sex' and 'sexuality' are the subjects of constant confusion and ambiguity. The aim of nature is procreation but the aim of individual is to achieve the fullest possible satisfaction through sexual orgasm, through the desire for procreation remains there in one corner. Sexuality and eroticism are the intricate intersection of nature and culture. Feminists grossly oversimplify the problem of sex when they reduce it to matter of social convention: readjust society, eliminate sexual inequity, purify sex roles and happiness and harmony will reign. Various scholars argue this point differently. In this regard, Coilin Wilson indicating Tostoy's view writes, "Tostoy concluded that the only normal sex is directed specially to producing children. All indulgence for pleasure even between man and wife is abnormal, i.e. somehow unnatural" (16).

The description raises the question as what sorts of activities belong to the demand of sexuality. The question arises whether to exclude the things like masturbation or even kissing which are not directed towards reproduction but which are nevertheless undoubtedly sexual - within the domain of sexuality. In general terms 'sex is conceptualized as normal instinct - or divine which demands fulfillment through sexual activity. Within such a thought sexuality is considered as a normal phenomenon that is universal and unchanging, something that is part of biological make up of each individual. In other words, such an argument is based on premise that our feelings and activities about sexuality are determined biologically. In opposition to this, for instance Butler thinks that our feelings and activities about sexuality are the product of social and historical forces. For these theorists, sexuality is shaped by the context of social contact within which we live. Sexuality cannot be treated in isolation. It cannot be understood if it is separated from other human activities. Sexual behaviour is a social behaviour, it is not just the consumption of some biological drive. Judith Butler views that "sexuality is never fully expressed in a

performance of practice. [...] There are not direct expressive or causal lines between, sex, gender, presentation, sexual practice, fantasy and sexuality" (165).

All the above mentioned "Sexual" behaviours and relations cannot be defined as sexual in an absolute sense. An act is not sexual by virtue of its inherent properties but becomes sexual by the application of socially learned meanings. Viewing similarly points, Stevi Jackson writes: "Sexual behaviour is 'socially scripted' in that it is a part that is learned and acted out within a social context, and different social context have different social scripts" (62).

Throughout the nineteenth century, sex seems to have been incorporated into the very distinct orders of knowledge; especially in those areas of knowledge concerning biology and psychology of reproductive norms of society. On the other hand, there are some critics who believe that social environment and its crucial role is to be forgotten in discussion of "sexuality". However, Michel Foucault views sex as, "not only a matter of sensation and pleasure, of law and taboo, but also of truth and falsehood, that the truth of sex becomes something fundamental, useful or dangerous. Precisely or formidable in short that sex was constructed as a problem of truth" (56).

Foucault in *History of Sexuality* argued that the field of sexuality must be understood from the viewpoint of a history of discourse. In his own words "the history of sexuality is a series of studies concerning the historical relationship of power and discourse on sex" (90). In his examination of the relationship between truth and pleasure, Foucault has argued that sexuality must not be described as a stubborn drive, by nature alien and of necessity disobedient to a power which exhausts itself trying to subdue it and often fails to control it entirely, rather sexuality should be thought of as an effect of the relationship of power:

Sexuality appears rather as an especially dense transfer point for relations of power, between men and women, young people and old people, parents and offspring, teachers and students, priests and laity, an administration and a population. Sexuality is not the most intractable in power relations.... (103)

The general discussion of sexuality has focused on the view that there are basically two types of sexuality - male sexuality and female sexuality - and two sort of sexual relationship - reproductive and non-reproductive. It has also been generally accepted that there are specifically separate erotic zones in both male and female. Whatever might be the difference between male and female sexuality, it is not increasingly accepted that all sort of sexual behaviours including lesbian, gay, sadism, masochism, pornography, prostitution, rape, etc. come under the study of sexuality. Here is Foucault, on the birth of homosexuality said, "Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was not a species" (67).

Foucault's description of the shift in emphasis from acts to identification is an accurate description of the pedophile, and more generally the sexual psychopath specified in the new laws. Although, the emergence of pedophilia as a distinct form of sexual subjectivity, had like homosexuality, its root in a variety of conceptual transformations during the latter half of the nineteenth century. So sexuality is a murky realm of contradiction and ambivalence, it cannot always be understood by social models, which feminism, as an heir of nineteenth century utilitarianism, insists on imposing on it. Thus there is a daemonic instability in sexual relations that we may have to accept.

## Freud and Psychoanalysis

Freud systematically and scientifically studied various factors that contribute to the workings of human mind and developed an important area, which is known as psychoanalysis. So psychoanalysis is the 'talking cure' that emerges out of the dialogue between patient and the therapist in which human sexual desires, fantasies and anxieties are expressed through dreams, jokes and slips of tongue. From this perspective, psychoanalysis can therefore be read as an important device for analyzing the unconscious drives hidden in literature under the veil of language. In other words psychoanalytic approach is an excellent tool for reading beneath the surface of the text. Psychoanalytic criticism often disregards the textuality of the text, their verbal surface in favour of Freudian motives encrypted in depths. Typically the work of art is treated as a window to the artist's sex-fermented soul.

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The application of psychoanalytic theory in the social science and the arts continues unabated. Psychoanalytic ideas have penetrated all aspects of contemporary thought.

Psychoanalysis has grown from a small and isolated group of disciplines around Freud into a large and diversified movement of worldwide significance.

### **The Operation of the Unconscious**

The unconscious contains repressed desires especially sexual desires - that are inaccessible to the conscious mind since one cannot know his/her unconscious mind by thinking directly about it. No examination of the mind could thus be considered complete unless it includes this unconscious part of it in its scope. The unconscious contents of the mind were found to consist wholly in the activity of conative trends - desires or wishes - that derive their energy directly from the primary physical instincts. Freud in the same context views:

[...] Since moreover, these (unconscious) primitive trends are to a great extent of a sexual or of a destructive nature, they are bound to come in conflict with the more social and civilized mental forces. Investigations along this path were what led Freud to his discoveries of the long disguised secrets of sexual life of children and of the Oedipus complex.  
*(Interpretation of Dreams 22)*

Despite this, Freud argued there are some indirect routes, which are used to study the unconscious. They are: dream, slip of tongue or parapraxes and jokes.

### **Dreams**

The most familiar way of studying the unconscious is through dreams. According to Freud, dreams represent the symbolic fulfillment of wishes that cannot be fulfilled because they are repressed. Often these wishes cannot be expressed directly in the consciousness because they are forbidden, and as a consequence so they manifest themselves in dreams through strange deceiving ways. They appear in

the ways that often hid or disguise the true wish that precipitates the dream. Wright writes:

A dream is a (disguised) fulfillment of a (suppressed or repressed) wish. The dream's wishes have to assume a disguise in order to achieve their aim and get through to consciousness. This means we have to distinguish between manifest content, the dream stories we remember, and the latent content, the dream-thoughts. The dream-work, what the dream does, converts the latent forbidden dream-thoughts into the manifest permitted dream-stories by a series of mental processes.

*(Interpretation of Dreams 147)*

### **Slips of Tongue**

Another way of studying the unconscious, in Freud's view, is through the examination of parapraxes or slips of tongue. Freud takes such mistakes, including errors in speech reading and writing (are generally taken as coincidences) as expressing the latent meaning related with the unconscious of subjects who make these mistakes. In his view, these mistakes reveal something that has been repressed into the unconscious.

### **Jokes**

One of the ways to study the unconscious besides dreams and parapraxes, is an examination of jokes. While it is generally accepted that jokes are told and liked because they are funny and tricky. Freud is of the opinion that jokes are always indicative of repressed wishes like the dreams and the slips of tongue. For this view Wright again writes:

The unconscious is a dynamic sub-system containing instinctual drives attached to representations especially childhood wishes, which try to get through unconscious and be active, and which can only get through in disguise, as so-called "Compromise formations", Symptoms, dreams, jokes and slip of tongue, because they are not an acceptable part of "normal" civilized behaviour. (146)

### **Freud's Mind: Id, Ego, and Superego**

Freud also divided the mind into three parts in a different, but related, way. 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'.

#### **Id: The Selfish Beast**

When the infant is born, the mind has only one part, the 'id'. The id is composed primarily of two sets of instincts, life instincts and death instincts. Freud wrote relatively little about the death instincts, but he believed that aggression and even suicidal urges arose from these instincts. The life instincts, termed 'libido' by Freud, give rise to motives that sustain and promote life, such as a hunger, self-protection, and sexual desire. For 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 to 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 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 desires 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 fudge cake, or angrily plan how to get revenge on the 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.

But a person could not actually survive for long living by the pleasure principle (eventually someone would get hurt if someone fulfilled every selfish desire without regard for the feelings of others) or using only the primary process of wish fulfillment (forming a mental image of food will not meet the biological needs of the body for nutrition). Fortunately, during infancy, the period of time when we have only an id, we have adults around who see to it that our needs are realistically and safely met. As we grow up, our interactions with our parents and other parts of the real world lead us to convert part of the id into two other parts of the mind – the ego and the superego – that help us cope more effectively with the world. To borrow a phrase told to me by a skilled teacher, the ego and superego help us "keep a lid on the id."

**Ego: The Executive of Personality**

The 'ego' is formed because the id has to find realistic ways of meeting its needs and avoiding trouble caused by selfish and aggressive behaviour. 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 to charm and seduce the sex object. The ego's goal is to help the id fulfill its needs. It opposes the id's wishes only long enough to find 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 the superego.

**Superego: The Conscience and Ego Ideal**

The id and ego have no morals. They seek to satisfy the id's selfish motives without regard for the good of others. 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 dare wronged. Although each of us wants our desires 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 a goal of "idea" perfection. Parents are the main agents of society in creating the superego. They teach moral principles to their children by punishing transgressions and rewarding proper behaviour. These

experience become incorporated into the child's mind as the two parts of the superego. According to Freud, parental punishment creates the set of moral inhibitions known as the 'conscious', whereas their rewards set up a standard of perfect conduct in the superego called the 'ego ideal'. These two parts of the superego work together by punishing behaviour that breaks the moral code through guilt and rewarding good behaviour through praise. As the superego develops strength, children are able to control themselves and behave in ways that allow society to function smoothly. According to Freud's view, most of us do not steal, murder, and rape not because we do not want to or because our egos could not find relatively safe ways to do so but because our superego hold these desires in check.

### **Psychosexuality**

Freud argued that the instinctual drives are of two types: Thanatos (death instinct), which is destructive, and Eros (life instinct), which is creative. The thanatos is associated with aggressiveness destruction and death; the 'Eros' oppose the destructiveness and leads to bodily pleasure that may be assume different forms. The sources of unconscious have shaped the growth of psychosexuality that is also known as libido. Freud argued that the instinctual sexual drive appear not only in "sexual acts" but in most fundamental acts like a mother nursing the infant, an act that produces pleasure which Freud defines specifically as sexual pleasure. In an essay "The Theory of Symbolic Response" Colin Wilson writes, "The Freudian view implies that the man is a kind of machine in that his fuel is power called libido, and that a man whose libido is healthy and unadulterated will be somehow a well adjusted machine" (222-23).

The view of concerning libido is also explored in Freud's lecture "The Sexual Life of Man" where he writes, "In every way analogues to hunger, libido is the force

by means of which the instinct, in the case of sexual instinct, as, hunger, the nutritional instinct, achieves expression" (*Introductory Lectures* 230).

Freud's discussion of infantile sexuality is split into 'oral', 'anal' and 'phallic' stages. Throughout all these stages, the child always desires the pleasure that comes from the contact with its mother, so the child is incestuous. The child's desire to obtain his mother as the sexual partner is what leads to Oedipus complex in Freud's view.

A Fundamental concept in the psychoanalytic theory of personality developed by Freud is Oedipus complex. The term 'Oedipus complex' is really derived from Sophocles' Greek tragedy 'Oedipus the King', a drama in which the chief protagonist unknowingly kills his father and marries his mother. Within the framework of Freudian Psychosexuality the Oedipus complex is what ends the "Phallic Phase" and forces the child into the "Latency Phase". Freud elaborates his study of Oedipus Complex by discussing the notion of "Penis envy" that is concerned with the processing or lack of the penis by the female child, and the "Castration Complex", the idea of considering the fear of the male child that the sexual organs might be cut off by the father, and after this period because of his fear of being castrated, he represses his Oedipal desire of the mother.

Freud terms the girl "Oedipus complex" as "Electra complex". This corresponds to the case of the girls wishing their father as a sexual partner, like the boy, the girl forms a powerful attachment to her mother during infancy. At about two to three years however, her discovery that she lacks a penis evokes strong feeling of inferiority and jealousy (Penis envy). She responds by intensifying the envious attachment to her father who possesses the desired organ and by responding the

mother who shares her apparent defect that allowed her to be born in this condition, and who now looms as a rival for her father's affection.

Thus while the girl is also inherently bisexual and has twofold attitudes (love and jealousy) toward both parents her complex (sometimes called Electra complex) typically take the form of desire for her father and hostility toward her mother. The girl eventually seeks to compensate a boy baby who will bring the longed - for - penis with him. The thing to take note of is that the boy's castration complex represents the Oedipal desire (desire for the mother) while the girl's castration complex starts the Oedipal desire (Electra complex) or the desire for the father. The attainment of pleasure, which was the goal of infantile sexuality, is revived and the highest degree of anticipated sexual pleasure is tied to the final act of sexual intercourse. Freud further writes about this?

The sexual instinct is now subordinated to the reproductive function: it becomes, so to say, altruistic. If this transformation is successful, the original description and all the other characteristics of the instinct must be taken into account in the process. (*On Sexuality* 73)

He further talks about sexual tension and writes: "In every case in which tension produced by sexual processes it is accompanied by pleasure, even in the preparatory changes in the genitals a feeling of satisfaction of some kind of plainly observed" (*On Sexuality* 81).

Though sexual pleasure demands at its primary objects of the genital zone, the other erotogenic zones are neglected within the Freud's framework. The stimulation created by erotogenic zones is no doubt accompanied by pleasure while on the other

hand such as stimulation leads to an increase of sexual excitement or produces it.

Regarding eye as erotogenic zone Freud writes:

The eye is perhaps the zone most remote from sexual object, but it is the one which, in the stimulation of wooing an object, is liable to be the most frequently stimulated by the particular quality of excitation whose case, when it occurs in a sexual object we describe as beauty.

*(On Sexuality 73)*

In Freud's own words, the pleasure derived from sexual act is the "end pleasure" while the pleasure obtained due to the excitation of the erotogenic zones is known as "fore pleasure". Fore pleasure is thus the pleasure that had already been produced, although on a similar scale, within the infantile pleasure of sexuality.

While elaborating his concept of 'libido' Freud gives the 'ego-libido' to the idea of quantity of libido and further says: "The ego-libido is however, not conventionally accessible to analytic study when it has been put to the use of cathecting sexual objects, that is, when it has become object-libido" (*Three Essays* 83).

The ego libido seems as a narcissistic libido in contrast to object-libido. It is worth noting, however, that Freud was not particularly interested in curing what he called perversions. In Freud's view perversions are the sexual behaviours that do not fit into 'non-incestuous' reproductive, heterosexual union as an ideal and natural form of sexuality. He addresses the question of perversion in the first essay "The Sexual Aberrations". Though in this essay Freud is more interested in neurosis, which he defined as a negative version of perversion. Perversion might be thought of as libidinal drives that may be socially inappropriate, but which nevertheless get expressed and acted on. Neurosis by contrast, is a consequence of those libidinal

drives that get repressed into the unconscious; but which are so powerful that the unconscious has to spend a lot of energy to keep these drives from coming back into the consciousness. The effort requires keeping such ideas or drivers repressed that can cause hysteria, paranoia, and obsession compulsion among the neurotic disorders.

### **Psychosexual Violence**

Generally, violence is an experience or event which (directly or indirectly) has a damaging influence in the psychological and or psychosexual sphere. The term sexual violence is used in two branches of science with a slightly different meaning; in psychoanalysis, where it has undergone a number of changes for empirical and theoretical reasons, in the context of the theory of neurosis, and in Forensic psychological and psychiatry, where it is the subject of empirical research in the special sector of victim logically connected with children who are victims of sexual offenses.

Specifically Freud first introduced the notion of sexual violence in 1986. Freud assumed at the time that a predisposition towards neurosis might occur as a result of actual sexual experience in early childhood (between second and tenth years of life). however he considered that the traumatic effect did not lie in the early experiences themselves but in subsequent recollections of them after puberty. These recollections are not conscious but lead to emotional ties and repression. These sexual trauma of childhood, accompanied by "real imitation of the genitals consisted in the case of hysteria, in sexual passivity of the child (which was sexually seduced, frequently sibling incest) and in the case of compulsion neurosis, in sexual activity of the child, i.e. in aggression performed with pleasure and pleasurable participation in sex acts" (*Encyclopedia of Psychology* 1152).

## **Rape**

On the other hand Oxford English Dictionary defines rape as "Commit the crime of forcing (a woman or a girl) to have sexual intercourse against her will" (424). The definition expresses the generally accepted view that a male upon a female commits rape against her will. However, if we judge from a cultural point of view, rape can be accepted as "normal" sex because it is heterosexual and reproductive, though essentially an anti-serial act. The perspective of Freud's definition of normal sex as "non-incestuous, heterosexual and reproductive" one, then it can be considered as normal; though, as argued earlier, it is socially unacceptable because of the domination and force used to seduce the other.

## **Sexual Love**

The love that Greek called 'Eros' and the Romans 'amor' is certainly always a love that involves intense bodily passions, persistent emotional drives, powerful often-disturbing desires, and a mixture of sensual pleasures and pains that are usually inseparable from one another. This much is explicitly clear or plainly intimated in the passages that treat sexual or erotic love. But what may not be clear, and even perplexing is the relation of sexuality itself to sexual love. In the same context M.J. Adler and Charles Van Doreen view:

Are all sexual desires or acts impulses or embodiments of love in men and other animals? Or does sexual behaviour become a manifestation of love or a kind of love, only when sexual desires and activities are somehow transformed by other sentiments and impulses, such as the sentiments and impulses that are involved in the kind of love called friendship? Such question still lead another, if there can be more



sexuality, i.e. sexual desire or performance, without love, can also there be love without sexual involvement? (*Great Treasury of Western Thought* 220)

### **Sexual Rivalry**

Sexual rivalry and possessiveness are perennial themes in literature and history, but they have received little attention in the academic literature on contemporary lethal violence. They should received more. In industrialized nations, about 15 to 25 percent of all homicide victims are slain by intimate partners, and the available evidence, so of which indicates that male sexual proprietariness is a dominant motive in the great majority of such cases, including even those in which women kill men (Daly and Wilson, 1998). Men unable to accept the alienation of their wives often kill additional victims, too, including new partners, persons who harbor escaping wives, and even the killer's own children. Moreover, an "unknown but possibly large proportion of the even more numerous cases in which victim and killer are unrelated men are also percipeted by sexual jealousy and rivalry" (Dally and Kilson, 1988). Thus, there is reason to suspect that these motives are implicated in as many as a third of perhaps even half of al criminal homicides. Criminological research interest in these passions has focused primarily on pathological jealousy.

The criminal laws, however, suggests that serious violence is a 'normal' manifestation of sexual jealousy in the human male, so normal in fact as to mitigate criminal responsibility. According to Blackstone, under English common law a man who kills upon discovering his wife in the act of adultery is guilty only of 'the lowest degree' of mans laughter because there could not be a greater provocation" similarly, Edward claims that the weight of judicial precedent has determined that a 'reasonable man' is one who does not lose his self-control on hearing a mere confession adultery,

but he becomes unbalanced at the sight of adultery provided, of course, that he is married to the adulteress.

These notions by no means peculiar are found in the indigenous legal codes of other, very different societies on every continent, indicating that violent responses to sexual transgressions and their legitimating by authority are cross-culturally pervasive aspects of human social life. Despite some prominent claims to the contrary, there is no evidence that there has ever been a human society anywhere on earth in which male sexual jealousy and attendant risk of violence were not conspicuous. The universality of jealous emotions and even more badly misrepresented in popular and professional anthropological literature - is the cross - cultural universality of a double standard: as far as is known, the infidelities of wives are deemed more serious transgressions than the infidelities of husbands in all traditional societies.

What is striking in the present context, and in need of explanation, is the fact that certain themes, preoccupations and expectations surrounding the issue of men's proprietary entitlements in female sexuality and reproductive capacity, recur across the gamut of human material and social conditions, and that there is an overwhelming sexual asymmetry in attitudes and practices in these domains, "It appears that male sexual proprietariness is to some degree similarly manifest, both in private feelings and actions, and in social norms and laws, in all human societies (Wilson and Daly, 1992). In my own view, the only plausible explanatory account of these facts that has yet been proposed is an evolutionary psychological one, which not only suggests why there may be privileged, potent psychological links between sexual rivalry, infidelity, and partner loss, on the one hand, and violent inclinations, on the other, but also provides a theory from which many further predictions about the patterned incidence of such violence can be derived. 'Criminology psychology' refers primarily to stable

attributes of the person that differ among individuals, with special emphasis on those attributes that may be interpreted as abnormal deficits or pathologies. But the study of such abnormalities and of the personality attributes of individual constitutes only a small part of psychological science.

### **Sexual Obsession**

Sexual expression is a natural part of a well-rounded life. But if someone has an overwhelming need for sex and is so intensely preoccupied with this need that it interferes with someone's job and relations, may have a problem called "compulsive sexual behaviour". It is sometimes called hyper sexuality, nymphomania, erotomania. Others use the term "sexual addiction", comparing it with the uncontrolled use of drug. Others argue that it's an issue of impulse control or "obsessive-compulsive behaviour".

An obsessed person will find him or her self pre-occupied with a specific object or act that they feel is of utmost importance to achieving some form of gratification. One thing to remember is that obsession are not necessarily bad, but when the obsession forces someone to act in ways that are dangerous or illegal then that person should seek psychiatric help because the obsession is becoming uncontrollable. A sexually obsessed person may display it in number of ways, like -

- Having multiple sexual partners or extramarital affairs.
- Having sex with a succession of anonymous partners or prostitutes and treating them as objects to be used for sex.
- Using commercial sexually explicit phone lines and internet chat rooms.
- Engaging in excessive masturbation.
- Using Pornographic material frequently.

- Exposing yourself in public
- Often feeling compelled to engage in sexual activity when you're stressed, anxious or depressed.

People who are sexually obsessed can be married and appear to live otherwise normal lives, though they may have difficulty establishing and maintaining emotional intimacy. Sexually obsessive behaviour tends to be chronic, intense and beyond someone control. Although someone may seek gratification through sexually compulsive behaviour, someone is unlikely to achieve fulfillment over the long term. Infact, someone may feel that someone's life is becoming increasingly empty. People with compulsive sexual behaviour often use sex as an escape from other problems, such as loneliness, depressions, anxiety or stress.

### **Obsessive Compulsive Disorders**

*Encyclopedia of Psychology* defines obsessions as, " a recurrent and persistent anxiety evoking or otherwise upsetting thoughts: the three most common themes are harming oneself or others, contamination and doubling" (1155).

Compulsions are actions that a person feels compelled to perform over and over again; falling to perform the compulsion usually, results in anxiety and performing. It usually alleviates the anxiety, at least temporarily. The individual usually realize the irrationally of the obsession and compulsion but is powerless to eliminate the former and break the latter.

A neurotic disorder in which the anxiety stemming from unconscious conflicts is controlled by means of persistent thoughts and repetitive behaviour. While these patterns seem irrational even to the person suffering from them, the obsessive-compulsive individual is apparently unable to control them. he is often beset by a

persistent thought that causes him great anxiety. In many cases this takes the form of a fear of death, either for himself or for a member of his family.

### **Nymphomania**

It refers to the condition of a woman whose sexual desire/or behaviour is referred to by terms like 'insatiable', 'abnormally intense', 'unquenchable', 'unrestrained or uncontrollable'. In practice, the term is poorly defined and often loosely applied. It is usually different from sexual promiscuity, but many proposed definitions obviously use the two expressions interchangeably.

A woman who has many sexual encounters: whose lovers are culturally considered to be inappropriate, who is an orgasmic despite frequent sexual contacts, and whose sexual behaviours rarely takes place within the context of an intense emotional relationship fits the classical folkloric stereotype. Furthermore Leavitt points out that the various conceptions of nymphomania neglect the important potentiality factor of opportunity as reflected in physical attractiveness, place of residence, type of occupation, and marital status (qtd. in Encyclopedia 575).

## Chapter III

### Textual Analysis

The novel, *Amsterdam* expresses and exposes the darkly comic meditation on friendship, loyalty, the creative forces, morality, ethics and revenge. It strikingly merges sarcasm and wit in a narrative that takes its own cynicism for granted. The story of novel begins appropriately at a crematorium where friends and family have come to pay their final respect to Molly Lane. Among the mourners are two of Molly's oldest friends (and former lovers), Clive Linley, a celebrated composer now working on the heralded Millennial Syphony and Vernon Halliday, editor of *The Judge*, a newspaper whose declining circulation may doom it to oblivion. In addition to the connection with Molly, their own friendship goes back 30 years. It also, presents Julian Garmony, another of Molly's former lovers and a right wing foreign secretary who stands for every things, and George Lane, Molly's wealthy husband, whom they despise out of hand.

Things heat up when George, who owns a small percentage of *The Judge*, informs Vernon that he now possesses some compromising photographs of Garmony that Molly had taken sensing a boost to *The Judge's* circulation Vernon struggles to manipulate the editorial board to his way of thinking. For moral support, he turns to Clive, who surprisingly opposes the photos publication on the grounds that it will cheapen Molly's memory. They quarrel bitterly and thus begins the end of their friendship. Clive, who has been having his own problems completing the symphony, decides a hiking trip to the lake district will free up his creative juices. It does, but when he witnesses a crime, he heads the other way rather than interrupt his composition. Seemingly a little hurried, it all culminates in a macabre denouement in the enlightened city of Amsterdam.

The entire novel is revolving around the above mentioned events. The possessive nature and obsessed by sex can be clearly visible in all lovers of Molly as well as husband George. After Molly's death all feel a sort of emptiness in their life though they have their own wives, property and rest of other things which is clear from these lines: "The sense of absence had been growing since Molly's funeral. It was wearing into him last night he had woken besides his sleeping wife and has to touch his own face to be assured he remained a physical entity" (32).

Sex and sexuality play the vital role to develop the story ahead. At the beginning of the story Molly's former lovers Clive and Vernon discuss about the sexual encounter and Clive talks about Molly who taught him "sexual stealth" (8) and "she danced naked on Christmas Eve on a snooker table in a Scottish Castle" (8). They even discuss about sex with Molly as if sex for them with Molly is like delicious cake that every one wants to have it and is proud to talk about it with others. Clive says to Pullman "You never fucked her, you lying reptile. She wouldn't have stooped to it" (12). They do not like talking about sex with Molly. They get angry with such.

Even Molly was sexually attractive and lovely girl to all. All of her lovers cannot go with out appreciating her beauty as well as sexual appeal which they get only from her. Molly was ideal for all and every one wants to possess her or wants to marry her and to enjoy with her. Clive, once after sex with Molly had "urged to marry him" (8).

Not only Molly's lovers but Molly also has possessive nature. She wants to possess pelfs, power and prosperity and wants to play with males. She has five seen lovers. One of them is wealthy and at last she married him (George). She treats him badly but upto her death she lives with George. She loves the people from all walks of life. She tastes all and left them to their own condition. After having sex with Clive,

Clive urged her to marry him but she answered "he married a woman to stop her getting away/Now she's there all day" (8).

Another thing they possessed is their job or profession. Every one wants wealth, prosperity fame etc. at any cost. They even didnot care about other personal life. They didnot even hesitate to destroy others personal life. Vernon wants to publish Julian Garmony's secret photos taken by Molly to uplift his newspaper as well as to destroy his political career. It becomes clear when Clive remarks "so you're fighting to keep them out of the paper" and Vernon answers "Are you mad? This is the enemy I just told you, we've got the injuction lifted" (77). Clive also takes his work as more important than just going to indulge in the man and woman's fight which he later knows that was rape. He listens many times woman's shouting and asking for help "The woman shouted again, and Clive, lying pressed against the rock, closed his eyes" (94). Another time "she made a sudden pleading whimpering sound" (95). He did not respond to these sounds and worked on his Millennium symphony.

At last he managed to calm himself and begin to work his way back. Even he did not even bother what was going on there and he went to his room. Like them George also wants to uplift his paper at any cost. This obsession towards sex and profession ultimately leads them to destruction. The dark side of human psychology has played vital role for that. In the dark psyche anyone can think about doing any thing to others, destroying relatives, life, rape, violence and to harm the friends. Here, in the novel even lovers did not hesitate to think and say that they can kill their beloved. As in the case of discussion between Vernon and Clive. We can find the latent murderous attitude of Clive. As he says, "You know, I should have married her. When she started to go under, I would have killed her with a pillow or something else" (9).



We can see jealousy in Vernon who is very jealous towards Clive and his property. Clive seems calm and helpful towards Vernon but deep in his unconscious mind he has also murderous attitude towards him. The writer has exposed evil qualities like jealousy, hatred, self-conceited in his story.

McEwan focuses his entire story on two particular members of his generation the closest of friends - and their university days. Clive Linely a renowned composer scorned by avant-grade purists but generally thought to be one of England's best. In his own, not so humble opinion Clive was "Vaughan William's heir, and considered terms like conservative irrelevant" (13). Clive has contrived to remain unmarried, he has a girlfriend, but she lives in America and hence is reserved only for special occasions, leaving him the requisite solitude, for pure artistic endeavor. Clive sees his life as rich, full, and uncompromising. If he is successful, it is by virtue of his merit alone and not through unseemly pandering to popular taste.

Vernon Halliday, on the other hand, is necessarily as lane to the vulgar demands of the market place, and has developed a slave's mentality. He is the editor of a large daily newspaper, but it is the publisher, not he, who holds power, and to keep his job Vernon must prove himself by boosting sales with increasingly sensational stories. He has ended up with exactly the reputation he deserve: "He was widely known as a man with out edges, without faults or virtues, as a man who did not fully exist with in his profession Vernon was revered as a nonentity" (25).

Vernon and Clive run into each other at the funeral of Molly Lane, a former lover of them both whose recent illness and death has thown them into jitter over their own mortality. Each is disturbed by unexplained physical symptoms: Vernon by feeling that his right hemisphere and the entire right side of his head is dead, Clive by

numbness in his left hand. In a momentary panic, the two men agree that if one of them should ever be hopelessly incapacitated, the other will pull the plug.

But soon after this uncharacteristic gesture of mutual dependence and trust, or perhaps even because of it, they lapse into a bitter argument. At issue are some pictures that have come into Vernon's possession: shots of Julian Garmony, the right wing Foreign secretary and another of Molly's boyfriend's in drag. Vernon, of course, itches to publish, while Clive urges him not to, each man trying to turn what is in essence an acrimonious personal squabble into a moral contest. Vernon says "If the stots are published Garmony will be laughed out of office, and a good thing too, otherwise he will probably be the next Prime Minister" (36). There will be even more people living below the poverty line, more people in prison, more homeless, more crime more roots like last year. But Clive stands by his principles. They are both children of their times, are not they, and therefore agree that there is no moral responsibility attached to transvestitism? "If it's okay to be transvestite, then it is okay for a racist to be one. What's not okay is to be a racist" (45). The two men part in rage, each to his own particular hell: Vernon to the newspaper editorial meetings, hilariously rendered by McEwan, Clive to solitary and tortured composition.

The underlying motive in all the male character is marked by disloyalty and deception. In this connection, this novel can be taken as a morality fable, disguised as a psychological thriller. As a chilling little horror story this novel concerns with the sudden intrusion of violent, perverse events into the characters' murderer lives, events that cruelly expose the psychological fault lines running beneath the humdrum surface of their world. The two old friends "One a famous composer named Clive, the other a mercenary newspaper editor named Vernon enter into a strange euthanasia pact that

will determine both their fates and send shock waves through their privileged world"

(91). As the narrative goes:

Now in their middle years, Clive Linely and Vernon Halliday have both achieved prosperity and influence. How lucky they were, Clive thinks, to have been "nurtured in the postwar settlement with the state's own milk and juice, and then sustained by their parents' tentative, innocent prosperity, to come of age in full employment, new universities, bright paperback books, the Augustan age of rock and roll, affordable ideals." (81)

Clive who regards himself as Vaughan Williams' heir, has been commissioned by the government to write a Millennial Symphony; in his more optimistic moments, he dares to think of himself as a genius an artist worthy of comparison to Shakespeare.

Vernon, who has become editor of a tabloid paper by default, is decidedly less confident: There are moments alone in his office, when he wonders wheather he even exists. All the exchanges in which "he had decided prioritized, delegated chosen of offered an opinion" (102) made him feel he was "infinitely diluted; he was simply the sum of all the people who has listened to him, and when he was alone be was nothing at all" (103).

Back in their impoverished, bohemian youth, Clive and Vernon has been lovers of a "restaurant critic, gorgeous wit and photographer" named Molly, a daring, glamorous woman who also had an affair with Julian Garmony, a conservative, xenophobic politician who would go on to become Britain's foreign secretary, Molly would eventually marry a rich, stuffy publisher named George Lanes, who detests (and is unanimously detested by) her former lovers.

When a sudden illness leaves Molly delirious and incompetent, George seizes control of her life, forbidding her old friends to visit her sick bed. In the wake of her funeral, Clive and Vernon not only commiserate over her death but also make a pact with each other to avoid ever suffering such an undignified end: Should one of them become as sick and incoherent as Molly the other will help him finish things off.

McEwan deftly conjures up the glittering London world Clive and Vernon inhabit, and he also does a nibble job of depicting them at work showing us how Vernon is trying to boost his paper's falling circulation with trendy tasteless stories, how Clive is trying to create an ending for his symphony commensurate with his ambition to commemorate the millennium.

McEwan uses his psychological insight as he has done so often before to create sympathy for some decidedly unsavory people. Indeed, we find ourselves rooting for Clive and Vernon, even as it becomes clear that both of them are conniving opportunists, willing to use virtually any means necessary to achieve their ends. Within days of each other, Clive and Vernon are both faced with moral dilemmas that will test just what sort of people they are. Clive must decide whether to put aside his beloved symphony to help a woman who may be in trouble, while Vernon must decide whether to publish some compromising photos of Julian Garmony that could end his political career. Their respective decisions will forever alter their careers, and imperil their decades - long friendship. So as to imperil the friendship sexual obsession, jealousy and rivalry are quite responsible.

There are so many textual references in which we find sexual jealousy, rivalry and sexual obsession. Molly's lovers seem good friend in front of each other but in reality they have evil thinking towards each other which reveals Clive's so-called in: Clive helps Vernon in many forms as; he gives money, visits him daily when he was

sick. Clive even helps Vernon when he was in economic crisis but at last he shows his evil nature by giving Vernon slow poison in Amsterdam where euthanasia is legal where one can get easily slow poison. Likewise Vernon also had evil heart but he was kind towards Clive when he meets him. Though Vernon shows courtesy towards Clive but in reality he was jealous of his relation with Molly. After Molly's death they were again united but evil heart or dark psyche reveals at last. He also gives poison to Clive who was once bread giver and shelter giver to him. Likewise, Vernon Halliday, George and Pullman also show jealousy and sense of rivalry towards each other.

All the characters not only have jealousy, rivalry but also sexual obsession. They did not like others to have sex with Molly which is clear with the discussion between Clive and Pullman. Clive says to Pullman, "You never fucked her, you lying reptile. She wouldn't have stooped to it" (12).

At last when they give each other the poison and were dying they saw Molly. That means in their dark unconscious mind they still have the unfulfilled desires, sexual pleasure and possessive nature. They are still sexually unsatisfied so they see illusionary Molly sexually attractive. Clive remark "Molly, Molly Lane ! Her pert little mouth, the big black eyes, bit bum and a new haircut - a bob - seemed just right. What a wonderful woman" (182). Vernon also remarks "Molly ! a beautiful woman as well as smart" (185).

They didn't fully believe in Molly because when they were dying they saw illusionary Molly with others and where she is appealing to help her other suitors.

Here lovers doubt about her nature and character which ultimately comes to be true. Her flirting nature is evident in the text. Moreover, her lovers too were not honest in their behaviour, each of her admirers were guided by psychosexual disorder

and sexual rivalry. As in the case of Vernon, despite having his own wife, he frequently submerges himself in abnormal sexual images. As he says, "I have just fucked Molly in different manner, that interesting to have double penetration" (110). This shows his animalistic lust.

Similarly, Garmony always wants to gossip about Molly and her sexual relation with different people. He is not satisfied with his wife sexually so at times he shows quite abnormal behaviour with his wife regarding the matter of sexuality.

Linely, another admire of Molly, does not like to listen others' discussion about the sexual encounter with Molly though he himself likes to discuss freely and frankly. His hypocrisy is revealed when he talks about "virginity and morality" in human beings (99).

Pullman is a person who also expresses and exposes the abnormal sexual behaviour and he has obsessive desire of sex with Molly in Bath Tub. Normally, sex is regarded as something which facilitates intimacy between and among people and it is taken a binding force but ironically in this novel due to the misuse of sex it has become a "destructive force" which has "destroyed" most of the characters (115).

The novel swings widely from emotion to emotion, it joins us off balance line after line, page after page. It also manages against all the odds to be a passionate and pregnant story. Every page of the novel crackles with tension between all the Molly's lovers and their world. All the male characters epitomize the "insatiable hunger of the human imagination and desire" (120). So it seems that characters in the novel are very much guided by human instinctual drives. Unconscious instinctual drives cause the fluctuations in characters behaviour which ultimately takes the form of violence. Physical violence may be directed against persons, animals or property. In the first

two cases harm, pain, suffering and death figure prominently in the third illegality or principally to persons sometimes the concept of violence is used to characterize acts or practices of which one morally disapproves. These practices and acts can be found in the length and breadth of this novel. Profanation and violation are part of the "perversity of sex which never will confirm to liberal theories of benevolence" (128). The ending scene of the novel clearly externalizes the material reality of dark human psyche which brings everything in ruin. Sexual rivalry, jealousy, obsessive behaviour, sexual dissatisfaction are the main factors in the novel which bring everything in disorder and havoc in the life of characters.

## **Chapter IV**

### **Conclusion**

It is almost impossible to arrive at a conclusion in any literary work in general and widely acclaimed work like *Amsterdam* in particular. The Power of McEwan this novel lies in the fact that it has drawn the attention of number of readers and critics from the very outset of its publication. Though there are several readings of this text, the present study has drawn a distinct conclusion through an application of Freudian psychoanalysis. According to the psychology if Id, ego, superego cannot function properly then a person manifests his/her abnormal behaviour unlike the normal and civilized behaviour. Here, in the novel, most of the characters and their behaviour is guided by abnormality thereby sharing and sharing the product of dark psyche in the case of love, sex and other social behaviour. Sex and sexuality play the vital role in the length and breadth of the novel.

Crematorium is such a place where degree of formality and seriousness are most important things which the mourners should think about. But in the case of this novel, though all the Molly's former lovers have gathered to pay homage to Molly, their mind harks back to 30 years when they used to play the silly game of love with Molly without any sense of true love in their hearts. They even freely and frankly discuss about the sexual encounter with Molly. The animalistic nature and attitude of Molly's former lovers in sexual matter come front in their discussion of an abnormal sexual act with Molly. Such sense of abnormality and evil thoughts are the product of dark side of human psyche which is evident in all the Molly's lovers. As in the case of Garmony who is ever serious to gossip about Molly and her sexual relation with different people. He is not satisfied with his wife sexually so at times he shows quite abnormal behaviour with his wife regarding the matter of sexuality. Similarly, Vernon



despite having his own wife, his mind is preoccupied with the sexual act of Molly. He always thinks about "double penetration". Similarly, Clive also submerges in the different manner of sexual act with Molly. They have shown not only brutal sexual behaviour but they have cultivated within themselves some evil qualities - sexual rivalry, senses of hostility, jealousy, anger, murderous, revenge and retaliation and so on. Sex is something regenerative force and if improperly utilized becomes the destructive force as in the case of the novel. The two character Vernon and Clive do not hesitate to kill one another. This killing motive comes only through the sexual jealousy and hostility.

The other characters life has also ruined due to the dark psyche formation of the mind. The underlying motive in all the male character is marked by disloyalty and deception. In this sense, this novel can be taken as a morality fable disguised as a psychological thriller. As a chilling little horror story this novel concerns with the sudden intrusion of violent, perverse events into the characters' murderer lives and events that cruelly exposes and expresses the psychological fantasies running beneath the humdrum surface of their word.

The final gruesome scene of the novel put forwards the material reality of dark human psyche which brings everything in rain. Sexual rivalry, jealousy, obsessive behaviour, sexual dissatisfaction are the main factors in the novel which bring every thing comes to an end.

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