

I. An Introduction of Oedipus Complex in *Nirmala*

This thesis argues that the downfall of the family in *Nirmala* by Munshi Premchand is caused by the operation of Oedipus complex in the relationship of the characters. This concept of Oedipus complex is not socially acceptable; it is against social norms and values. So because of the social fear characters are repressing their desires in the novel. In this novel, although Nirmala and her stepson, Mansaram are sexually attracted to each other, they show some pretentious behavior as if they are not sexually attracted. The stepson Mansaram wants to show the sense of respect towards Nirmala in front of his father and so does Nirmala. The novel depicts so many psychological disturbances in characters due to the repression of sexual desires. Nirmala becomes mean spirited by neglecting and abusing her daughter whereas her stepson falls ill and dies. Similarly, Dr. Sinha tries to seduce Nirmala and later commits suicide. The aforementioned projection of repressed sexual desire and its effects apparently shows the horizon of psychoanalytical reading of this novel.

Nirmala's family represents disintegrated families in the society, where has Oedipal tension over the minds of family members. *Nirmala* is the story of a young girl who is married to an elderly man due to lack of dowry after her father's death. Nirmala's husband though tries all tactics to woo her but she has only respect and a sense of duty towards him and not the love which he expects to develop in her. Actually, Nirmala is attracted towards her young stepson, Mansaram who is one year elder to her. She becomes comfortable with the stepson but becomes uncomfortable even at the sight of her husband. Nirmala who is so tender and inexperienced does not understand that why she likes being with the eldest stepson and hates her husband. Then by the inferiority complex and Nirmala's cold attitude towards her husband, a seed of mistrust is shown and from there starts the downfall of the family. To find out

the reason behind the failure of characters in establishing family relation integrated is the central effort of this Thesis. It is also an effort to establish critique from psychological perspective in term of oedipal tension in the family.

The research adopts the hypothesis that existing difficult situation of the Nirmala's family is due to the oedipal tension among the characters. Naturally, to justify this point of hypothesis, the Thesis takes the help of psychoanalysis as its theoretical modality, especially Freudian psychoanalysis. The focus of this thesis is directed more towards the reading of character's inner psyche which guides the external behaviors of every individual.

Munshi Premchand presents the inner reality of the characters. He digs out the mind of an individual in his novels. Characters are exposed from within because the playwright gets into the psyche of them and makes it visible even to the readers. As we read his novels it seems as if we are going deep into the psyche world. In term of Nirmala, all the characters are exposed from within and it is clear that the sole cause for the disintegration of the family is operation of Oedipus complex in the mind of the characters. As Freud says, the Oedipal complex originates in the childhood days but it can operate throughout the whole life of every human being. Thus, the characters conscious behaviors more or less are guided by this (complex) in the novel.

The Oedipus complex is a concept developed by Sigmund Freud to explain the origin of certain neuroses in childhood. It is defined as a male child's unconscious desires for the exclusive love of his mother. This desire includes jealousy towards the father and the unconscious wish for that parent's death. The idea is based on the Greek Myth of Oedipus, who unwittingly kills his father Laius and marries his mother Jocasta. Freud says that the son's desire for his mother is never fulfilled because of the presence of the father, so he represses his desire. But that repression causes so

many psychological disturbances in a person, sometimes it may also cause the death of a person. Same thing has happened in *Nirmala*. In the novel, the son Mansaram has excessive sexual desire for his step mother, Nirmala but he repressed his desire because of the fear of his father, Totaram. Totaram appears as an enemy and he separated Mansaram and Nirmala tragically. The whole novel depicts the antagonistic relation between father and son. When Mansaram's inner desire is not fulfilled, he suffers from so many psychological problems that leads him to death.

The subject on whom the novel is written is not so distinct or any special. It is written in general affairs of a family. More to say it resembles to every family because it focuses on the day to day events that may happen in every family. But the natural presentation and subtle treatment of character's psychology is really remarkable and wonderful. Characters are exposed from within. Psycho sexual frustration of a character is presented realistically in the novel. Fear, anxiety, obsession, fixation are the main elements which are perfectly presented in the novel. They have strong desire to get things which are very impossible to obtain. They do not want to limit themselves, because of their inner sexual drive, so they march forward and often they meet tragic end in their life. They themselves are responsible for such tragic situations. Characters are driven by sex and love which is the source of creativity and destructive as well.

Munshi Premchand in *Nirmala* presents the inner psyche of the characters which has drawn the attention of many reviewers, critics and readers. Various critics and scholars have expressed their views about this novel due to its immense popularity and success. Different aspects of the novel have been analyzed and commented by them. One of the critic and film maker Shyam Benegal in *One India*

praises Munshi Premchand and calls him the father of modern Indian fiction. He states:

If Gorky and Tolstoy are the parents of Russian literature, Munshi Premchand is the father of modern Indian fiction. In the past films like Hira Moti, Kafan, Shatranj ki Khiladi and tele – serials like Nirmala, besides a series by Gulzar have been made on classics penned by Premchand, but there was a boundless scope left to film the classics penned by the legendary novelist. All his creations are masterpieces and selecting one of them to make a film was very difficult.(10)

Shyam Benegal praises Premchand to be a successful Indian novelist, who has enriched literary canon of India as Russian novelist like Gorky and Tolstoy did. Since they picked up the social issues from diverse areas, Premchand too has addressed variety of social issues and tried to make the frame of reference for the creation of the novels. He further adds that due to the immense popularity of Premchand's creations, a lot of films and tele-serials have been made on classics penned by Premchand.

Harish Trivedi, another critic of The Hindu argues that Premchand in Nirmala has raised the issue of different social ills and evils with unique similes, comparisons, and idioms. In this regard, he writes:

The most noticeable thing is that how he can write so, poignantly by creating a situation rather than depending heavily on words. He makes the readers feel rather than tell him or her what to feel. It is readerly text than writerly. His comparisons, similies and idioms usage are well timed and well thought and pier-cing.

He further adds:

The themes of his novels are the social ills and how despite being common that they are, have the potential to wreck whole families.

Nirmala is a tragedy and it moves you. The real success of an author lies in the fact that the readers should continue to think about the characters and the situations long even after he has read them.(8)

Trivedi appreciates Premchand's capability of creating situations in his novels by which readers are easily moved. Premchand portrays the inner psyche of the characters in his novel. While reading his novel, readers can reach into the mind of the characters and they start to feel the inner desire of the characters. They can sense the pain of the characters. In terms of *Nirmala*, he says that it is a tragedy and it moves you. He further says that Premchand has portrayed the characters in appropriate situation so we can reach to the depth of feelings of the characters in such situations. Another critic Shalendra Chauhan views literature as a powerful means of educating public and praises Premchand in believing in social evolution and his ideal for equal opportunities to all. Regarding this he states:

He pioneered the new form – fiction with a social purpose. He supplemented Gandhijias work in the political and social fields by adopting his revolutionary ideas as themes for his literary writings. Besides being a great novelist, Premchand was also a social reformer and thinker. His greatness lies in the fact that his writing embodies social purpose and social criticism rather than mere entertainment. (2)

Oxford India paperback states that in *Nirmala* Premchand's favoured project of excoriating social evil is given a rare depth by the exceptionally fine psychologisation of the ill married and sexually anguished heroine. Relying on the idea of this my

research thus focus on the psychological repression of the characters that causes different diseases and disturbances that has been neglected till now.

The novel has already been viewed from feminist perspective that seems to be dominant in this novel. But this novel is not touched by great approach such as psychoanalysis. Psychoanalytical aspect of the novel is neglected, so I want to reveal it. Psycho sexual aspect which is inseparable from human beings mind that is not studied by other approaches. Other approaches are unable to find out the mile stone of the novel. So this study reveals or throws light to that neglected part of the novel. My research will prove significant as it adds a new horizon of critical analysis of *Nirmala* by Premchand from psycho analytical perspective especially the Oedipus complex of Freud that has been neglected till now.

My research will give new life to the novel. In this research, all the characters and their relations will be viewed from the concept of Oedipus complex. Character's neurotic symptoms and their obsession will be viewed from the point of view of psycho – sexual realism. The primary source in this research will be the text. As secondary source, available critical writings both on the author and the novel will be studied and it will make attempt to explore a complex cluster of deviant behaviors, such as aggression, depression, neurosis fixation etc. This will throw light on psychoanalysis, neurotic behaviors of characters and impact of inner drive.

This study is divided into three different chapters: the first chapter includes general introduction to the study. The second chapter will be a textual analysis with the help of psychoanalytical theory. Similarly the third chapter, conclusion will sum up the analysis done in earlier chapters. Finally, all the chapters attempt to revolve around the problematic issue of neurosis and obsession of the characters in this thesis.

II. Oedipus Complex in *Nirmala*

Sigmund Freud has developed the psychoanalytical theory along with his pupils. Psychoanalysis is a theory that studies the mind of the characters. Freud elaborated the theory that the mind is a complex energy – system, the structural investigation which is proper province of psychology. Psychoanalysis emphasizes on the inner desire especially the sexual desire of the person. According to Freud every action of a person is motivated by his/ her sexual desire but this desire can't be expressed directly. Because of the social fear every person wants to repress their desire, when they repress their desire they become neurotic patient. They lose their mental order and they behave in an abnormal way.

Freud first became interested in personality when he tried to account for his patient's strange physical problems. Many of them suffered from what seemed to be a neurological defect, for example, paralysis of an arm, Loss of sensation in hand, deterioration of hearing or vision etc. But Freud trained as a neurologist, knew that in many cases that defect had no physical origin. He speculated that such symptoms could be caused by emotional stress.

My research shows neurotic condition of the characters resulted due to excessive sexual desire and it's repression in *Nirmila* by Munshi premchand, which is related to psychoanalysis. In *Nirmila* Premchand has depicted the psychic state of the characters. He portrays his characters as unhappy victims of their greed, sexual desire and vanity. They are suffering from some internal psychological problems produced by their own mistakes or by innate frustrations. They are leading their lives knowingly or unknowingly towards misery death and destruction. They have special selection of their way of life and queer way of rendering in search of those materials, which is inevitable for them. Human being does not remain silent and satisfied with his

belonging and access because of their own inner desire, greed and unsatisfied psyche. Human being possesses too much passion, longing for new things. Due to this kind of nature sometimes human beings go to the realm of unfulfilled quest, and either is devastated or remains disabled being.

Sex, according to the Freud plays a vital role in human beings not only in biological aspect but also plays crucial role in our psychological aspect too. In fact Freud felt it was the primary motivating force not only for adults but also for children and even infants. When he introduced his ideas about infantile sexuality to Viennese public of his days, but they were hardly prepared to talk about sexuality in adults, much less in infants. It is true that the capacity for orgasm is in there neurologically from birth. But Freud was not just talking about orgasm. Sexuality means not only intercourse but all pleasure sensation from the skin. It is clear even to the most prudish among us that babies, children and of course adults enjoy tactile experiences such as caresses, kisses and so on. Freud noted that at different time of our lives, different parts of our skin give us the greatest pleasure. Later theorist called these areas erogenous zones. It appeared to Freud that the infant found its greatest pleasure in sucking, especially at the breast.

The oral stage lasts from birth to about 18 months. The focus of pleasure is, of course, the mouth sucking and biting are favourite activities. In fact, babies have a penchant for bringing nearly everything in their environment into contact with their mouths. He further categorizes this stage into two; sucking and biting. Mouth sucking stage lasts from birth to till eight months. Biting stages lasts from six to eighteen months. He gets pleasure by biting in this stage. The baby gets shocked if another baby takes birth in the family.

The anal stage lasts from about 18 months to three or four years old. The focus of the pleasure is the anus. Holding it in and letting it go are greatly enjoyed. This stage is further divided into two: anal-expulsive stage and anal retentive stage. In anal expulsive stage libido is localized in anal and buttock. The child gets pleasure in defecating. According to Freud, the child urinates or stools during sleep because he gets pleasure from it. Another stage of anal is retentive stage in which child gets pleasure holding stool and urine within. The phallic stage lasts from three/four to six/seven years old. The focus of pleasure is the genitalia. Masturbation is common. By three or four, the child may have discovered the pleasure of touching or exhibiting or rubbing against his/her genital. The child cares much about his/ her genital. The boy fears castration complex and girl suffers from penis envy. The latent stage lasts from five, six, or seven to puberty, which is somewhere around 12 years old. During this stage, Freud believed that the sexual impulse was suppressed in the service of learning. This is the stage of schooling and he learns much about moral behavior so his/ her super ego gets strong in this phase. The child's libido as Freud says is sublimated towards education. The child moulds his behavior as per social standards and he/ she does not like much attention from parents rather they want freedom.

The genital stage begins at puberty and represents the resurgence of the sex drive in adolescence and the more specific focusing of pleasure is sexual intercourse. Freud felt that masturbation, oral sex homosexuality and many other things we find acceptable in adulthood today were immaterial. In this stage boy or girl get attracted towards their opposite sex. Their sexual organs are developed to its maturity in this stage. The child develops interest in masturbation, homosexuality and fantasy and sex literature. In this very stage the boy develops superiority complex and a girl develops

inferiority complex, submissiveness and shyness. Narcissism, vulgar jocks, singing dancing are the expression of genital stage.

Each stage has certain difficult tasks associated with it where problems are more likely to arise. For the oral stage, this is weaning for the anal stage, it is potty training for the phallic stage, it is the oedipal crisis named after the ancient Greek story of king Oedipus, who inadvertently killed his father and married his mother. The Oedipal complex is a 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. According to Sigmund Freud, the complex of Oedipus happens when the child reaches to the sexual phallic period and realizes the different genres, beginning to focus is libidinous attention to the people of the opposite sex in the family. The concept was described by Freud and received the designation of complex by Carl Gustav Jung, who developed the similar concept of complex of Electra. M.H. Abraham, states in his *A glossary of literary terms* as "Oedipus complex – that is the repressed but continuing presence in the adult unconscious of the male infant desire to possess his mother and to have his rival, the father, out of the way" (259).

Here is how the oedipal crisis works. The first loved object for all of us is our mother. We want her attention, we want her affection, we want her caresses. We want her in a broadly sexual way. The young boy however has a rival for his mother's charm to his father. His father is bigger, strong, smarter, and he gets to sleep with mother, while junior pines away in his lonely little bed. Dad is the enemy. As Anna Freud, in her *Sigmund Freud: the essentials of psychoanalysis* argues:

The Oedipus complex offered the child two possibilities of

satisfaction an active and passive one. He could put himself in his father's place in a masculine fashion and have intercourse with his mother as his father did, in which case he would soon have felt later as a hindrance, or he might want to take the place of his mother and loved by his father in which case his mother would become superfluous.

(398)

Here, Anna Freud talks about the Oedipus complex and its bad effects on a male child. She says that Oedipus complex offered the child two possibilities of satisfaction but both of them are not easy to do. Both of the possibilities are dangerous. The first possibility of satisfaction is to put himself in his father's place and loved by his mother but the child cannot do so because of the fear of his father. Then he decided to take the place of mother and loved by his father in which case mother would become unnecessary.

The concept of Oedipus complex has been used by various theorists. Harold Bloom applies the idea of Oedipus complex in the analysis of psyche of a new poet in the field of literature. Bloom in his essay *The Dialectics Of Poetic Tradition* argues that the relation between ancient and modern poet is the relation of father and son. The child in Oedipal relation has to maintain the relation with powerful father who claims that the mother (literature) belongs to him only. The poor child contradictorily supports but deep in his mind, he has a kind of hatred towards the tyrannical attitude of his father. The son wants to get the power. Here Bloom takes help of Freud's "Oedipal relationship" to prove his argument. Bloom says that the relation between Son poet and father poet is marked by a kind of antagonism which the son poet develops towards his father poet. There is ambivalence in the son poet towards the father poet. In the psyche of son poet there is an anxiety of influence. This anxiety of

influence refers to the inevitability of influence of father poet like in plot, character, theme, image, style, language. Without borrowing from father poet they cannot write, this psyche is the anxiety of influence. It is the necessity of borrowing from the father poet. It is caused by the sense of belatedness or psyche of belatedness. It is a sense in the son poet that his birth is a belated birth. That means he was born after many important/ original things were already told. The father poet was born earlier, he exploited all the original creative resources leaving nothing for the son poet. Therefore, the scarcity of original creative resources makes influence inevitable. So because of this anxiety the son poet develops antagonism and a relationship of ambivalence towards the father poet. The son poet in order to establish his identity or originality is engaged in heroic warfare against the authority of father poet. The weapons are misreading and revisionism. The purpose is to outdo the father poet or challenge the authority of father poet and establish his identity or originality. Bloom says that in misreading the son poet deliberately looks for loopholes in father poet's text so as to disempower the father poet. The son poet starts creatively correcting the father poet's mistake in order to establish his originality. With creative correction the son poet goes for revisionism, that is, he revises the father poet's text in his own way so Bloom says that every son poet by nature is a revisionist.

By taking the help of this concept of "Oedipus complex" Julia Kristeva in her essay *From one Identity to Another* talks about two stages, Semiotic and Symbolic. She says that semiotic stage is mother stage. It is pre-oedipal stage. A child identifies himself with mother, there is harmony between them. Child learns language from mother and this language is disordered and fragmented. It is mere chaotic, nobody clearly understands. The child freely produces sound. That is the beginning of the language learning. Here is no rule but free expression. But as the child grows up, he

becomes aware of his father's presence then he enters in symbolic stage. Symbolic stage is father stage, it is rule governed stage. Father stands for law and authority. Here the language is ordered, structured and patterned. It always undergoes conflict with semiotic since it wants to impose the rule upon language. So grammatical world suppresses the ungrammatical world. The free expression is suppressed by symbolic stage. The harmony between child and mother which occurs in semiotic stage is disturbed by the presence of father in symbolic stage. Julia Kristeva says that symbolic order wants to defeat the semiotic but the very order is always threatened by the semiotic pleasure.

Gilles Deleuze and Felix Guattari in their essay "*Anti – Oedipus : Capitalism and psychoanalysis*" borrow the idea of Oedipus complex to deconstruct the psycho analysis and capitalism. As Freud says that the concept of Oedipus complex is based on family triangle and this family triangle involves daddy – mummy- me (son). Freud says that this "me" wants to possess to "mummy" but "daddy" stands for authority and his work is always to threaten the "me". Gilles Deleuze and Felix Guattari say that this model has been used by capitalism by changing the concept of daddy – mummy-me to capitalist – capital – proletariat. They say that this model was therefore a tool of rule in capitalist society. They further say that now that capitalist society has come to the late capitalist consumer society so this model of Oedipus complex no longer works. They say now the desire is no longer negative it has productive dimension. It is not asocial. Desires are constituted of romantic images of goods and services produced by the consumer driven society. A human "self" in late capitalist society is "anti – Oedipus." Unlike Oedipus whose desire was centralized on a single object(mother) a late capitalist subject is divided due to the availability of different

object of desire. In this way they used the Freud's concept of Oedipus complex to deconstruct the psycho analysis and capitalism.

Nirmala is based on the triangular family relationship- father, mother and son. As Freud says that son always wants to possess his mother but father stands as an authority and threatens the son. In *Nirmala* also, the son Mansaram wants to be close with his stepmother Nirmala. It has become clear when Nirmala said, "Mansaram did not come to the room at all in the beginning and was shy. If he needed anything he would get it from outside. But since I called him and asked him to come he has started coming in" (53). He wants to be close with her so he starts teaching English to Nirmala. Nirmala is also attracted towards him. She said, "When he would come and sit with me I forgot everything, even myself. Just looking at him my heart was fulfilled. That was the reason that I pretended to have a desire to learn English, otherwise he would not come into the house at all. I know this for sure that had there been any other feelings in his heart I could have done anything on earth for him." She also added "yes , it sounds bad to hear and is really sinful to even think, but no one can change the basic nature of human being" (119).

When there was developing the good relation between Nirmala and Mansaram, her husband, Totaram could not tolerate it. Totaram appears as an enemy between them. He feels jealous and irritation. He searches lots of pretence to separate them. When he learns that Nirmala was studying some English from Mansaram, he becomes very angry and started testing Mansaram. He wanted to ask a question which Mansaram would not be able to answer, and wanted to find his weak point. He was not satisfied by what he knew, but wanted to find out what he did not know. But Mansaram who was intelligent and diligent replied all his questions easily. Ultimately when he could find no reason to pour his anger he said, "I have noticed that you roam

around the whole day aimlessly. I consider your character building more important than your studies, and your roaming like this is not something I will tolerate" (54). Totaram's intention was to shift Mansaram to the hostel so he accuses him on such bad behaviors which he had never done. Totaram felt angry with himself, as to why did he not arrange for this son of his to live outside the house. He could realize now why madam looked so happy these days. Previously the room was never so decorated, she was also indifferent to her appearance, but now things had changed completely. He felt like going and turning Mansaram out that very minute. But his experience made him realize that this was not the time to show anger, if Mansaram sensed the reason, it would be doom for the family. Then Totaram creates a tactics in his mind according to which Nirmala would be the person who accuses Mansaram as a vagabond. By creating this plot, he talked with Mansaram. He says, "Nirmala only told me that you disappear for the whole day. How was I to know what was on her mind. I thought you may have fallen into bad company and hence are out of the house the whole day. Could there be any father in this world who would not feel hurt if he saw his dear son become a vagabond. That was why I decided to put you in the boarding house, this was the only reason my son" (63). He used this tactics to separate Nirmala and Mansaram.

When something happens against our expectations, we feel sad. Mansaram had never thought that Nirmala would complain against him. That was the reason for his extreme apathy. Then he decided to leave the house and went to the hostel. In this way, Totaram's intention was fulfilled. But Mansaram could not do well in the hostel. Every time he lost in the thoughts that why Nirmala complained against him? He remembered his dead mother and said, "in this infinite world is there anything which can give him more happiness than his mother's lap. Even god cannot create such a

thing. Oh god! Why do you give birth to such children who are destined to suffer the sorrow of losing their mother, will there be anyone as unfortunate as me in this whole world? Who is bothered if I eat or not, whether I am dead or alive? Even if I die today whose heart will feel the hurt? Father likes to see me crying, he does not even like to look at me” (62). Mansaram had been in thought for several days in the hostel. He missed his mother terribly. Food and education both felt meaningless and distasteful to him. He was changed person, living in the hostel he was unable to complete the homework given and was punished. He had to stand with the other defaulters, something which had never happened before and this was an insult he had to bear. He could not tolerate the blame upon him by a person like Nirmala who is very loving to him. Nirmala wants to tell the truth to Mansaram but because of the fear of her husband she could not do so but instead show some rude behaviors towards Mansaram. Because of the psychological disturbance Mansaram shows some mysterious behaviors in the hostel. This inner psychological pain takes the form of sickness. He has high fever and headmaster of the school informed Totaram about Mansaram’s sickness and also advised that it would be better to give him treatment at home. When Totaram learns about the sickness, he doubts “has Mansaram done all this intentionally? Could the sickness be just a pretension?” (78).

Totaram went to the hostel to look Mansaram, his condition was not good. But Totaram does not want to take him to the house because he felt that at home Nirmala would sit near him all the time and he would not be able to say anything. This he dreaded the most. Warden forces him to take Mansaram to the home but Totaram does not want to do so. He tries his best to persuade the warden and also thinks of giving some money as bribe and done the needful work but all his work went to vain. Mansaram , now understand the tactics of his father. He also thought

about Nirmala. When he thought of her plight he became very tense. He said, "I did not know that she had to be so rude to me and behave in that manner to pacify father. Her condition is worse than mine. I now, know that she is absolutely innocent. How will she get out of this situation? She has not committed any crime, how will her name be free of this blemish? She is being punished for behaving affectionately towards me. Not for my honour but for her's I must end my life" (82). Lost in these thoughts he said "I do not wish to go home. Leave me here, whatever has to happen will happen here itself or else take me to the hospital. I will prefer to be there then to go home. I may live or die but under no circumstances will I go home" (90). Totaram then says to Mansaram "my son why don't you come home with me. What is the problem?" he said this to his son but in his heart he was immensely worried. He was in the thought that if he says yes, what will he do then? He wanted Mansaram to go to the hospital and was trying to transfer the responsibility of the decision to him.

Mansaram, in a very irritated voice says again "No, No, I will not go home. Take me to the hospital and tell everyone in the house not to come to meet me in the hospital. I am not sick, please leave me I can walk myself" (91). Then Totaram takes him to the hospital. What Totaram wanted was done. Even in his son's sickness he was feeling satisfied. Mansaram becomes weaker and weaker, no medicine work at him. Doctors are worried about his condition.

Nirmala was very keen to go and see him in the hospital. She was worried that his father's suspicion may cause some hinderance in his treatment, that the love for the son was being overshadowed and weakened due to Totaram's suspicions. She felt Mansaram was not being looked after well, if only she could go there and take care of him, he would get well soon. His sickness is not the sickness of the body but of the mind, only when his heart will be at peace he will recover. Nirmala thinks that if she

could sit the whole night with the Mansaram without Totaram getting upset, his recovery would not take time. But because of the fear of her husband she could not go to the hospital. But when she learns that Mansaram needs some fresh blood to recover, she went to the hospital to give her blood to him but it was too late. As soon as she reached the hospital Mansaram breathed his last. His soul was waiting to meet Nirmala one last time.

In this way, Oedipus complex works in Nirmala. The whole novel is the description of antagonistic relation between father and son. As Freud says that father becomes enemy between mother and son, in *Nirmala* also the father, Totaram becomes enemy and he separated Nirmala and Mansaram tragically.

The novel *Nirmala* is not only a description of antagonistic relation of Totaram and his elder son Mansaram, it also depicts the confrontation between Totaram and his another son, Jiamam. When Jiamam's big brother Mansaram dies, he becomes very upset. He thinks that father is responsible for his brother's death. He accuses Totaram as a killer of his brother. Jiamam says, "you killed him with your own hands" (140). Totaram is not able to endure the blame upon him so he says angrily, "you have decided to fight with me. On what ground are you fighting? You are not feeding me. When you become worth something then you can lecture me. I will listen to you then. Right now you have no right to lecture me. Learn some manners. You are not my advisor that I will discuss everything with you. All this wealth is earned by me and I will spend it as I please. You have no right to say anything. If you will ever speak to me in this manner again, the consequences will not be good. When I didn't die even after losing a gem like Mansa, your absence will hardly matter to me. It is clear to you?" (141).

Even this rude scolding did not scare Jiamam, he again speaks fearlessly “then do you expect us not to open our mouth even if we face problems. I cannot live like Bhai Sahib (Mansaram). The reward he got for all his good behavior and deeds, do not attract me. I do not have the guts to take poison and die. I would rather keep away from such behavior and manners”(141). Jiamam was getting bolder and did not respect anyone. Sigmund Freud in his essay, *The Interpretation of Dream* views:

The obscure information which is brought to us by mythology and legend from the primeval ages of human society gives and unpleasing picture of the father’s despotic power and the ruthlessness with which he made use of it. Kronos devoured his children, just as the wild boar devours the sow’s litter; while Zeus emasculated his father and made himself ruler in his place. The more unrestricted was the rule of the father in the ancient family, the more must the son, as his destined successor, have found himself in the position of an enemy, and the more impatient must have been to become ruler himself through his father’s death. (358)

Freud’s view is that there is the existence of immemorial struggle between a father and a son. The father becomes a disturbing rival to his son. Jiamam wishes even his father’s death. One day he told Rukmani, "he is my father that is the only reason he is safe till today, otherwise I have friends who could beat him up in the open market" (142). Jiamam also accuses his father for his second marriage. He says “since brother’s death I hate seeing father’s face. I feel he murdered my brother and the day he gets the chance he is going to kill both us as well. If he did not want that why did he marry?”(142). Totaram conveys Jiamam’s bad behaviors to Nirmala. He says, “ you know what he says? He says you had sons, why did you remarry? He shamelessly

claims that we poisoned and killed Mansaram. He is not our son but our enemy”(149). But this discussion between Totaram and Nirmala was heard by Jiam. Then he says “if I were not enemy why would you be after me all the time? What you are saying now, I understood a long time back. Mansa, my poor brother did not understand and was deceived you cannot keep us quiet. The whole world is saying that Bhai Sahib was poisoned, if I also say so, why do you get angry?”(149). Totaram tries to scold Jiam and quieten him, but Jiam stands fearlessly and replied to everything. Then Totaram grinding his teeth in anger he slapped Jiam, before Nirmala could stop him. However in her effort to do so, Nirmala came in between and the slap was diverted and hit Nirmala instead. Totaram’s anger grew and he again tried to hit Jiam with a punch. But Jiam caught his hand and pushed him backwards, saying “speak from the distance, why are you getting yourself insulted. I am not hitting you because mother is present”(150). In this way the novel shows the confrontation between father and the son.

Unconscious / conscious mind theory

The concept of the unconscious is Freud's major contribution to the understanding of human behavior and personality. The conscious is what one is aware of at any particular moment, one’s present perceptions, memories, thoughts, fantasies, feeling, what one has. Working closely with the conscious mind is what Freud called the preconscious what we might today call “available memory” anything that can easily be made conscious. The memories one is not at the moment thinking about but can readily be brought to the mind. Now no- one has a problem with these two layers of mind. But Freud suggested that these are the smallest parts, the largest part by far is the unconscious. It includes all the things that are not easily available to awareness including many things that have their origins there. Freud compares the psychic forces

with iceberg. The upper part of iceberg which is visible, is similar to conscious aspect of our mind whereas the inner part of iceberg which is invisible but comparatively for greater is similar to our unconscious. The huge part of our mind, which forms unconscious is working without our knowledge of it. Freud in his article “anatomy of the mental personality” explains it in this manner:

The oldest and the best meaning of the word uncounscious is the descriptive one we call “unconscious” any mental process the existence of which we are obliged to assume – because for instance, we infer it in some way from its effects but of which we want to be more accurate, we should modify the statement by saying that we call a process unconscious when we have to assume that it was active at a certain time, although at that time we knew nothing about it. (99-100)

According to Freud, the unconscious is source of our motivations, whether they are simple desires for food or sex, neurotic compulsions, or the motives of an artist or scientist. And yet, we are often driven to deny or resist becoming conscious of these motives and they are often available to us only in disguised form. Regarding the unconscious, Luis Tyson in *Critical Theory Today*, argues in the following way;

The notion that human beings are motivated even driven, by desires, fears needs and conflicts of which they are unaware – that is unconscious was one of Sigmund Freud’s most radical insights and it still governs psychoanalysis today... the unconscious comes into being when we are very young through the repression , the expunging from consciousness, of these unhappy psychological events. (12)

Agreeing with the Freud's idea about unconscious, Tyson says that the unconscious comes in to being when we are very young through the repression. Repression is pre-

requisite for unconscious. He supports the Freud's idea that human beings are motivated even driven by desires, fears, needs and conflicts of which they are unaware-that is unconscious and this idea still governs psychoanalysis today.

Freud gives various evidences to prove the existence of unconscious mind. He mentions them like, hypnosis and state of post hypnosis, dreams, sudden recalling of names, frightening walk in step, mental disorder etc. in these state, one's unconscious is active and suddenly those things come out which are not generally used. These things are unused in our daily life and are almost forgotten. These things may be as he says memories, knowledge, immoral inner inspirations, fears, thoughts, selfish desires, shameful experiences, irrational wants, sexual desires and murderous inspirations. These elements generally don't appear or come into forth but they are the motivational forces behind our rational works. When they get chances, they get manifested. As the unconscious is far greater then conscious in human mind, its impact is great in personality formation of a person.

Unconscious is inspired by sexual desires or libidinal energy. He calls them id. Id is not governed by reality principle. It runs after pleasure principle so it always longs for pleasure. It does not care about social norms and values. But it is not fulfilled due to social norms and values, as a result, the desire for pleasure are repressed in unconscious. Freud says unconscious is the storehouse of sexual desires. He says that the libido also exists in children. It is inborn attitude like hunger and thirst. But every society does not let such desires to be fulfilled freely and they are repressed in unconscious. It does not care for social bondage. So it is called irrational. These irrational desires are always dynamic in nature and in the process of manifestation, but when they come out, they are censored. According to Freud, our dreams and faults are the examples of manifestations of repressed desires. He also

says that literary texts are the product of irrational desire of the writer, which is in his unconscious. But Carl Gustav Jung does not agree with Freud's idea about unconscious. Though he was a disciple of Freud, he broke with the master when he concluded that Freud's system was excessively reductive and monolithic in referring neuroses to experiences of childhood especially sexual experience. Jung's important criticism was his theory of archetypes, which depends upon his theory of The Collective Unconscious. It is against Freud's focus on personal unconscious. Jung believes that beneath the personal unconscious there is collective unconscious which is the source of all kind of creativity. Collective unconscious is a radical memory which is shared by all human beings. Despite the differences in the culture, civilization and society collective unconscious is the storehouse of those ideas, concepts or patterns of behavior which are shared by all the human beings. Freud takes unconscious as personal and erotic but Jung takes unconscious as collective, where not only sexual but also social elements are also equally presents. The archetypes exist in collective unconscious, which behaves as the source of artistic creation. Jung in his essay "*On the Relation of Analytical Psychology to Poetry*" defines archetypes as a "Primordial image, or archetype, is a figure-be it a demon , a human being, or a process that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed"(790). These images have been a part of our consciousness and the writer is bound to express them while creating literary texts.

Freud believes that theory of personality explains the behavior of everyone. He divides personality into 3 separate but interacting agencies: the id, ego and the superego. Each of these agencies has its own highly specific role in maintaining personality functioning. The German word that Freud uses is id which means

something in a person that is not recognized as a part of the self. The ego which means 'I' the part of the personality recognized and accepted as one self. The superego thus means "over the I", it refers to the moral component that is imposed on the self by society. These agencies are not person, places or physical things. They are the names given to certain motivational forces whose existence is inferred from the way people behave. The personality of person depends upon the relationship between these three agencies.

Freud characterized the id as a reservoir of psychic energy that can be neither increased nor decreased. As M.H. Abraham says In his *A Glossary of Literary Terms* "id which incorporates libidinal and other desires" (249). Although it is not a place, it may be seen metaphorically as a pool of instinctual biological drives present in every individual at birth, so that the personality of a new born baby is all id. In Freud's term an instinct is the psychological expression of a biologically expressed physical need such as food, sex, elimination of waste, or any other bodily requirement. To satisfy a need that has been aroused, human beings develop wishes that motivate and direct behavior. The instincts provide the psychic energy that powers the entire personality. Thus, the id – that is, all the instincts together is the energy source for the ego and the superego, which develops later in childhood. It functions to fulfill the primordial life principal, which in Freud's terminology is called "pleasure principle." It represents the world of subjective experience, and follows an unyielding pressure for tension reduction. Its function is to gratify our instincts of pleasure without any regard for social conventions, legal ethnics or morality. If it is unchecked, it will lead us to any length of neurosis or even neurotic disorder to satisfy its impulses for pleasure safety for the self and for others does not lie in the province of the id. Its concern is only for

the gratification of instincts, whatever its effects may be. Naturally the id knows no values, no good and evils, no morality. So it is lawless, asocial and amoral also.

The ego, unlike the id functions according to the reality principle which says take of a need as soon as an appropriate object is found. It represents reality and to a considerable extent, reason. The ego is the executive of personality which operates the cognitive and intellectual functions of a person. It takes the strong vitality of the id: nevertheless, it regulates the instinctual drives of the id so that they may be released in non – destructive behavioral patterns. Though the ego comprises of unconscious in much, it is also comprised of what we call conscious mind. Freud in “*The Dissection of the Psychical Personality*” argues that “we might say that the ego stands for reason and good sense while the id stands for the untamed passions” (76). The ego operates as a means to satisfy the id and it is safer manner adopting the socially accepted ways. This psychic component, according to Freud is developed when a child is six months of age. The ego takes for itself part of the energy, of the id and proceeds to serve as a mediator between the id and reality. Building on the basis of the child’s previous contact with reality, the ego uses memory, reason and judgement in attempts to satisfy the desire of the id to anticipate the consequences of a particular means of gratification, and sometimes to delay gratification in order to achieve long range goals. Thus, the ego serves as a channel between liberating the id’s instinctual desires and social norms and reality principle. Indeed, the ego serves as intermediary between the world within and world without.

The third psychic component the super ego is that part of the personality which represents the moral standard by the society as conveyed to the child of the parents. In Freud’s view, the superego emerges from the resolution of the oedipal complex. When children repress their desires for the parents of opposite sex they

identify with the parents of the same sex. In this way, a boy can share vicariously his father's special relation with his mother, and a girl can share vicariously her mother's special relation to her father. It is as Freud, in his "*The Anatomy of the Mental Personality*" claims that "the representative of all moral restrictions the advocate of the imposes toward perfection, in short it is as much as we have been able to apprehend psychologically of what people call the 'higher' things In human life" (95). Children internalize the moral standards they learn from the parents of the same sex- that is they incorporate these standards into their own personality.

Like the ego, the superego receives its energy from the id. Unlike the ego, however the super ego takes no more account of reality than the id does. Instead of considering what actions are realistic or possible the superego embraces both an ego ideal, our value and abstract moral ideals and conscience that constantly commands the individual to stifle the id's sexual and aggressive impulses that conflict with moral goals. The function of the superego then is to prohibit what is morally wrong and to promote what is morally right.

We can see the role of id and superego in Mansaram. He was guided by these two motivational forces. As Freud says that id incorporates libidinal desires and it does not care about social norms and values, when Mansaram was guided by id, he has extreme desire for his mother. He wants to possess her. But superego doesn't allow him to do so. His superego makes him think that his desire is morally wrong. His desire cannot be fulfilled because it is against the social norms and values. When he realized that his desire for his mother is amoral he repressed his desire and wants to show some sense of respect towards his mother he said,

Mother, you had to bear so much for an unfortunate boy like me. I will never forget your affection. I pray to god that in my Next life I should

be your son born from your womb. That way I will be able to repay your debt. God knows I never ever considered you a stepmother. I always thought of you as my Own mother. You may not be elder to me in age but you were in my mother's place and I always looked upon you with the same reverence. I can't speak anymore mother, please Forgive me. This is our last meeting. (102)

By uttering these lines he died. In this way his superego does not allow him to fulfill his libidinal desire for his mother. Mansaram's ego could not balance between id and superego. When his desire, guided by id is not fulfilled because of superego, he feels guilt that leads him to the death.

Freud further talks about the forces at work of human beings. He recognizes two fundamental forces – Eros and Thanatos. The first one denotes the force of life instinct in human life. In psycho analysis, Freud presents two basic modes of thinking namely primary and secondary process. The primary process is directly related to life instincts or pleasure principle and secondary process belongs to reality or ego.

The instinct of Eros is better known as love or sex of life instinct. Love and sex are the inevitable part of human life. Love and sex dominate the psyche of the person. Every human body seeks to fulfill psychological needs such as hunger, thirst, breathing and satisfaction. In Freudian psychoanalysis the most motivating force of life is libido. It means the energy of sex motive. On one side sex instinct is destructive force of life that ruins person and it collapses morality. On another side sex energy is the creative and intellectual source of life instinct. Freud uses sex in broad sense, it is not only coition and it represents love tenderness and sympathy that bring all human beings in close contact. Freud defines sexuality in this way, "the concept of sexuality and at the same time of sexual instinct has to be extended so as to cover many things

which could not be classed under the reproductive function” (45). “Sex” has been defined in different ways in different works. In this connection, Encyclopedia of Psychology defines sex on biological, genetic, psychological 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 gametes and hence of genetic material from two different sources. Psychologically, sex is the behaviors directly associated with the meeting of two sexes and in some species their copulation, to allow the fusion of the game-tes (fertilization) to take place. In human term sex may refer especially to act of copulation or heterosexual intercourse, but may extend to the related behaviors of two individuals of the same morphological sex (homosexuality). Genetically, sex is determined by the presence or absence of smaller ‘v’ chromosome in some relevant chromosomal pair.(777)

Death instinct, Thanatos is a vital force of living organism. Every organism follows its own path to death. The feeling and behavior of human beings, therefore, somehow reveal death instinct. The aggressive behaviors destructive will and hostile motives are manifested in the death instinct. Freud has given more emphasis on hostility and aggressiveness of human behavior. Life and death instincts are closely related with each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death which seem mutually antagonistic but often these two are inseparable fused in human activities. It creates ambivalence of instincts. Always sexual violence is the result of sexual repression on the mind or psyche of person. Human being is much more strict in the context of sex. Suspect is the main bad force in conjugal life.

Husband and wife both of them cannot be free from suspicion, they cannot believe each other because they think that each other's immoral sexual behavior.

An important derivative is the aggressive drive a person fights with himself and with other consciously or unconsciously owing his urge to die. The aim of death instinct is to injure, criticize, destroy and kill. In short the goal of life is according to Freud, death of the known as Nirvana principle in Buddhism.

In *Nirmala*, Mansaram and Dr. sinha are the characters who want to die. They want to kill themselves. They are guided by death instincts. Mansaram wants to kill himself as soon as possible. He asks with doctor “ how much time will it take for my life to end? “ when doctor said that he will get well very soon the disease is in its initial stage, mansaram becomes very upset and said “ that means there is still time. It will take another two or three years. I can not wait so long” he also asks some easy ways to die. He said “is there any such medicine which can kill you immediately?” (85). When doctor replied that some poison can finish life in no time, Mansaram became so happy that it seemed as if he had received an award. As Freud says that goal of life is death, Mansaram’s aim in his life is to die.

Doctor Sinha is another character in *Nirmala* who is motivated by the both life instinct and death instinct. He is attracted towards Nirmala but cannot express his desire. He had extreme libidinal desire for her but he hides his desire because of the fear of his wife, Sudha. As Freud says that the most motivating force of life is libido, when Dr. Sinha was motivated by this force, he tried to seduce Nirmala. But later he feels ashamed of his behavior. He feels nervous in front of his wife. He could not tolerate any blame upon him so to get rid of the blame he wants to die. His death instinct encourages him to die, so he commits suicide.

Obsessive Personality

Obsessive personality's mind is in complete thought of one particular thing so that person can't think other things. It is the problem of Totaram in the novel. Human being is not free, something is already attached. Human beings are motivated by their inner sexual desires. Totaram is a character who has extreme sexual desire for his wife, Nirmala. But Nirmala is indifferent towards him. He tries all the tactics to woo her. He took Nirmala to theatres, movie halls and circus shows. He thinks that to put one's heart at her feet was the way to control her completely. With that in mind Totaram constantly keeps pouring his affection on Nirmala but she detested it. She considered him as a person to be respected and not one to be loved. But as a obsessive personality Totaram is in complete thought of how to attract Nirmala towards him. He also takes advice from his friend to attract Nirmala. Here, is the dialogue between Totaram and his friend Pandit Nayansukh Ram:

Nayansukh Ram: These days you must be having a wonderful time.

Holding a new wife in your arms must be reminding you of your youthful days.

Totaram (in a serious tone): Young girls are happy with young boys only. I had thought I would enjoy the pleasure of life for a few more years but this has resulted in total disaster.

Nayansukhram: what are you saying? It is not difficult to please and control young girl. Take them for a few outings, praise for their beauty and they will be under your thumb.

Totaram: I have tried it all and have failed.

Nayansukhram: Really! Did you try some scents, flowers and eatables to please her? Totaram: Yes, I have tried everything but nothing has worked.

Nayansukhram: All right, then pretend to be young. Learn a good number of Ghazals and recite the poetic shers at the appropriate time. Keep looking for opportunities to do brave deeds to show your valour. Try my tactics for a month and if she does not start worshipping you then I will pay the penalty that you decide. (47)

Gradually, Totaram started changing. First he dyed his hair then he got the Surma for the eyes and in two months his whole appearance changed. From that day onwards, everyday he would speak about his youthful experiences and the stories of such deeds. He also used one of the tactics to attract Nirmala:

One night, when he returned from his walk around nine o'clock, in his new style and told Nirmala, "today I faced three thieves. I was walking towards Shivpur and it was dark. As I reached the road closed to the railway line three men with swords appeared from nowhere. I was alone with only this stick in my hand. They were with swords and for a minute I feel nervous and realized that life was at an end for me. But then I thought that if I have to die I must die a brave man's death. Suddenly one of them shouted, "give us whatever you have, and walk away quietly." I stood fearlessly and said, "I have only this stick with me and its use is to hit your heads." As soon as I said this all three ran at me with their swords. I tried to stop their swords with my stick. All three were attacking me, but I saved myself, by moving like lightning and with the help of my stick. (49)

But Totaram's tactics does not work at all. Nirmala still does not love him. When Totaram's inner sexual desires is not fulfilled, all his activities are guided by unconscious. Then he starts suspecting his wife. His suspicious nature causes the death of his son, Mansaram.

Freudian theory holds that all human beings are motivated by powerful and innate sexual and destructive instincts (drives) including incest and murder. Because society will not tolerate such threats for its existence it inevitably comes into conflict with the individual. Initially this takes the form of conflict between the man and society. Subsequently, the socialization demands and prohibitions imposed by parents are internalized by the child leading to intra- psychic conflicts. Freud therefore says mental health consisted of resolving these conflicts by channeling one's drives away from inborn illicit wishes and into mere socially acceptable form of behaviors. This act is called sublimation. However, these substitute activities are never quiet as satisfying as the original ones would be.

Mansaram has extreme sexual desire for his stepmother, Nirmala but he can not fulfill his desire because of the social norms and values. Then he starts to convert his inner desire into socially acceptable form of behavior. Although he is sexually attracted towards Nirmala he shows some sense of respect towards her in front of his father, Totaram. Mansaram says, " I always thought of you as my own mother. You may not elder to me in age but you were in my mother's place and I always looked upon you with the same reverence" (102). Totaram is also guided by powerful and innate sexual and destructive instincts. When his innate sexual desire for his wife, Nirmala is not fulfilled because of her cold attitude towards him, he suspects his wife. He perceives the adultery between Nirmala and Mansaram long before they do anything and he separated them tragically. He thinks his own son as an enemy.

Guiding by his destructive instincts, he also wish for his son's death. He does not want to stay at home with his son, Mansaram. He wants to turn him out of the house. By sending him away from the house he wants to be close with Nirmala. But as a responsible father he could not do so because of the social fear. So he converts his inner desire to socially acceptable behaviors and deciding to send him to the hostel he says, " I thought it would be good for his studies and so I took the decision" (93).

The desires that are immoral, asocial, and sorrowful, are not allowed to come to the fore: means socially unaccepted desires, which always take birth in our mind, are not let to be manifested by our consciousness. As a result of this, there is generation of conflict in our consciousness. They are repressed in our unconscious mind. These desires take space in unconscious mind. So many such desires are bound to be dumped in our unconscious mind without our notice.

According to Freudian theory, one of our dynamic aspects of mind, which are also called beast of human mind, id is motivated by pleasure principle. Id produces innumerable desires, especially sexual desires, and seeks its fulfillment. The id does not care whether the desires are suitable for the situation and society or they are moral or immoral. The id sometimes produces such desire which we feel ashamed and disgusted of its memory and we can't tell it to other people. The ego which operates on reality principle always cares the suitability or unsuitability of the situation to carry on the desires produced by the id. If the situation is favourable, the ego lets the desire come to conscious mind otherwise it represses them into unconscious mind. This process is said to the repression.

Freud, from his long clinical experience, displayed that each person contains various dangerous and immoral inner- wishes which are constantly in struggling to come into conscious level. But all such desires are not expressible. So the ego works

as a censor agent which keeps a constant watch on such immoral and dangerous desires. Moreover, those desires which are allowed by the ego to be expressed are sometime not allowed by the super ego because of these wish's immoral and asocial qualities. The super ego checks these desires by the lens of morality of social norm, religion etc. If the desires do not presents the qualification of social moral religious level, then, they are sent back to unconscious mind again. These repressed desires do not stay in calm condition rather they are active and they form different "complexes" within our mind. Freud in his *Intorductiory Lecture on Psychoanalysis* says_ "the process by which a mental act, capable of becoming conscious is made unconscious and forced back into unconscious system. Repression can also be described as reversion to an earlier and lower stage in the development of mental act" (163).

Freud and other psychoanalysts use the term "complex" in broad sense. According to them those desires which are repressed in unconscious mind are the part of complex. Complex is the co- ordination of those desires, memories and ideas which are stored in person's unconscious. The more process of repression the more strong is the complex. These complexes sometime become so violent that they threat our censoring agent which results in "anxiety". People adopt defense mechanisms like projection, reaction formation when they fell into "anxiety". These repressed desires try to get manifested in different ways, such as mental disorder's symptoms, dreams daydreams, hysteria etc.

Repression

It is undoubtedly one of the most important concepts in the areas of personality and psychopathology. The existence of repression is a pre- requisite for the development of an unconscious because apart from Carl Gustav Jung's concept of the Collective Unconscious, it is through repression that material supposedly enters

the unconscious. But Jung says that the collective unconscious is inborn. It lies beyond the domain of unconscious. In this domain collective unconscious, collective experience of race, racial memory, primitive common experience and impulse for artistic creation exist. Freud takes unconscious as personal and erotic but Jung takes unconscious as collective, where not only sexual but also social elements are equally present. Jung further says that the archetypes exist in collective unconscious, which behaves as the source of artistic creation. Such unconscious does not differ from person to person. All persons within the same culture share it. For example, the idea of “Bhaitika” is present in the unconscious level of every Hindus. But Freud says that unconscious is the storehouse of libidinal desires. He says that the essence of repression lies in pushing something away and keeping it at distance, from conscious mind. Repression continues to exist in unconscious from where it exerts a determining force upon conscious mind. If a person continues to repress the sexual urges for long without giving them vent either through sublimation, dream or direct sex and other many slips falling victim of the social taboo. Those repressed wish have pathogenic manifestation in his behavior. Either they outburst even temporarily or take the path of symptom formation or both may happen, the latter case may happen if temporarily lifted repression without proper outlet to the long repressed instinctual desire is promptly reinstated by the ego. Therefore, the difference between the normal repression and other kind of repression which result in ‘neurotic’ illness is one of the degree not of the kind.

In *Nirmala*, when Mansaram repressed his libidinal desire for his mother, Nirmala his repressed desires try to get manifested in his mental disorder’s symptoms. There is an incident in *Nirmala* in which we can see Mansaram’s mental disorder because of his repressed desires. The incident is cited here:

the boys from the hostel were going to watch theatre , permission had already been granted. Mansaram also accompanied than. He looked immensely happy, as if no one in the world was happier than him. He enjoyed the play a lot, laughed at the mimicry and clapped a lot. His friends were surprised by his behavior as normally he had a serious disposition and was very quiet. They returned at two o'clock in the night and yet he was full of life and laughter. He upturned a friend's cot jokingly locked several boys in their rooms and laughed mischievously when they knocked. So much noise was made that the warden came to see why there was commotion. He was sorry to see a boy like Mansaram behaving this way. But no one knew of the great commotion, the intense disturbance inside his mind. His self- respect was bruised when all other boys went to sleep he was still wide-awake. Though he was lying in bed sleep was miles away. After a little while he got up packed all his books and put them in the box. When I have to die what is the use of studying, he reasoned. (86)

The novel also depicts so many psychological disturbances in Nirmala due to the repression of sexual desire. When her inner sexual desire for her stepson, Mansaram is not fulfilled, her behavior is changed. She becomes mean spirited. The narrator states:

When the heart burns the voice is also affected. Nirmala was a soft spoken girl, but now her speech was so harsh that she could be counted amongst the rudest and crudest women. The sweetness was completely lost. Nirmala hated the face of her once dear daughter now. On small thing the child was scolded, and even beaten at times. Ruckmani's lap

was the only place where little Asha felt secure and got some solace.

She was treated no better than an Orphan. (184)

Nirmala's inner psychological pain affects her outer behaviour. Nirmala is also indifferent towards her health. Food was of secondary importance for her. If she ate one time it was enough for two days. In such conditions health was bound to suffer. There were enough reasons for worrying, and in the grip of anxiety her life was a living hell. Her every activities are guided by unconscious, she refused to take medicines when she was sick. She wants to end her life. Her intention is clear when we observe the dialogue between Nirmala and Rukmani:

Rukmani: Bahu, what is the use of living in constant sadness and ill health. The world only has meaning if you are healthy. Let me take you to a doctor. He will cure you.

Nirmala: One who has to live only to cry has no reason to survive. It is better if such a person dies.

Rukmani: No, one calls death and gets it.

Nirmala: Death comes when no one wants it, why will it not come if it is wanted? It will take many days to come each day will be like a year for me till I live. (193)

The process of repression begins from the age of infant, by this process, a child forgets his earlier conflicts, struggles and hates so that he can processed further in his life. But one thing is remarkable here that the child with strong mechanism of the ego develops the strong unconscious with huge amount of repressed desires. So, the ego has dominant control over the id in such person.

Some undesirable ideas and desires are successfully repressed for the long period but they are not repressed fully. And they keep on struggling in our

unconscious and affect our behavior every day. We do some undesirable faults everyday due to such repressed desires. This process of repression pushes the society towards civilization. It keeps the society in order and makes the person disciplined and social.

Anxiety

The ego – 'I' sits at the centre of some powerful forces: reality, society as represented by the super ego and biology, as represented by the id. When these make conflicting demand upon the ego, it feels threatened. This feeling is called anxiety.

Freud described following chronological sequences as early source of anxiety:

a) absence of the mother, b) punishments that lead to fear of loss of parental love
 c) castration fear or the female equivalent during the oedipal period and ,
 d) disapproval by the superego or self punishment for action a person takes that he or she does not accept as right just or moral. In this case, the ego of child can react instinctual wishes and react with anxiety, which allows him or her to oppose the instinctual wish by compelling the ego to oppose the wish that raised his or her anxiety.

Freud mentions three different kinds of anxieties: the first is realistic anxiety, which is called in general, fear, the danger comes from outside world. If a person is thrown in a pit of poisonous snakes, he might experience realistic anxiety. The second is moral anxiety. This is what we feel we feel when the threat comes not from the outer – physical world but from the internalized social world of the super ego. It is in fact, just another word for feeling like shame and guilt and the fear of punishment. The last is neurotic anxiety. This is the fear of being overwhelmed by impulses from the id. When someone feels about to lose control, temper, rationality or even one's mind, that is the feeling of neurotic anxiety – neurotic is actually Latin word for nervous, so this is nervous anxiety.

In *Nirmala*, Nirmala feels realistic anxiety. She is attracted towards her eldest stepson, Mansaram but she could not show her affection towards him because of the fear of her husband. That fear leads her to show some mysterious behaviours towards Mansaram. Although she loves Mansaram very much, she behaves crudely with him in front of her husband. She is afraid of being punished by her husband. In the novel, there is an incident in which we can see the mysterious behavior of Nirmala because of her realistic anxiety. The incident is cited here:

It was ten in the night, Totaram had gone out somewhere for dinner. Twice the maid had come to call Mansaram for dinner but he refused. So, she said, “Bahuji he will not come by my calling. He is crying.” Nirmala had a strong desire to go and console him and tell him not to cry and feed him but she could not do so because of the fear of her husband. But when she knew that Totaram had not yet returned, she went to Mansaram’s room and spoke in a trembling voice, “please, eat a little on my request. If you will not come I will also go to sleep without eating. Just eat a little. Do you want to keep me hungry the whole night? What made you think that you will remain hungry and I will eat and sleep. Suddenly from the outside room the sound of Totaram’s coughing could be heard. It looks like he was coming towards Mansaram’s room. Nirmala’s face became white with fear. She immediately came out of the room and not finding a way to leave she spoke aloud in a very rude voice, “ I am not your maid servant to sit and wait for you so late in the night. Those who don’t want to eat should inform beforehand. (71)

Mansaram feels both moral and neurotic anxieties. He gets threat from his super ego when he was developing his libidinal desire for his step- mother, Nirmala. He feels

shame and guilt for his desires, and he repressed these desires. When his desires are not fulfilled, he loses his control and fall into neurotic anxiety.

Depression

It is another main dangerous component of human psychology and cause of personality disorder. As a mood it refers to a transient state of feeling sad, blue, forlorn, cheerless, unhappy and down as a symptom, it refers to complaint that often accompanies a group of bio-psychosocial problems. In contrast, the depressive syndromes include a wide spectrum of psychobiological dysfunctions that vary in frequency Severity and duration. Normal depression is a transient period of sadness and fatigue that generally occurs in response to identifiable stressful like event. The mood is associated with normal depressing vary in length. If the problems continue for a longer period the symptom grow in complexity and severity, clinical levels of depression may be present. This depression involves sleep disorders, eating disorders, anergia, hopelessness and despair. Sometimes problems assume psychotic proportions and the depressed individual may experience hallucinations, delusions and serious psychological and motor retardation. Mostly depression takes birth after repression of aggressive impulses. When aggression releases, it comes back to its own origin. It creates a mood or an emotional state marked by sadness, inactivity and a reduced ability to enjoy daily life Mansaram depressed boy becomes pessimist and feels sadness every time. Depression differs from simple grief or mourning which is an emotional response to some kind of loss.

Totaram is also a depressed character in *Nirmala*. He becomes very sad and helpless when he realizes that his suspicious nature causes the Mansaram's death. The death of his son made life a burden for him. He was not able to laugh and life looked quite useless and meaningless to him. He went to the court not for any cases but just to pass sometime. In an hour or two he would get bored and come back home. He was never hungry and could hardly eat anything. *Nirmala* prepared tasty dishes for him,

but he just could not enjoy them. When he looked at Mansaram's room his heart broke. He had two more sons but they were not good in comparison to Mansaram. He thinks that the strong and healthy tree had fallen, what could be expected from these delicate branches.

Depression is one of the most common psychiatric complaints described by physician from the very time of Hippocrates, who called the melancholia. It is a symptom of mood disorder characterized by intense feeling of loss sadness, decreased initiative, helplessness, hopelessness, introversion, failure and rejection. It is ordinarily a reaction to a sense of loss. It may be a great response in to a real personal modern tragedy and guilt feelings. Storr finds depression as “ an illness that interferes with the capacity of the self to be itself” (45).

In this chapter, I have analyzed the novel, *Nirmala* from the Freudian concept of Oedipus complex which is the very dominant issue of the novel. As Freud says that there is sexual desire in the child for his mother, Mansaram has also sexual desire for his stepmother, Nirmala. But Freud says that the father's presence can't allow him to express that desire. The child thinks that the father is more powerful than him because of his bigger phallus and father can castrate him if he expresses his desire, this is known as castration anxiety, or fear. The castration anxiety compels the child to repress that desire and thereby what is formed is the unconscious. Because of this castration anxiety, Mansaram repressed his libidinal desire for his stepmother, in his unconscious. But that repression causes so many psychological problems like guilt, anxiety, mental disordered symptoms, depression etc, in Mansaram. Oedipus complex refers to the antagonistic relationship between the child and the father. The novel also depicts that confrontation between father and the son which I have mentioned above. The antagonistic nature of Totaram towards his son has caused the death of his son,

Mansaram. With the help of Freudian Psychoanalysis, I have analyzed the inner psyche of all characters in the novel which has affected their outer behavior.

III. Oedipus Complex as an Inner Drive in *Nirmala*

In *Nirmala*, Oedipus complex is the most dominant issue. Oedipus complex is the concept developed by Sigmund Freud according to which, son always wants to possess his mother but father appears as an enemy who claims that the mother belongs to him, then, there starts the rivalry between the father and the son. They want each other's death. In *Nirmala*, the son Mansaram has extreme sexual desire for his stepmother, Nirmala, but the father, Totaram appears as an enemy and his suspicious nature perceives the possibility of such a relationship long before Nirmala and her stepson do, and he separated them tragically. In this way, Oedipus complex works in the novel.

The difficult situation of the family is caused by the Oedipal tension among the characters. When the characters' inner desire is not fulfilled, they start to behave in an abnormal way. They become neurotic personalities and show some mental disordered symptoms such as restlessness, frustration, anxiety and fear, such as Totaram who is restless because he is suspecting his wife and his son has some immoral relationship. So he searches some tactics to separate them. Introvert person shows human meanness. He suspects over his own life partner. Urge of inner sexual drive creates that misunderstanding. He tries all tactics to woo Nirmala but all his tactics went in vain. Nirmala is not attracted towards him. She becomes comfortable with Mansaram but becomes uncomfortable even at the sight of her husband. Then by the inferiority complex and Nirmala's cold attitude towards Totaram forces him to turn Mansaram out of the house. All the activities of Totaram are guided by his inner drive. He is motivated by id. But later, guided by his superego he realizes his mistakes and feels guilt and remorse in his life. Mansaram is another neurotic personality who becomes very pessimistic when his libidinal desire for his stepmother is not fulfilled.

He is psychologically failed. He has mental problem. That mental problem leads him to hopelessness, helplessness in his life. He wants to commit suicide. He wants to die as soon as possible. He also asks some easy way to die with the doctor. In the novel, Nirmala is also the neurotic character who becomes rude and mean spirited due to her unfulfilled sexual desires for her stepson, Mansaram. Mansaram's death caused so many psychological problems in *Nirmala*. She becomes pessimistic and wants to lead her life towards death. So she refused to go to the hospital when she was sick.

Munshi Premchand's *Nirmala* has depicted the so many psychological problems of the characters. Characters are motivated by their inner sexual desires, they have extreme sexual desire but because of the social fear they repress their desires. That repression causes many psychological disturbances in the characters. The novel shows the psycho-sexual repression inherent in the characters and the bad effects caused by those repressions. Characters are suffering from anxiety, obsession, depression, showing mental disordered symptoms in the novel. Mental disordered persons are called neurotic personalities. Neurotic personality is always guided by his or her unconscious. Those people lead their life towards death and destruction. To keep Freudian theory especially the Oedipus complex silent in this novel which is the very dominant issue of the novel, is certainly not a justice. Till now, Freudian principles of psychoanalytical approach remained in shadow, given no attention and other studies are failed to understand innate psyche and outer gesture of the characters.

The novel shows the inner conflict of the characters. Characters are motivated by their inner sexual desires but they can't express their desires due to social norms and values. There is always the conflict between id and superego inside the mind of the characters. Id encourages the people to fulfill his or her libidinal desires but

superego does not allow them to do so. Superego forces the person to repress his or her libidinal desire in unconscious. But that repression also causes so many psychological problems in the person. At this time person's psyche is not in the normal state but abnormal behavior can be seen. Anxiety is another dominant factor in human mind. The mind does not work properly if person's mind is full of anxiety. In the novel, Nirmala and Mansarm are suffering from this anxiety which causes psychological disturbances in their behavior.

Freud talks about two fundamental forces-eros and thanatos at work of human beings. The instincts of eros are better known as love or sex of life instinct. Love and sex dominates the psyche of the person. Thanatos is also called death instinct. It is destructive force in human beings. The aggressive behaviors, destructive will and hostile motives are manifested in the death instinct. There is binary opposition between life force and death force. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death force which seem mutually antagonistic but often these two are inseparable fused in human activities. In *Nirmala*, most of the characters are guided by these two forces. Their inner drive either leads them towards love or sex, it also leads them towards death force. Mansaram and Nirmala guided by these forces want to lead their lives towards death and destruction. Their aim in life is to die. Dr. Sinha also commits suicide guided by these forces of life.

Munshi Premchand's *Nirmala* shows neurotic condition of the characters resulted due to excessive sexual desire and its repression, which is related to psychoanalysis. Premchand has depicted the psyche state of the characters. Characters are suffering from innate psychological problems that have affected their outer behaviors. So I have applied the psychoanalytical approach to dig out the innate psyche and outer gesture of the characters.

Works cited

- Abrams, M.H. *A Glossary of Literary Terms* .8th ed. Singapore: Thomson Learning, 2005:259.
- Benegal, Shyam. "Munshi Premchand: Father of Modern Indian Fiction." *One India*. 31st Jul.2006:10.
- Bloom, Harold. "The Dialectics of Poetic Tradition". *Critical Theory since Plato*. ed. Hazard Adams . New York: Harcourt Brace Jovanovich, 1992:1183 -1189.
- Chauhan, Shailendra. "Munshi Premchand". *Literary India*. 9th Aug.2006:2.
- Deleuze, Gills and Felix Guattari. "Anti- Oedipus: Capitalism and Psychoanalysis." *Critical Theory since 1965*. ed. Hazard Adams and Leroy Searle. Florida: Florida State University Press, 1986: 110-134.
- Freud, Anna. *Sigmund Freud: The Essential of Psychoanalysis*. Trans. James Starchy. New Delhi: Penguin Books, 1991:398-400.
- Freud, Sigmund. "Creative Writers and Day Dreaming." *Critical Theory since Plato*. ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1992:711-716.
- - - . *Introductory Lectures on psychoanalysis*. London: Allen and Unwin Ltd, 1916:163.
- - - . "The Anatomy of the Mental Personality." *The New Introductory Lectures on Psychoanalysis*. New York: W.W. Norton, 1962:95-102
- - - . "The Dissection of the Psychical Personality." *New Introduction Lectures on psychoanalysis*. Trans. and ed. by James starchy. New York: W.W. Norton, 1965:76-80.
- - - . *The Interpretation of Dream*. ed. James Starchy. New York: Harper, 1998:358

- Jung, Carl Gustav. "On the Relation of Analytical Psychology to Poetry." *Critical Theory since Plato*. ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1992:783 -791.
- Kristeva, Julia. "From One Identity to Another." *Critical Theory since Plato*. ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1992:1162 -1173.
- Premchand. Munshi. *Nirmala*. New Delhi: Carmello Books, 1927.
- Trivedi, Harish. "The Power of Premchand"; *The Hindu* 2nd May, 2004:8.
- Tyson, Louis. "Psychoanalytical Criticism." *Critical Theory Today*. 2nd ed. Kathmandu: Ekta Books Pvt. Ltd. 2006: 11-50.