

**Tribhuvan University**

**Brotherhood in Crisis in Forster's *The Longest Journey***

**A Thesis Submitted to the Central Department of English in Partial Fulfillment  
of the Requirement for the Degree of Master of Arts in English**

**By**

**Gokul Silwal**

**University Campus**

**Kirtipur**

**November, 2006**

**Tribhuvan University**

**Faculty of Humanities and Social Sciences**

This thesis entitled "Brotherhood in Crisis in Forster's *The Longest Journey*" submitted to the Central Department of English, Tribhuvan University by Gokul Silwal has been approved by the undersigned members of the Research Committee:

**Members of the Research Committee**

---

---

---

---

---

---

---

---

---

---

---

---

Internal Examiner

---

External Examiner

---

Head

Central Department of English

Date: \_\_\_\_\_

## **Acknowledgements**

First of all, I am much indebted to my honourable teacher Saroj Ghimire, Lecturer of Central Department of English, who as my advisor, provided perpetual advice, invaluable inspiration and constructive comments to give the final shape to this thesis. This research would never have been appeared in its present form without his encouragement and precious guidance.

I am profoundly grateful to Prof. Chandra Prakash Sharma, Head of the Central Department of English, for providing me the working field. My sincere thanks to my respected teachers Dr. Krishna Chandra Sharma, Devi Prasad Gautam, Shankar Subedi and Srijon Chhetri, who helped me to prepare the thesis proposal.

I am thankful to Mr. Harihar Jnawali for his help while preparing thesis proposal. For the preparation of this thesis, I owe many thanks to my friends Khemraj, Shankar, Laxman, Binita, Sujata, Prachanda, Bharat and Subash. Thanks to Mr. Bhola Maharjan of Cyber Palace Computer Service, Kirtipur for convenient computer service.

I am much indebted to my respected parents Mr. Ganesh and Mrs. Bishnumaya, brothers Gobinda and Raj, sisters Ganga and Devi for their financial support, love, encouragement and environment they have created for my study. My sincere thanks to my sister-in-law Nira and nephew Genius.

Gokul Silwal

November, 2006

## **Abstract**

Rickie Elliot, the protagonist of E.M. Forster's *The Longest Journey*, initially shows hatred towards his brother Stephen but it turns into love immediately when he comes to know that Stephen is his half-brother from mother's side rather than his father's son. This shift of attitude reveals his attraction towards his mother and repulsion towards his father. His repressed desire gets an outlet with this fact, then he accepts Stephen as a substitute to his dead mother rather than a brother and this after all puts their brotherhood in crisis.

## Contents

	Page No.
I. Introduction	1
General	1
Reviews on <i>The Longest Journey</i>	4
II. Psychoanalysis	11
Introduction	11
Theory of Personality	14
The Id	14
The Super-Ego	16
The Ego	17
Freud and Unconscious	19
The Unconscious: Source of Creation	22
Repression	24
Neurosis	26
Oedipus Complex	27
III. Brotherhood in Crisis: Psychoanalytical Perspective	29
Introduction	29
Unconscious Motifs in Rickie Elliot	32
Rickie as a Neurotic	38
Representation of Oedipal dynamics	40
IV. Conclusion	47
Works cited	50

## I. Introduction

### General

E(dward) M(organ) F(orster) (1879-1970) occupies a remarkable place in the history of modern English fiction. He was born on January 1, 1879 in Melcombe place, Dorest Square London, in a middle class family. His father was an architect, and died shortly after the child was born. Forster was educated at Tonbridge school. He then went to King's College, Cambridge, where he studied the classics and History, and obtained his degree in 1901. He soon fell under the spell of Cambridge, at its 'humane and liberal tradition', that's why after his retirement, he was given apartment in Cambridge where he passed rest of his years studying books and in relation with friends. It was the Edwardian period, the span between the death of Queen Victoria (1901) and the beginning of the World War I (1914), a major era of the experimental arts in Britain when, E.M. Forster, one of the prominent novelist of the twentieth century produced his four great novels *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908) and *Howards End* (1910). After the World War I, he wrote his best novel, *A Passage to India* (1924).

Forster was much affected by the human relationship and personal attitude with a genuine sense of liberty, one who has guts to betray his own country instead of betraying his intimate friend. Forster is one of the successful novelists and story writers of his generation - and of 20<sup>th</sup> century in English literature. His work is primarily in a realistic mode and his ideas in the liberal tradition, much of his work is concerned with the legacy of Victorian middle-class liberalism. Forster is a celebrated liberal humanist, who prefers to be labeled as the champion of personal relationship. To him, values are more important than facts and the real values are friendship; intellectual exploration, insight and imagination. In all his writings, E.M. Forster

champions freedom, tolerance and individualism. From the starting of his writings, he has discovered a wholly personal voice to express his views on life. His plots are always sharp and definite for he expresses difference by means of struggle and struggle by means of open conflict, so intense as to flare in to melodrama and even in to physical violence. Forster stands always with moral realism. He does believe in tolerance, good temper, sympathy; personal relationships; an 'aristocracy of the sensitive, the considerate and the plucky.

The exploratory character of Forster's fiction is thematically suggested through its pervasive emphasis on travel. Most of the central characters travel, whether to a foreign country, a purely imaginary realm, or to various places within England itself. The central characters in most of the short stories also travel. Forster's moral realism is also displayed in the structure of his plots. The protagonists are involved in a network of good and evil.

Forster's second novel, *The Longest Journey* (1907), is the most personal of the five and least popular. Yet, although it has faults that partly explain its comparative unpopularity, it is a subtle and searching examination in to a problem that has always engaged Forster, both as a humanist and novelist, the relationship between vision and truth and between symbol and reality. "No one" as K.W. Gransden have said, "can simultaneously dislike it and care for Forster as a Writer" (38). *The Longest Journey* is by conventional notions the least perfect - the least compact, the least precisely formed. Yet although Forster himself says that "it is a novel which most readers have dismissed as a failure" (Qtd. in Stone, 76), it is perhaps the most brilliant, the most dramatic and the most passionate of his works.

In *The Longest Journey*, a young man, Rickie Elliot, slowly discovers the history of his dead mother sinks spiritually and then rises, and finally gains a vicarious

posterity through his half-brother, his mother's son. Assuming Stephen to be the son of his father, whom he hated, Rickie tries to ignore the young man and his relationship to him. After learning that Stephen is not his father's son at all but his beloved mother's, he tries to accept him. Rickie regards Stephen not as a fellow man with a life of his own but as a living symbol of his dead mother. Life and death, the past, the present, and the future, are integral parts of the plan of this novel; Forster looks both up and down the stream of life. The novel appears to be an unsatisfactory and disjointed. It is shaped by beliefs and emotional attachments which the author holds strongly, but which are likely to be strange enough to the reader. Past and present are mingled, and Forster interpolates episodes at his pleasure. There are several sudden deaths, and number of improbable incidents.

Present research work attempts to analyze the motif behind the kind of behaviour Rickie shows towards his brother Stephen to meet the main idea. The protagonist Rickie shows a paradoxical behaviour: goes away thinking a Stephen is full brother, being close after knowing that Stephen his half brother. The shift of attitude from hatred to love towards Stephen reveals Rickie's attraction to the image of his mother which he finds in his brother Stephen will be the main focus of this research work.

Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature. Many of Freud's ideas concern aspects of sexuality. He says sexuality begins not at puberty, with physical maturing, but in infancy, especially through the infant's relationship with the mother. Connected with this is the Oedipus complex, where by Freud in his *A general Introduction to Psychoanalysis* says, "the male infant conceives the desire to eliminate the father and become the sexual partner of the mother" (114). And the unconscious is

not a chaotic mass of disparate material for Lacan, but an orderly network, as complex as the structure of language: what the psychoanalytic experience discovers in the unconscious is the whole structure of language. Lacan's treatment of the symbolic and unconscious has obvious relations to contemporary concerns with language and post-structuralist modes of reading. He is principally responsible for a revival of psychoanalysis as an influence on the reading of literary texts.

Present research work tries to deliberate Rickie's desire for social and sexual inclusion and his complicated love for his mother, who is referred to in the novel only as Mrs. Elliot. Therefore, the text *The Longest Journey* will be seen from the perspective of Freudian Psychoanalysis

*The Longest Journey* is such a narrative. In the opening chapters of the novel, Rickie's beautiful mother, who died when Rickie was fifteen years old, has been replaced by Cambridge. In his rooms at Cambridge, which he loves "better than any person", Rickie feels "almost as safe as he felt once when his mother killed a ghost in the passage by carrying him through it in her arms" (58-59). Later, his love for Agnes is but his love for his dead mother in disguise. In the ending chapters of the novel Rickie comes to love Stephen as the means through which he could bring his mother back. So, this research will be the study of mother-son relationship.

The researcher will try to offer a neat and simple solution through Psychoanalytic criticism - why Rickie changes his attitude towards Stephen, when he comes to know that Stephen is his half brother.

### **Reviews on *The Longest Journey***

Despite widespread agreement that E.M. Forster is one of the most important English novelists of the 20th century, he is a writer who has puzzled, and perhaps continues to puzzle, discerning readers and critics. The sheer number of books and

articles that have appeared on his work over the fifty years is testimony to the fact that Forster's most interesting qualities do not always lie close to the surface. In 1927, I.A. Richards declared Forster to be "the most puzzling figure in contemporary English letters" (15). Different critics have expressed different views about the works of Forster. On the study of Forster's novels, A.S. Collins says:

In Forster's novels the idea reigned supreme, imagination was crippled, psychology became the servant of theme, and the scene was limited by excluding the human bustle which did not specifically contribute to the exposition of the central idea. He had given a brilliant example of how to talk about life intellectually rather than present life in all its Variety as the interaction of definite personalities to produce a story. (135)

Here, Collins clarifies that Forster set out to modify the traditional novel by giving the intellect a greater share in its creation and direction. For him the theme became more important than the plot and the persons.

*Similarly*, Nigel Messenger agrees that "As a writer, Forster reflects the crisis of confidence and conscience. He knew the middleclass intimately from the inside, and respected its energy and its liberal traditions" (4).

A prominent critic of Forster, Lionel Trilling says, "All novelists deal with morality, but not all novelists, or even all good novelists are concerned with moral realism, which is not the awareness of morality itself but of the contradictions, paradoxes and dangers of living the moral life" (13). For him *The Longest Journey* is a novel about morality with the forces of good and evil contending for the soul of Rickie.

E.M. Forster's *The Longest Journey* has left many of his critics puzzled and a little uneasy. Lionel Trilling's general comment on the book is a good example of this

kind of reaction. He grants that it is "by conventional notions the least perfect - the least compact, the least precisely formed", but immediately he goes on to claim that "it is perhaps the most brilliant, the most dramatic and the most passionate of his works." He admits "that the book is not a perfect whole" but feels that "it does not so much fall apart as fly apart; the responsive reader can be conscious not of an inadequate plan or a defect in structure but rather of the too-much steam that blows up the boiler " (67).

Forster's own statement about the book is the best place to begin:

*The Longest Journey* is the least popular of my five novels but the one I am most glad to have written. For in it I have managed to get nearer than elsewhere towards what was in my mind-or rather towards that junction of mind with heart where the creative impulse sparks.

Thoughts and emotions collide if they did not always co-operate. I can remember writing it and how excited I was and how absorbed, and how sometimes I went wrong deliberately as if the spirit of anti-literature had jogged my elbow. For all its faults, it is the only one of my books that has come upon me without my knowledge. Elsewhere I had to look into the lumber room of my past, and have found in it things that were useful to be sure; still I found them they didn't find me, and the magic sense of being visited and of even returning the visit was absent. (Qtd. in Stone, 185)

Commenting on the novel, John Harvey argues that there is a good deal of talk in the novel about 'Truth, Freedom and Love' and "these abstractions never find an adequately concrete correlative, they never make contact with the imaginatively experienced and dramatically expressed content of the book" (125).

For Harvey crucial concept is 'Reality'. He says 'The Real', therefore, is at the moral centre of the book (125). In this context, Lionel Trilling argues that *The Longest Journey* stresses the importance between appearance and reality. For him, "the novel presents a contrast between what the reality is and what it seems to be" (82). Rickie's imagination is diseased and he literally destroys himself by investing subjective illusions with the semblance of reality. In terms of character and action Rickie does by idealizing three people his dead mother, Agnes Pembroke, whom he marries, and Stephen Wonham his half-brother.

Rickie's initial hatred towards Stephen becomes puritan element in the novel for John Sayre Martin rather than question of 'Reality'. He remarks:

Rickie's revulsion at Stephen's bastardy reveals of course a puritan element in his character - a Puritanism evident in his initial dislike of Stephen. When he and Agnes visit Cad over Stephen, it is at once apparent, is the antithesis of Rickie. A free spirit, he takes the world from granted and enjoys himself in it as best he can. (31)

The plot of *The Longest Journey* is extremely crowded with incident. A large part of action takes place before the novel begins. We learn of the past events through devices that are sometimes ingenious enough and sometimes intentionally gauche. Martin again addresses this issue and says, "*The Longest Journey* is also over laden with incidents that add little or nothing to its development of the central theme" (44). There are many details relating to Aunt Emily's mismanagement of her estate, too many specimens of her late husband's aphorisms. Rickie's mother's affair with Robert seems needlessly detailed. Stephen's ride with the soldier and its aftermath are recounted at too great a length.

But having disagreed with both of above mentioned critics, K.W. Gransden finds the novel 'carefully planned'. He says, "*The Longest Journey* is carefully planned. Its three major sections are like three parts of a symphony, the first part corresponding to the statement, the second part to the crisis, and the third part to the resolution" (48).

A prominent historian and critic of English literature David Daiches comments *The Longest Journey* as a novel about "deadness in human relationship" (1158). According to Daiches, E.M. Forster is the great spokesman for an idea of human and a concern with human relationship" (1158). Observing the crisis of relationship among the characters, Daiches seems to be right in his view. There is no permanent relation between Rickie's father and Mrs. Elliot, between Stephen's father Robert and Mrs. Elliot, between Rickie and Agnes Permbroke, The three sections in to which *The Longest Journey* is divided Cambridge, Sawston, and Wiltshire - mark the three major kinds of experience to which Rickie is exposed in the course of his adult life. Cambridge, as Forster presents it, is humanistic. When Rickie visits Sawston during the holidays, he has two 'symbolic moments' that seem to him more 'real' than anything he has known at Cambridge. The final chapters of the novel, then-all but the last -are chiefly concerned with Rickie's noble but misguided effort to accept Stephen and what he conceives to be the truth.

Some critics find some kind of resemblance between Forster and Rickie, the protagonist of *The Longest Journey*. Rickie's search is also Forster's. Rickie too wants to write, and as a Cambridge undergraduate has infact written some mythological tales like some of Forster's.

On the autobiographical feature of the novel, F.R. Leavis argues, "*The Longest Journey*, Perhaps one may without impertinence observe, has plainly a good deal of

the autobiographical about it, and it offers, in the presentment of its themes, a fullness and intimacy of realization" (256). J.K. Johnstone in a study of E.M. Forster's *The Longest Journey* even sees elements of fatalism. He further says:

Death is almost a rhythm in *The Longest Journey*, a rhythm which emphasizes Stephen's survival. The sudden deaths, like a progression of great chords, culminate in the death of Rickie. Surrounded by all this death, it is marvelous; it seems the work of fate that Stephen should survive. His theme, as it were, expands and continues after the novel has ended. (189)

Rereading *The Longest Journey* with insights provided by Freud's speculation on the dynamics of Oedipus complex, Lacan's inquiry into the linguistic social nature of the constitution of the subject and Jameson's discussion of the political unconscious opens up this text as a psychologically and socially acute portrait of the artist. Such a reading discloses secrets buried in the language of the text and helps to put into perspective the radical decentredness of its main character, Rickie Elliot, whose lack of a central unity and coherence has long been attributed to Forster's Failure to maintain sufficient control over his materials. In this context Rae H. Stoll writes, "What Forster presents in the character of Rickie is, in fact, much closer to Lacan's dispersed or disunified individual whose supposed identity is fraudulently constituted in the symbolic order" (31).

In the opening chapters of the novel, Rickie's beautiful mother, who died when he was fifteen has been replaced by Cambridge. Since her death, Rickie has been bullied and Frozen into an imitation school boy by a public school, but at Cambridge he regains a sense of his own reality, this incident Carola 'M. Kaplan' revokes Rickie what Freud terms the primal scene of early childhood" (55).

All the critics excluding Stoll and Kaplan, do not seem to unfold the issue of Rickie's attractions towards the mother and repulsion towards the father. In the novel, the protagonist keeps on searching mother in various form. As the title of the novel suggests, Rickie Journey is a search for some way of harmonizing his imaginative and emotional life with facts of experience. The change in his attitude reveals his attraction to the image of his mother which he finds in his brother Stephen. Rickie wants to accept Stephen on his own terms: he wants Stephen to live in his house and function in his life as a re-embodiment of their mother, as Agnes was to have been. This no doubt has put relation of brothers in crisis. There are many more traces to prove crisis of brotherhood in the novel. The researcher will unfold the reality using theoretical modality from Freudian Psychoanalysis for textual analysis.

## II. Psychoanalysis

### Introduction

Psychological problems of human beings have immensely increased in the modern world. Human experience like anxiety, fear, desires, emotions etc. are the elements that provide a strong support for these sort of difficulties. These human experiences that men need to study systematically and scientifically for the establishment of peace and order in the society. It is Sigmund Freud, who for the first time studied these experiences in an order. He systematically and scientifically studied various factors working in human mind and developed important area which is known as psychoanalysis. He coined the term 'Psychoanalysis' in 1896, in the analysis of a work of art.

The goal of psychoanalysis is to help us resolve our psychological problems, often called disorders or dysfunctions, the focus is on patterns of behaviour that are destructive in some way. After studying different factors, he asserts that the study of human psychology can provide a strong support for understanding personal and social and social relationships. But through the means of psychoanalysis we become able to understand the inner human sentiments and feelings. The structure of human mind is very complex due to the different relations of human beings with the human beings themselves and with the whole world. Therefore, Frank R. Kegan states:

Psychoanalysis is a technique of psychological studies of the psychosexual development of human personality, the unconscious mental activities and means of treatment for neurotic patients.

Psychology is the science which studies and attempts to explain observable behavior and its relationship to the unseen mental processes

that go on inside the organism and to external events in the environment. (13)

Psychoanalysis is an attempt to inquire the irrational domain of human psyche, with logic and rationality. Freud focuses on the unconscious aspect of human psyche. Most of our actions are motivated by the psychological forces over which we have limited control. In, *Encyclopaedia of Psychology* 'psychoanalysis' is defined as "a method of investigating mental process and treating neuroses and some other disorder of the mind" (158). According to Walranen and Fitzgerald, the word 'Psychoanalysis' has two meanings:

It is a theory of personality development based on Freud and a method of treatment also based on Freud. Psychoanalytic therapy uses techniques of free association, dream analysis and analysis of the patient's relationship (transference) to the analyst. Psychoanalytic theory maintains that the personality develops through a series of psychosexual stages and that the personality consists of specific components organized by the life and death instincts. (239)

Thus, Psychoanalysis is three things- a theory of personality, a method of therapy, and a technique for research but it is important to keep these different aspects in mind, since comments and criticisms appropriate to one may not be relevant to the other. For example, criticism of psychoanalysis as a therapy does not reflect on psychoanalysis as a theory, unless the theory is being tested in the course of therapy. The improvement of a patient in therapy is not critical to the theory, unless the theory makes specific predictions concerning the progress of the patient. Psychoanalysis is a theory of the mind and personality. R. M . Goldenson in his *The Encyclopaedia of Human Behaviour* (1970), argues "The theory of dynamic psychology developed by

Sigmund Freud, is based primarily on the influence of unconscious forces such as repressed impulses, internal conflicts, and early traumas on the mental life and adjustment of the individual" (1038). For Freud, psychoanalysis did not represent a philosophy of man, let alone a philosophy of life. Freud viewed psychoanalysis as a branch of psychology and a part of science, and therefore unsuited to form a philosophy of life.

Furthermore psychoanalysis exemplifies a psychodynamic personality theory in that it gives a prominent role to the complex interplay among forces in human behavior. Behavior is viewed as a result of struggles and compromises among motives, drives, needs, and conflicts. Behavior is viewed as occurring at a various levels of organization, so that the same behaviors can be expressive of different forces and the same force can be repressed in different behaviors, depending on the other forces by which it is joined. So it is clear that at the least of the psychoanalytic theory we can find an emphasis on psychological determinism, the unconscious, behavior as goal-directed and expressive of interplay among forces, and behavior as an outgrowth of events that occurred in the past of the individual.

In the early stage of the theory, prior to the development of the concepts of id, ego and superego, the concept of level of consciousness to psychic phenomena served as a focal point in psychoanalytic thinking. With Freud began the rational inquiry in to the irrational territory of human mind. He puts forward the ideas of conscious, subconscious and unconscious aspects of human Psyche. Human actions are motivated by psychological forces over which we have very limited control. The conscious is what we are fully aware of, the unconscious is a reservoir of the repressed wished and desires. The sub-conscious exists in between them. When our wishes, desires or fantasies are not fulfilled, they are not erased. They are rather repressed and

forms the unconscious and stay there waiting for an outlet. They find expression in dreams, slips of tongue, pun and creative art -but only in disguise in all of these processes. Freud analyzed dreams, tongue slips and pun to understand the psychic process of the analysis.

### **Theory of Personality**

In psychology, the field of personality is concerned with individual differences and with the total individual. Recognizing that all people are similar in some ways, those interested in personality are particularly concerned with differences among people - why some achieve and others do not, why some perceive things in one way and others in a different way, why talents vary, and why some become mentally ill while others do not.

The structural view in psychoanalytic theory is defined by the concepts of id, ego and superego, which refer to different aspects of man's functioning. Freud describes this as dynamic character of mind. It is on the basis of this analysis that Freud tried to deal with abnormal behavior and mental disorders. According to Freud, conflicts between the different dynamic aspects of mind are at the root of all mental disorders, mental diseases and pathological behavior. Conflicts go on at all levels and regions of the mind and it is the resolution of these conflicts which offers the key to the treatment of pathological behavior and mental disorders. They also affect human personality and make it dynamic. Why and how do such conflicts arise will be known after studying the characteristics of different aspects in detail.

### **The Id**

The Id is a chaotic mass of suppressed wished and desires. It represents the biological substratum of man, the source of all drive energy. The energy for man's functioning originally resides in the life and death, or sexual and aggressive, instincts,

which are part of the 'id'. In its functioning, the id seeks the discharge of excitation, tension and energy. Freud says, "Id is the source of all desires and aggression. It is lawless, asocial and amoral. Its function is to gratify our instincts" (*Encyclopaedia of Psychology* 130). According to *Encyclopaedia of Psychology* "Id stands for untamed passion and a Cauldron of see-thing excitement" (130). Thus, 'Id' stands for the untamed passion instead of reason and circumspection.

The Id is the representation of primary process of mode of thinking. It manifests itself in dreams, jumbled thoughts and intoxication, it has no concern with logic, time sequence, morality and social norm. It has only a desire for immediate wish fulfilment. It is reservoir for libido, unconscious sexed and aggressive ideas; entirely guided by the pleasure principle and avoidance of pain. It lacks ethical judgement and social value; it is the depository of the innate instinctual drives. The id always seeks immediate gratification of primitive irrational and pleasure-seeking impulses. If the primitive wishes and desires of the id were not controlled by reality and society, man would never grow into an adult nor become civilized. He would be forever at the level of an animal or child. The id is seen at an early stage of development but it becomes dominant in adult personality structure of normal people. Thus, the id is the "underground store room of buried thoughts, feelings, desires, experiences that are repressed and prohibited to come on the surface of adult normal personality" (Guerin 136).

The id can not tolerate frustration and operates free of inhibitions. Since it shows no regard for reality, it can seek satisfaction through action or through fantasized with fulfillment - the fantasy of gratification is as good as the actual gratification. It is without reason, logic, values, morals, or ethics. In sum, the id is

demanding, impulsive, blind, irrational, asocial, selfish and narcissistic, omnipotent and finally, pleasure loving.

### **The Super-Ego**

The superego is a voice of conscience and the composition of society, traditional and ethical values. The superego is the most developed id.

In marked contrast to the 'id' is the 'super ego', which represents the moral branch of our functioning, containing the ideals we strive for and the punishment (guilt) we expect when we have transgressed our ethical code. 'Super ego' is the moral censoring agency, the repository of conscience and pride. Acting either directly or through 'the ego', the 'super ego' serves to repress the drives of the 'id', to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression sexual passions, and the oedipal instinct. 'Superego is dominated by the morality principle. It is the 'superego' which prohibits 'id' and 'ego' to operate wish fulfillment and sometimes it is with both 'id' and 'ego.'

The 'superego' functions to control human behavior in accordance with the rules of society. It even offers rewards like 'pride', self-love for 'good' behavior and punishments such as 'guilt' feelings of 'inferiority', 'accidents' for "bad" behavior. It seems that the 'superego' functions on a very primitive level, being relatively incapable of reality testing. In such cases, the person is unable to distinguish between thought and action, feeling guilty for thinking something even if it did not lead to action. So Freud calls it the 'ego' ideal. It is through, and because of, the 'superego' that an individual is socialized and grows into a moral and social being. In the 'superego', the individual finds himself bound by black-white, all-none judgement and by the pursuit of perfection. Excessive use of words such as good, bad, judgement, and trial are often

expressive of a strict 'super ego'. While in such cases the 'super ego' is harsh and unbending, it is also capable of being understanding and flexible.

It is the superego, which prohibits Id and Ego to operate wish fulfilment and sometimes, it wars with both of them. Thus, superego is the norms and values oriented judge of the human psychic personality.

### **The Ego**

The Ego is our ordinary social self that thinks, decides, feels and wills. It maintains all the worldly functions and makes them as realistic and rational as possible. The ego is a separate self conscious apparatus must be necessary, according to Ian Parker, for individuals to "assess the demands of an external reality as well as to cope with pressure from internalized prohibitions (superego) and the unconscious drive (Id)" (125). It creates a balance between inner demands and outer reality and it is the executive director of personality whose functions are perception, conscious thought, memory, warning, choice, judgement and action.

Freud says, "The 'id' is rational governing agent of the Psyche. It regulates the instinctual drives of the 'id' so that they may be released in non-destructive behavior patterns" (Encyclopaedia130). The 'id' seeks pleasure and the 'super ego' seeks perfection, the 'ego' seeks reality. The function of the 'ego' is to express and satisfy the desires of the 'id' in accordance with reality and the demands of the super ego. Thus, the 'ego' is for reason and circumspection. 'Ego' is reality principle. 'Ego' creates a balance between the world with and the world without. Whereas the 'id' operates in accordance with the pleasure principle, the 'ego' operates in accordance with the reality principle - gratification of the instincts is delayed until an optimum time. According to the reality principle, the energy of the id may be blocked, diverted, or released gradually, all in accordance with the demands of reality and the conscience.

Such an operation is not in contradiction to the pleasure principle but, rather, represents a temporary suspension of it. It functions, in G.B. Shaw's words, so as "to be able to choose the line of greatest advantage instead of yielding in the direction of least resistance" (qtd. in Pervin 228). The 'ego' is able to separate wish from fantasy, can tolerate tension and compromise, changes over time, and accordingly develops perceptual and cognitive skills. All of these are in contrast with the unrealistic, unchanging, demanding qualities of the 'id'.

In comparison with his investigations in to the unconscious and the workings of the 'id', Freud did relatively little work on the functioning of the ego. He pictured the 'ego' as a weak structure, a poor creature that owed service to three masters - the 'id', reality, and the 'super ego'. The poor 'ego' has a hard time serving three harsh masters and must reconcile the claims and demands of each. In this context Freud says.

One might compare the relation of the ego to the id with that between a rider and his horse. The horse provides the locomotive energy and the rider has the prerogative of determining the goal and of guiding the movements of his powerful mount towards it. But all too often in the relations between the ego and the id we find a picture of the less ideal situation in which the rider is obliged to guide his horse in the direction in which it itself wants go. (*New Introductory Lectures on Psychoanalysis* 108)

In the earlier view the ego was viewed as existing without energy of its own and obliged to guide the id where it wanted to go, the later view emphasized the importance of the 'ego' in conflict resolution, but it also gave attention to conflict-free aspects of personality functioning. This view left room for the possibility

that the individual may experience pleasure through the conflict-free functioning of the ego, and not only by the discharge of the energies of the id.

In sum, Freud's ego is logical, rational, tolerant of tension, the 'executive' of personality but is the poor rider on the swift horse of the id and is subject to three forces.

### **Freud and the Unconscious**

The concept of unconscious is one of the hallmarks of psychoanalytic theory, and Freud was the first to explore the qualities of unconscious life in detail and attribute major importance to them in our daily lives. Freud attempted to understand the properties of the unconscious and to delineate its importance in behavior through the analysis of dreams, slips of tongue, neuroses, psychoses, works of art, and rituals. The unconscious is alogical, disregarding of time, and disregarding of space. The concept of the unconscious represented a decisive step toward a new orientation in the world and in science. The unconscious is rarely observable during our rational and waking life. It is only in the dream and in the Psychic productions of Psychotics that the workings of the unconscious become most apparent. It means we are exposed to the world of symbols, where many ideas may be telescoped into a single word, where a part of an object may stand for the whole object, where a single object may stand for many things. Therefore, it is the process of symbolization that a penis can be represented by a snake or nose, a woman by church, chapel or boat, and an engulfing mother by an octopus. It is also through the process of symbolization that rituals are developed to gain control magically over events.

The unconscious refers to that part of mental functioning of which make themselves unaware. The Psychoanalytic unconscious is similar to but not precisely the same as the popular notion of the subconscious. For psychoanalysis, the

unconscious does not include all of what is not conscious. It only includes what is actively repressed from conscious thought. For Freud, the unconscious was a depository for socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. In the psychoanalytic view, the unconscious is a force that can only be recognized by its effects-it expresses itself in the symptom. According to Freud, all human beings have repressed wishes. They also have dreams in which repressed feeling and neurosis emerged disguised. While making distinction between conscious and unconscious mental activity, Freud states:

The oldest and best meaning of the word 'conscious' is the, descriptive one, we call unconscious any mental process the existence of which are obligated to assume because should modify the statement by saying that we can a process "unconscious" then when we have to assume that it was active at a certain time we knew nothing about it. (qtd. in Gurin 128)

Most conscious process are conscious for only a short period quite soon they became latent. Freud in his book, *The Interpretation of Dream (1900)*, explored the dynamic role of the unconscious mind and he described dreams as the royal road to the unconscious. To Freud, dream represents disguised desires, wish fulfilling expressions of unconscious and unacceptable thoughts. Dream is also a mental process. It is meaningful, purposeful and symbolic. For Freud, dream, represent rejected and repressed wishes. He says "most of the artificial dreams constructed by imaginative writers are designed for a symbolic interpretation of this sort: they reproduce the writer's thoughts under a disguise which is regarded as harmonizing [...] with the recognized characteristics of dreams" (129).

Lois Tyson in his book *Critical Theory Today* (1999) defines the unconscious:

The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we feel we will be overwhelmed by them. The unconscious comes into being when we are very young through the repression, the expunging from consciousness, of these unhappy psychological events. (15)

He means, until we find a way to know and acknowledge to ourselves the true cause of our repressed wounds, fears, guilty desires, and unresolved conflicts, we hang on to them in disguised distorted, and self-defeating ways.

All the Freud's work depends upon the notion of the unconscious, which is the part of the mind. beyond consciousness which nevertheless has a strong influence upon our lives. For Freud, unconscious is a regular and inevitable phase in the processes constituting our psychical activity, every psychical act beings as an unconscious one, and it may either remain so or go on developing in to consciousness, according as it meets with resistance or not. It is relevant to offer words which Freud wrote in the last year of his life.

The concept of unconscious has long been knocking at the gates of psychology and asking to be let in philosophy and literature have often toyed with it, but science could find no use for it. Psychoanalysis has seized upon the concept, has taken it seriously and has given it a fresh content. (*New Introductory Lectures on Psychoanalysis* 129)

So, it is hard to over estimate the importance of the concept of the unconscious to psychoanalytic theory, the moral dilemmas concerning responsibility that it has presented to people, and the difficulties it has presented to scientist interested in

rigorous, controlled investigation. Psychoanalytic concept of the unconscious suggests that a significant portion of our energy is devoted either to finding acceptable expressions of unconscious ideas or keeping them unconscious. The concept of the unconscious is deeply embedded in the rest of psychoanalytic theory. Although many new concepts were added as the theory developed, the concept of unconscious has always remained as part of the framework for the entire theory.

### **The Unconscious: Source of Creation**

Sigmund Freud's theory of unconscious is the invaluable gift to the literary world in the sense that it has opened up the doors for the psychoanalysis to prove its worth as one of the most applied critical tools in the interpretation of literary texts. The work of literature is the result of writer's repressed and suppressed ideas. It is 'id' that is over powered. Every literary output is the result of the unconscious. Freud says that every people have all those repressed and suppressed ideas and guilt, they outlet in different ways like dream, literature, slip of tongue etc. So literature is one of the ways of that device. Most of sinful and guilty aspects of human beings are expressed through literature. In the title, 'Creative Writers and Day Dreaming', Freud suggests the relationship between the author and his work. He makes an analogy between the artist's creation and dreams or fantasy. He shows his range of interest in literary works as expressions of the authors. To him, a piece of creative writing is a continuation for the play of childhood. The hero of the romance is merely another manifestation for Freud.

The unconscious produces art and literature. Freud puts forward the ideas of conscious, subconscious and unconscious aspects of human psyche. One part of the psyche is rational which is conscious, and the other part is irrational which is termed as unconscious. The conscious part of the psyche refers to the cultural laws, norms

and values which enables an individual to maintain his presence in the society. On the other hand, the unconscious part is constituted of repressed desires that strive for revelation.

According to Freud, works of art or of literature express the artist's or the writer's 'most secret mental impulses', but they do so through a peculiar kind of expression. What the writer or artist expressed is a distortion of repressed impulse, of thwarted wish, falsification, the substitution of an unpleasurable impression. They even have to devise the ways to overcome from the resistance of consciousness. Traces of such unconscious mechanism is obvious in Freud's works such as *The Interpretation of Dreams* (1900), *The Psychopathology of Everyday Life* (1901), and *Jokes and Their Relations to the Unconscious* (1905). In this context, French Psychoanalyst Jacques Lacan comments:

Freud's theories give a radical view of human subjects and motivations, but his greatest insights are stifled by being couched in terms of instinct, 'mental apparatus', impulses, 'intentions', etc, and by being attached to traditional psychological and philosophical concepts of the self, which are incompatible with the idea of the unconscious. (qtd in Wough 206)

Grounded in the Freud's view, many critics and scholars of the past and many of the present as well explore the mind of the author and conclude the text with a final meaning. In some extent, the language of the text becomes a key factor while exploring the world of the author's mind. Earnest Jones's interpretation of Shakespeare's *Hamlet* is one of such observation. He attempted to explore and analyze the author's mind rather than to give emphasis to the text itself and the textual language. On the other hand, Marie Bonaparte's study of Poe entitled *The Life and*

*Works of Edgar Allan Poe* in 1933, vividly exemplifies the characters as internalized images which, according to her, are the result of past experience, and she relates those images with author's Psyche, and declares that the story is the product of Poe's repressed libidinal desires for his mother. To sum up, it is right to say that the task of the psychoanalytical critics is observe the unconscious of character in the fiction through the language of the fiction, and find out why and how it happened in the fictional world.

### **Repression**

In Psychoanalytic theory there can be conflicts between different instincts and conflicts between instincts and anxiety. Anxiety refers to a painful state that we are unable to tolerate for long time. To deal with such a state individuals develop defense mechanisms against anxiety. Unconsciously, we develop ways to distort reality and exclude feeling from awareness to avoid feeling anxious. Repression is primary defense mechanism. In repression, a thought, idea, or wish is dismissed from unconsciousness. In Lawrence A. Pervin's words, "Repression is viewed as playing a part in all of other defense mechanisms (projection, denial, isolation, sublimation, reaction formation, and rationalization) and, like these other defenses, requires a constant expenditure of energy to keep that which is dangerous outsideness" (233).

Repression is the "forgetting" or ignoring of unresolved conflicts, unadmitted desired, or traumatic past events, so that they are forced out of conscious awareness and in to the realm of the unconscious. Freud's repression theory states that much of what lies in the unconscious mind has been put there by consciousness. Basically infantile sexual desires and other censored materials are repressed to all unconscious state. Such repressed desires find outlet through dreams, language, slips of tongue, creative activities and neurotic behaviors. To Freud, all human beings deserve

repressed desires and because of the powerful social taboos attached to certain sexual impulses, many of our desires and memories are repressed. Therefore, Eagleton concerning on the repressions states, "Literature and the other arts consist of the imagined fantasized, fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. Every one of us has to experience such repression. This repression is pleasure principle" (152). If we repress our desire too much that might cause neurosis. It is an element of creation as well as cause of our unhappiness. So it is better to express those desires through socially acceptable means so that our civilization keeps on moving. It even makes us happy and helps society to run in healthy way. Eagleton says, those unfulfilled and suppressed desires feelings and emotions are transferred into place of our mind, which we call unconscious.

The avoidance of anxiety and unpleasure is the over riding principle which dominates the individual's life from the beginning but it obvious that there can be no repression in the period of complete immaturity, i.e., Prior to the division of the Psychic apparatus into the systems conscious and unconscious, ego and id. The defensive devices commonly used in this early period are primitive-flight denial, reversal in to the opposite, turning against the self.

To end this treatment, the motive and purpose of repression was nothing else than the avoidance of unpleasure. If a repression does not succeed in preventing feelings of unpleasure or anxiety from arising, we may that it has failed, even though it may have achieved its purpose as far as the ideational portion is concerned. Repression that has failed will of course have more claims on our interest than any that may have been successful, for the latter will for the most part escape our examination.

## Neurosis

Neurosis is a state of mental illness that causes depression or abnormal behaviour, often with physical symptoms but with no sign of disease. Every neurosis has as its result and as its purpose, a forcing of the patient out of real life, an alienating of him from reality. The neurosis is subject to evolve under the pressure of "libido". Neurosis has its origin in a conflict between ego and sexuality. This conflict is caused because of the friction between two opposite pulls of superego and id. According to Freudian analysis a person falls ill of neurosis only when the ego loses its capacity to deal in some way or other with the libido. Freud claims that "regression of libido without repression could never give rise to a neurosis but result in perversion" (*New Introductory Lectures on Psychoanalysis* 129).

In a neurosis the ego, in its dependence on reality, suppresses a piece of the id, whereas in a psychosis, this same ego, in the service of the id, withdraws from a piece of reality. Thus for a neurosis the decisive factor would be the predominance of the influence of reality. Neurotic symptoms are the out come of a conflict which arises over a new method of satisfying the libido. Freud further comments:

It was found that men become neurotic because they can not tolerate the degree of privation, that society imposes on them in virtue of its cultural ideals, and it was supposed that a return to greater possibilities of happiness would ensure if these standards were abolished or greatly relaxed. (qtd. in Pervin 218)

Freud clarifies neurosis is the expression of a rebellion on the part of the id against the external world, of its unwillingness-or, if one prefers, its capacity-to adopt itself to the exigencies of reality. Therefore, neurotics turn-away from reality because they find it unbearable-either the whole or parts of it. The most extreme type of this

turning away from reality is shown by certain cases of hallucinatory psychosis which seek to deny the particular event that occasioned the outbreak of their insanity.

Finally, in the pursuit of pleasure, man is basically in conflict with the demands of society. The frustrations imposed by society on the instinctual life of man lead to the most creative works of civilization, but they also lead to neurosis. Psychoanalysis sides with the instincts and seeks a reduction in the extent to which the instincts are frustrated. In sum, man is an energy system, driven by sexual and aggressive drives and operating in the pursuit of pleasure, functioning lawfully but often aware of the forces determining his behaviour, and basically in conflict with society's restrictions on the expressions of his instincts. While the formal aspects of psychoanalytic theory went through many changes and revisions, the underlying philosophy of man remained implicit in each phase of Freud's development of the theory.

Neurosis reflects a conflict between id instincts and ego mechanisms, both of which are unconscious. On the other hand, neurosis reflects the ways in which the individual attempts to use defense mechanisms to avoid anxiety and guilt. In his earliest writings on the subject Freud theorized that all neurosis were rooted in childhood sexual abuse but he came to emphasis on the importance of unconscious fantasy as the cause neurosis particularly fantasy structured according to the Oedipus Complex.

### **Oedipus Complex**

Sigmund Freud developed the concept of the Oedipus complex from Greek myth to explain the origin of certain neuroses in childhood, It is defined as feelings of sexual desire that a boy has for his mother and the jealous feelings towards his father.

The idea is based on myth of Oedipus, who unknowingly kills his father Laius and marries his mother Jocasta.

According to Freud, when the child formulates his ego, he starts to develop an incestuous desire to his mother - "A boy must resolve his unconscious sexual desire for his mother and the accompanying wish to kill his father and fear of his father's revenge in order that he proceeds in his moral development. The analogous problem for girls is called Electra Complex" (Walranen 238). Furthermore Freud regards these both complexes as the "nuclear complex of the neuroses" (129).

Freud has divided psychosexual development of personality into five stages: oral, anal, phallic, latency and genital. First stage is associated with a particular body source of gratification. The Phallic stage brings pleasure from the genitals and a crisis (oedipal) occurs in which the child gradually suppresses sexual desires for the opposite-sex. Parent identities with the same sex parent and begins to be interested in the outside world. This latency period lasts until puberty, after which "genital stage begins and mature sexual relationship develop conflicts experienced and not adequately dealt with remain with the individual" (Walranen 238).

### III. Brotherhood in Crisis: Psychoanalytical Perspective

#### Introduction

*The Longest Journey* was the most unconscious and personal of Forster's published novels. The novel is divided into three parts: Cambridge, Sawston and Wiltshire. Rickie Elliot's longest journey is journey of his life, taking him from the suburb in which he was born and where, during his childhood, his parents die to public school and on to Cambridge University; from there to public school in Sawston, where he served as an assistant master; and finally to Cadover, his Aunt Emily Failing's estate in Wiltshire, not far from the place where he fell victim to sudden and accidental death.

The story opens in Rickie Elliot's undergraduate rooms in Edwardian Cambridge where a group of students are gathered to debate the nature of reality. Their discussion is interrupted with the arrival of Agnes Pembroke along with her brother Herbert Pembroke. The gathering is possible only after the departure from Rickie's room after three days. But this time, Rickie shares history of his birth and parentage and education. He discloses the events of the past where a large part of the action takes place before the novel begins. Rickie is the son of a loving mother and a hateful father. The mother is gentle and passionate, the father facetious, fastidious and cruel; like his only son, he has deformity of the foot. It is his father who admitted him in a public school against the desire of his mother to send him to a private tutor. Rickie discovered for himself that his father and mother did not love each other, and that his mother was lovable. His father was a shallow, cowardly man with a hard veneer of culture and pronounced sadistic streak. He gave his son no cause to love him. Rickie's mother, who was mistreated by his father and left for a time to bring up

Rickie alone, had a beautiful voice and came from country stock. Rickie adores her memory. Rickie hates his father but idealized his mother.

Rickie was only fifteen years old when his parents die within short span. Since his mother's death, Rickie has been bullied and frozen into an imitation school boy by a public school. Cambridge is the only soothing balm for him in her absence. He feels that there would never be home like Cambridge. Cambridge becomes a good substitute for his mother. In short, Cambridge becomes like a mother to Rickie. His life at Cambridge is like the life his mother would have given to him.

During the Christmas vacation, Rickie visits the Pembrokes at Sawston, where Herbert teaches at a minor public school. Agnes is engaged to Gerald Dawes, an athletic bully from Rickie's won school days. However, Rickie idealizes the lovers when he sees them embrace unaware, and so is able to comfort Agnes when Gerald dies suddenly after a football accident. Rickie returns to Cambridge and becomes engaged to Agnes when she visits him during his final term. His engagement to Agnes is against the advice of his philosophical friend Ansell.

The scene shifts to Cadover, the Wiltshire estate of Mrs. Failing, Rickie's eccentric aunt on his father's side. Rickie and Agnes make a visit to her, prior to their marriage. Her husband is dead, and she has no family; a youth, Stephen Wonham, has an anomalous position in her household. It is very severe shock to Rickie, when Mrs. Failing reveals that Stephen is his brother. She refuses to tell more and he assumes that Stephen is his full brother. But Stephen is kept in ignorance from the fact.

After returning from Cadover, Rickie marries Agnes Pembroke. Rickie falls in love with Agnes because he has loved his mother and Agnes has become a mother for him. She is older than he, and stronger than he; after all her heart is not involved in the marriage. Here, Rickie stops writing imaginative stories and begins working as a

teacher at Sawston school. Rickie marries Agnes as a poor substitute but his married life is marked with unhappiness. Agnes bears him a daughter more deformed than he. The baby soon dies, but Rickie has learnt that no child must ever be born to him again.

In Cadover, Mrs. Failing expels Stephen and gave him a pocket of papers describing his parentage and his relationship to Rickie. Then, Stephen finds his way to Sawston where Rickie has been teaching. He wants to inform Rickie the shocking news. At Sawston, Stephen first meets with Ansell, who saves Stephen from the Pembrokes who try to buy him off. Ansell eventually reveals the truth to Rickie and Agnes. The truth that Rickie learns is that he and Stephen had the same mother, not the same father. Mrs. Elliot had left her husband for Wiltshire farmer, a man who was worthy of her. But, the man (Robert) drowned while swimming. Then she returned to her first husband, who was glad to have her back and to hush the matter up. Stephen was born abroad and was raised at Cadover. After the shock of Ansell's revelation, Rickie realizes that he has based his life wrongly. He knows that he was wrong to marry Agnes. So Rickie accepts Stephen and leaves both Agnes and Sawston to begin a new life.

But the trouble is that Rickie accepts Stephen in the wrong way. He takes him not as a symbol of his father's sin but of his mother's virtue. He can't simply accept him as a human being with a life of his own. He has not regarded Stephen as a man in his own right, but has associated him with a beloved mother. Instead of finding in Stephen a brother and friend, Rickie again tries to find his mother, which is in fact the problem, the researcher tries to deal.

Rickie goes to live with Stewart Ansell's family. He is at peace with himself, and begins to write once more. Stephen is working on a farm. One day, they go together to Wiltshire, Rickie has to stay the night at Cadover on his aunt's invitation,

Stephen to stop in the village. Rickie allows Stephen to accompany him only after making him promise that he will not get drunk. As the novel is drawing to its close, Stephen drunkenly falls across the train's tracks, Rickie pushes him to safety but gets injured seriously. Prior to death Rickie offers their mother's name to Stephen's daughter. Thus, Rickie has sacrificed his life in saving Stephen.

### **Unconscious Motifs in Rickie Elliot**

A psychoanalytic reading of E.M. Forster's *The Longest Journey* (1907), examines the ways in which Rickie Elliot's flashback to the past are really regressive episodes brought unconscious motive to gain his mother Mrs. Elliot, who was died when he was only fifteen years old. The protagonist, Rickie, a student of Cambridge University goes back to past and flashbacks the series of episodes when he was with his mother. He shares history of his birth and parentage and education. In this context, he says, "I can't see why I shouldn't tell you most things about my birth and parentage and education" (29).

As every one has repressed and suppressed ideas and guilt, Rickie too, has repressed ideas to bring back his dead mother. His narrative about those gone by events vividly exemplifies Rickie's unconscious desire to have his mother at present in various disguise form. He begins his nostalgia idealizing his mother and showing acute hatred towards his father. Regarding his father he says, "He married a girl whose voice was beautiful" (30). He means to say that his cruel father married with his beautiful mother. Later, he discovered that his father and mother did not love each other and his mother was lovable. He exposes his father's rude behaviour in comparison to mother's tenderness. He even criticizes the way his father behaves with him. "He took pleasure in alluding to his son's deformity" (31). But his being with his mother's company is what he pleases to recollect. His mother was the only person with

whom he passed most of his childhood days. Though the mother was fond of him, she has fear of intimacy with her son regarding his psychological behaviour. The clearest indication of fear of intimacy in the novel lies in Mrs. Elliot. "She was afraid of intimacy, in case it led to confidences and tears, and so all her life she held her son at a little distance" (32). She warned him not to be "a little goose" (32). The boy grew up in great loneliness but he worshipped his mother. However, he never wished to have an intimate friend and a brother. "And a brother I shall never have" (32). He found the presence of his father "irritable" when he came back to home from city. It is interesting that he was even worried about the physicality of his mother. He did not want to see her as an old woman. The dialogue exposes the psychological motives behind worriedness, "One day she found Rickie tearful, and said rather crossly, "Well, what is it this time?" He replied, "Oh mummy, I've seen your wrinkles your grey hair-I'm unhappy." Sudden tenderness overcame her, and she cried, "my darling, what does it matter? What ever does it matter now?" (33)

Rickie's hateful father died following a minor illness. His mother was not much worried about her husband's death rather Rickie felt that "she was much happier, she looked younger, and her mourning was as unobtrusive as convention permitted" (34). But his 'beautiful' mother died only after eleven days from his father's death.

As a grown up person, Rickie represses his longing for the mother but his patterns of behaviour shows his unconscious motives. His unconscious psyche struggles with conscious mind to gain the mother. There is conflict between the id and the super ego. Then the ego comes to maintain balance between two of them. Rickie searches the substitute in place of his 'beautiful' mother.

One area of human behaviour explored in Forster's *The Longest Journey* has important implications for psychoanalytic criticism is found in the romantic

relationship between Rickie Elliot and his mother Mrs. Elliot portrayed in the novel. Even for readers not viewing the novel through a psychoanalytic lens, one of the most memorable qualities of the book is the endurance of Rickie's love for Mrs. Elliot. The novel reveals the unconscious of Rickie.

In the opening chapters of the novel, Rickie's beautiful mother, who died when he was fifteen, has been replaced by Cambridge. Since her death, Rickie has been bullied and frozen in to an imitation school boy a public school, which is in fact, result of his repressed desire. The society appeared as a block stone to his desire and he has to repress his guilt. But at Cambridge, he regains a sense of his own reality. His repressed desire finds an outlet in Cambridge for him. "The College, though small, was civilized and proud of its civilization" (68). So it is not possible that the id dominates the superego. Then he loved his rooms at Cambridge better than any person. It is the only place he could call his own and he turned to none of the friends. "She had taken and soothed him, and warmed him and laughed at him a little, saying he must not be so tragic yet a while, for his boyhood" (69). In his rooms at Cambridge which he loves "better than any person", Rickie feels "almost as safe as he felt once when his mother killed a ghost in the passage by carrying him through it in her arms. There was no ghost now" (70). The ghost suggests the conscious world which blocked his desire. His rooms are haven against the love and death he has witnessed, just as his mother's arms were security against his childhood ghost. Back in his rooms, figuratively he is back with his mother, he is safe again from the threat of sex. But, the reality outside the university is different. Cambridge, then assumes the role a mother ought to have to love and nurture a child so that it will grow to love and nurture in turn. Towards the end of Rickie's living in Cambridge, he shows his repressed desire through slips of tongue while talking with his friend Ansell. From these episodes, he

shifts to writing short stories which are full of his repressed desires. We notice the repressive mentality of Rickie through this dialogue: As unconscious process produces art and literature. Rickie turns to write stories to explore his repressed desire for his mother. His literary output is the result of the unconscious. The work of literature is the result of Rickie's repressed and suppressed ideas. It is id that is overpowered. Most of sinful and guilty aspects of human beings are expressed through literature. In his story, Rickie makes an exploration of his repressed ideas. In this context, Stephen comments "What a production! Who was this girl? Where did she go to? Why so much about trees? "I take it he wrote it when feeling bad" (139). As works of art or of literature express the writer's most secret mental impulses but through a peculiar kind of expression so what Rickie expressed is a distortion of repressed impulse of the substitution of an unpleasurable impression. In his story, Rickie explores his longing for the past:

In touch with Nature! The girl was a tree! He lit his pipe and gazed at the radiant earth. The foreground was hidden, but there was the village with its elms, and the Roman Road, and Cadbury Rings. There, too, were those woods, and little beech copses, crowning a waste of down. Not to mention the air, or the sun, or water. Good, oh good! (139)

Rickie's mission of bringing back his mother unconsciously shifts to Agnes Pembroke during his winter vacation visit to Sawston. By repressing the love for his mother, Rickie falls in love with Agnes. For him, Agnes resembles his mother in various ways. At first, Rickie finds that Agne's fiancé, Gerald, behaves as Rickie's father behaved towards his mother. But when he sees Gerald and Agnes kiss, he finds them transfigured into an ideal of love. Rickie's diseased imagination, which had invested Agnes with reality, has now led him to a false vision of love. After the

"symbolic moment" of the embrace, Rickie feels that Agnes "had more reality than any other woman in the world" (50). After Gerald has died, Rickie, "who believes in woman because he has loved his mother" (72), falls in love with Agnes. She has become a mother for him. By unknowingly establishing Agnes as the image of his mother, Rickie has supplanted Cambridge.

Prior to the marriage Rickie and Agnes make a visit to Rickie's aunt Mrs. Failing at Cadover where she reveals that the boy at her house is his brother 'Stephen'. In fact, she has repressed the truth for a long time but she leaks the fact while talking with Rickie.

"I wish your brother wasn't quite so uppish.

Let's get on.

"Wonham's\_\_\_\_?" he suggested. It was the second time that she had little slip.

She nodded and he asked her what kind of ghosties haunted this curious field. (148-149)

Though Rickie comes to know that Stephen is his brother, he does not pay attention to him. He even requested Mrs. Failing to keep Stephen in ignorance about the fact. From this effort, it is clear that Rickie is afraid of his brother, for the reason that he has to share his mother. It is his unconscious effort to save the mother. It is paradox of emotions in Rickie that he does not pay proper attention to his full brother rather wishes to keep the fact in secret. Then, he suddenly returns back to Sawston along with Agnes. There he marries Agnes as a substitute for his mother. He even stops writing stories and begins teaching at a public school. But when Agnes gives birth to deformed daughter who dies quickly after the birth, Rickie lost his trust upon

Agnes. For him it was death of his mother which he couldn't bear. Then, his married life is marked with unhappiness.

Stephen Wonham comes to visit Rickie at Sawston immediately after Mrs. Failing's revelation that Rickie is his half-brother. "It's very odd. It is that I'm Rickie's brother. I have just found out. I've come to tell you all. "half - brother I ought to have said." (247). At first Rickie refuses even to see him. But when Ansell tells him the truth that Stephen is his mother's son, not his father's son, what Rickie has been supposing Rickie accepts him. By the time that Stephen reappears in his life, Rickie has been prepared to acknowledge him by the failure of his marriage, by the death of his child but Rickie wants to accept Stephen on his own terms: he wants Stephen to live in his house and function in his life as a re-embodiment of their mother. Clearly, the model for Rickie's treatment of Stephen is as his mother's childhood treatment of him. Just as he had urged his mother to mould him to her own specifications, saying, "I shall be as wax in your hands" (P. 35). Rickie purposes to mould Stephen by finding him job, by ensuring his sobriety, and by keeping a watchful eye on him.

But Stephen sees this offer and refuses it. "I see your game. You don't care about me, drinking, or to shake my hand. It's someone else you want to cure - as it was, that old photograph [of their mother]. You talk to me, but all the time you look at the photograph" (283). It is obvious from this dialogue, what Stephen is for Rickie. Stephen then purposes as an alternative that he and Rickie go off together, as men first, brothers second. "Come with me as a man .... Not as a brother; who cares what people did years back? We're alive together, and rest is can't" (285-286). The relationship that Stephen proposes would be very different from the one Rickie originally envisioned. This friendship would be based upon love, not nostalgia, and

upon the acceptance of Stephen as a real person, flaws and all, rather than as a idealization of a dead person.

But Rickie can not give up the fantasy of possessing the dead mother or the attendant fantasy of returning to her bosom with Stephen. Instead of taking in Stephen as brother and friend, Rickie again tries to find his mother. Rickie after all sacrifices his life towards the end of the novel while saving Stephen from the train tracks to make conform that his mother line will be continue.

### **Rickie as a Neurotic**

Neurosis is a mental state resulting in high level of anxiety, unreasonable fears and behavior and often a need to repeat action unnecessarily. Neurotic person lacks self-confidence. According to Freud, neurosis causes his or her onset in the frustration of a vital instinctual drives, neurosis is the result of conflict between the ego and the id.

Rickie is the central character who suffers a strange series of collapses within the narrative and he loses confidence in himself. It was during his and Agnes visit to Sawston, Rickie comes to know that Stephen is his brother from Mrs. Failing. He does not show proper interest to her information. It is very strange that he finds his brother but he does not want to contact with him. Furthermore, he argues with Mrs. Failing that Stephen is not his brother. "Stephen Wonham isn't my brother, Aunt Emily" (150). But later, he breaks down, "There broke from him a cry, not of horror but of acceptance. For one short moment he understood. "Stephen \_\_\_\_\_" he began, and then heard his own name call Rickie! Rickie" (151). Accordingly, right after he fails for the first time to tell Stephen about his parentage: "The rest of the year was spent of Rickie partly in bed - he had a curious breakdown" (161). The same matter continuously haunted him, time and again, he suffered mental breakdown following

his failure to reveal Stephen about the truth. When, he remembers that case makes him, he flashed out with, "I ought to have told him that day when called up to our room. There's where I went wrong first, in those days I was sentimental" (215). Later, when Stephen seeks him out, he at first rejects him, but over ten days he experiences a spiritual regeneration - he moves "from disgust to penitence, from penitence to longing, from a life of horror to a new life" (270). Then, he determines to invite Stephen to live with him but, when Stephen refuses and accuses Rickie merely of using him to reincarnate their dead mother:

I see your game. You don't care about me drinking, or to shake my hand. It's same one else you want to cure - as it was, that old photograph. You talk to me, but all the time you look at the photograph. I've my own idea of good manners, and to look friends between the eyes is one of them; and this" - he tore the photograph across - "and this" - he tore it again. For my past, I'm off. (283)

He collapses once again, "heroic no longer" (283). Once more, he bucks up, accepting Stephen's offer to take care of him, as they go off together, only to suffer a final collapse. When, Rickie finds Stephen got drunk breaking the promise, he suddenly breaks down.

Rickie is a divided personality so it is obvious to examine conflict in his mind. Though he marries with Agnes Pembroke, he couldn't concentrate in relation with her. Agnes takes responsibility to provide him new life and devotes her life. Instead of being an honest husband, he times and again misbehaves with her. When she gives birth to his deformed daughter who dies later on, Rickie shows symptoms of neurotic. Being a neurotic, he does not care his wife and goes to Sawston along with Stephen. He simply neglects her after the death of the baby. He loves her prior to the death of

the baby. So his love hate relationship to Agnes is the result of his mental problem. Regarding his behavior to his wife Mrs. Failing aware him, "I tell you solemnly that the important things in life are little things and that people are not important at all. Go back to your wife" (305).

At last, Rickie's self-destructive work proves that he a neurotic man. While saving Stephen from the train's tracks, he puts his life in risk which after all finishes his life.

He even agrees with her to keep Stephen in ignorance about the fact. What he becomes happy and shares his happiness with Agnes". "Dear, we're saved! He doesn't know, and he never is to know. I can't tell you how glad I am. All the time we saw them standing together up there, she wasn't him at all. She was keeping out of the way, in case you let it you" (156).

### **Representation of Oedipal dynamics**

The novel *The Longest Journey* might be read as an exploration of psychological dynamics of the family: an exploration of the way in which Rickie Elliot's libidinous longings for his mother is portrayed. Family is very important in psychoanalytic theory because we are each a product of the role we are given in the family complex. In one sense, the "birth" of the unconscious lies in the way we perceive our place in the family and how we react to for this self-definition. The oedipal conflict is one of the Freudian theory in which family conflict can be lived.

Though the novel opens in Rickie's rooms in Cambridge with his friends about the debate of nature of reality, suddenly he remembers his past where he shows his attraction towards his mother and repulsion towards his father. From the beginning, he idealizes his mother and shows strong hatred towards his father. His mother too is

fond of her son and hates her husband. Prior to his flashback to his childhood days, Rickie's conversation with his friends reveals his incestuous motif to his mother:

"I hate no one," he exclaimed with extraordinary vehemence and the dell reechoed that it hated no one.

"We are obliged to believe you". Said Widdrington, smiling a little;

"but we are sorry about it".

"Not even your father?" asked Ansell.

Rickie was silent.

... "Did you hate your mother?" asked Widdrington.

Rickie turned crimson. (27-28)

Rickie is son of 'hateful' father and 'beautiful' mother. He seems happy during his living with his mother especially when his father was absent. He feels 'irritable' when his father returned home from the city which obviously shows his repulsion towards him. Furthermore he is indifferent to his father's deformity but he is unhappy with growing age of his mother 'wrinkle face' and 'grey hair'. Rickie's delight in his father's death is remarkable. But his mother's death within short span puts Rickie in life long lack. This is further underscored when Rickie later acknowledges that "Ansell could discuss love and death admirably, but some how he wouldn't understand lovers or a dying man [ . . . ] and Cambridge dons "dealt with so much and they had experienced so little. Was it possible he would ever come to think Cambridge narrow?" (67).

Yet, as Ansell observes, although Cambridge is a limited world, it is good one, because it does not pretend to be the great world. For Rickie too, for the beginning two years, the Cambridge world is merely "the perishable home that was his for a couple of years" (59). But later, Cambridge turns to care him like a loving mother. She

had taken and soothed him, and warmed him, and had laughed at him a little, saying that he must not be tragic. In short, Cambridge, which provides the setting of the beginning of the novel, becomes like a mother to Rickie. At the Cambridge dell and in his college rooms, Rickie's mother is his alone; he speaks of her to his friends, but with holds his most intimate and painful memories of her. His experiences at Cambridge is, moreover, the most satisfactory period of his life. Ansell attempts to save Rickie from his doom but Rickie goes on to make one of the crucial errors of his life: an expression of his desire for gaining his mother.

When Rickie visits the Pembrokes, he stumbles upon the lovers Agnes and Gerald. At first, Rickie finds that Agnes's fiance, Gerald, behaves as Rickie's father had behaved towards his mother: "rude and brutal and cold" (48). But when he sees the lovers Agnes and Gerald, locked in each-other's arms, this incident re-evokes for him what Freud terms the primal scene of early childhood, the young child's inadvertent observation of his parents making love. That Gerald and Agnes and psychologically and symbolically equated with his parents in Rickie's mind is clear from the language of the text. Prior to this scene, Rickie has misinterpreted Agnes' breeziness and Gerald's brusqueness to mean that they do not love each other. His false misgivings desire from his connecting them in his mind with his parents. "It was dreadful: they did not love each other. More dreadful even than the case of his father and mother, for they, until they married, had got no pretty well" (48). As the scene proceeds, it appears to be a reworking in a more satisfactory way of scene between his parents that Rickie had witnessed. Rickie had heard his mother crying, running from the bedroom, after his father had slapped her:

Hearing high voices from his father's room, he went upstairs in the hope that the sound of his tread might stop them. Mrs. Elliot burst

upon the door, and seeing him, exclaimed. "My dear! If you please, he's hit me." She tried to laugh it off, but a few hours later he saw the bruise which the stick of the invalid had raised upon his mother's hand. (34)

In the scene between Gerald and Agnes, Agnes complains that the rough Gerald is hurting her, until he kisses her, whereupon she appears transformed "Her face had no expression. It started at the intruder and never saw him. Then her lover kissed it, and immediately it shone with mysterious beauty, like some star" (49). Rickie's response to this scene is clearly not that of a peer but of a child stumbling upon adults. "It was the meanest accident that Rickie had not been disgusted. But this he could not know" (49).

Witnessing this primal scene between Gerald and Agnes reawakens Rickie's libidinous longings for his mother - longings which are intensified by Rickie's earlier refusal to acknowledge his father and his father's relationship with his mother. At first, Rickie's response is to idealize the lovers. But when Gerald dies. Following the footballing accident, Rickie re-engages in the fantasy of possessing the forbidden mother. Again, the descriptions of Agnes and of Rickie's feelings about her point out the fact that Agnes is a stand in for Mrs. Elliot. When Rickie first brings Agnes to meet Aunt Emily, she equates Rickie with his father and Agnes with his mother, pointing out that Agnes has uttered the "exact word" his mother did on that occasion. Regarding the similarities she says, "I feel twenty-seven years younger. Rickie, you are so like your father. I feel it is twenty-seven years ago, and that he is bringing your mother to see me for the first time. It is curious - almost terrible - to see history repeating itself" (107).

Finally, Rickie notes that Agnes is similar to Mrs. Elliot in her reticence and emotional distance. "She was not cold; she would willingly embrace him. But she

hated being upset, and would or thrust him off when his voice grew serious. In this she reminded him of his mother" (190), It makes clear that Rickie's relation with Agnes is his repressed desire to possess his mother in disguise form. In other words, his love for Agnes is his love for his dead mother in disguise. He married Agnes to save her from his father like 'Gerald' on the one hand, and on the other hand, to gain his dead mother at present. So, Agnes becomes a poor substitute to Mrs. Elliot. It is the world created his own sake which after all shows his oedipal instincts in the novel. In addition, it is Rickie's view of himself, to take his father's place in his mother's life in disguise as both are dead.

As the scene of the novel shifts from Sawston to Cadover, there comes the central problem of the novel. The protagonist, Rickie's initial hatred towards his half-brother Stephen gets changed immediately after the recognition of Stephen's relation only with his mother. It is during Rickie and Agnes' visit to Rickie's aunt Mrs. Failing at Cadover that Rickie comes to know that he has a brother through his aunt Mrs. Failing. Stephen has been living at Mrs. Failing's house but neither Rickie nor Stephen knows about their relation till that day. Even after Rickie's knowledge about his brother, he does not show interest to greet him. He assumes that his brother is product of his father's sin, "Stephen was the fruit of sin, therefore he was sinful. He, too, became a sexual snot" (160). He is convinced that Stephen is his father's son. So he simply ignores Stephen and requests Mrs. Failing not to reveal the truth to Stephen. Rickie thinks that Stephen as son of his own father might have similar feelings towards the mother. According to Rickie's disease imagination, Stephen might have repressed desire for the mother. So he wants to keep Stephen in darkness so that the mother "image" could be limited within himself. The narratives makes clear that Rickie cannot accept Stephen.

When Stephen Wonham comes to visit at Sawston after knowing from Mrs. Failing that Rickie is his half-brother, Rickie, who believes Stephen is the son of his father, refuses even to see him, giving Agnes a signed blank cheque with which to bribe Stephen to silence. It is Rickie's friend Ansell who provides the correct information to Rickie, "Please, correct two slight mistakes: Firstly, Stephen is one of the greatest people I have ever met, secondly, he's not your father's son, he's the son of your mother" (255). Finally, Rickie discovers that Stephen is his mother's son, he hears in his voice the voice of their mother. Rickie's desire to accept Stephen is realistic. The trouble is he accepts him in the wrong way. Rickie sees the image of his dead mother in the appearance of his half-brother whom at first he considered as an evil spirit.

Rickie does change his attitude towards Stephen when he comes to know that Stephen is his half-brother. The shift of attitude from hatred to love reveals attraction towards the mother and repulsion towards the father. When one looks at the world through a psychoanalytic lens, it is obvious that every son wants to take place of father by avoiding him. The son finds the father as an obstacle in his way so he tries to remove father in any cost and when he becomes failure to do so, he does not want to see his father with his mother. If he could not get the mother, it would be better for him, she would be some one else's not his father's in any means. Here, Rickie's follows the same theory. First, he could not enjoy with his mother due to the presence of his father. When his father died, his mother too died immediately, that's why he searched a series of replacements when he knows Stephen is son of a man named Robert rather than his father's, he some how feels comfortable. It is the sin which he himself wants to commit is done by Robert. Now, rather than accepting Stephen as a fellowman, he accepts Stephen as his mother who deserves the features his mother

possessed. The sorry fact is that rather than accepting Stephen as a brother, Rickie again tries to find his mother.

His denial of Stephen is connected with his denial of his father, for, so far so Rickie can know at this point in the narrative, Stephen must be his father's son. As such, Rickie reasons that Stephen must be bad: "There will be no reward this time, I think from such a man - the son of such a man -But I want to do what is right" (157). Even when offered evidence of Stephen's goodness, as when a woman comes to thank Stephen for rescuing her child from the railroad crossing - Rickie denies it. But later, surprisingly same Rickie Elliot sacrifices his life for saving Stephen. Rickie saves life of Stephen so that the like of his mother will continue: For Rickie, he saved his "mother" rather his brother. Stephen for Rickie is not a fellowman or brother but an "image" of the dead.

#### IV. Conclusion

This study tries to find out the cause behind the protagonist's shift of attitude from hatred to love towards his half-brother Stephen immediately after the recognition of Stephen's relation only with his mother in Forster's *The Longest Journey*.

Psychoanalytic study of the novel exposes the hidden or unconscious actions and behavior of the central character Rickie. The research examines the different events and conversation between characters which proves that Rickie Elliot as a neurotic can not give up the fantasy of possessing the dead mother or fantasy of returning to her bosom.

The relation of Rickie with each of the character is the central issue of the novel. His flashback to past where his childhood memories are recollected successfully presents his relation with his father and mother. His desire to possess his mother and hatred towards father shows the application of Oedipal Complex in Rickie. His romantic activities with his mother and his 'irritation' to his father is also remarkable in this context. But sudden and untimely demise of his mother following her husband's death has long term impact on him. It is as if his longest journey is journey for searching his mother in various form.

Cambridge, which provides the setting of the beginning of the novel becomes the first substitution to Rickie for his mother. Then, he starts loving Cambridge better than everything else. For him Cambridge provides the warm and care as his mother had provided him in his childhood. His rooms became the only place where he passed most of his time and it provided him motherly love. His repressed love for his mother is traced in Cambridge. But his illusion about Cambridge is broken down when he saw Agnes Pembroke and Gerald locked in each others arm. Gerald's harsh behavior with Agnes leads him to imagine similarities between his father and Gerald. He finds

similarities between Agnes and his dead mother. That's why he falls in love with Agnes and marries her immediately after Gerald's death in football accident. He enters in the relationship with Agnes for she supplements his desire to get his mother. His unconscious mind is always in search of "mother image". Later, death of his deformed daughter shocked him very much. For him, it was death of his mother's image from Agnes. So he lost his attraction upon Agnes. During this period he writes short stories to shift his fantasy. In his stories, he gives outlet to his repressed desires as a result his stories could not get publisher and never published throughout his life. Even in teaching, he couldn't pay his proper attention. All those details help us to understand Rickie's psychological behaviors.

Similarly, Rickie's unconscious motif to gain his dead mother is exposed in his hate-love relationship with Stephen. Assuming Stephen as his father's son, Rickie ignores him and declines to greet him. He shows strong hatred towards Stephen. He does not become ready to give Stephen status of his brother. But hatred turns into love and acceptance as soon as he knows that Stephen is not his father's son but his mother's son. Now, he sees mother image in Stephen and he finds similarity between his mother's voice and Stephen's voice. His paradoxical behaviors towards Stephen shows his diseased imagination. His attraction towards Stephen reveals his attraction towards his mother and repulsion towards the father. Until he assumes Stephen as his father's son, he has no feelings for him. But when he finds that Stephen was born from the relationship between his mother and Robert (Stephen's father), he accepts him. But his acceptance of Stephen goes beyond the concept of brotherhood. In stead of being happy in finding a brother, rather he becomes happy in getting half-brother. It is easy to understand one's happiness in reunion with full brother but it is odd that one feels

uneasy in finding brother from own father. So the pattern of behaviors shown by Rickie is observed through Psychoanalytic lens.

Rickie even does not show the duty of husband upon his wife Agnes, following the entrance of Stephen in his life. In fulfilling incestuous desire, he leaves her. He follows Stephen and sacrifices his life in saving Stephen's life only to make conform that his mother's line will continue. To sum up, Rickie's behaviors shows his regressive effort to bring his mother back as well as his continued attachment to his dead mother. Rickie comes to love Stephen as the means through which she whom he loved had risen from the dead rather his love for his brother.

The present research entitled 'Brotherhood in crisis in E.M. Forster's *The Longest Journey* has tried to prove that the protagonist's shift of attitude from hatred to love towards his half-brother Stephen is due to his attraction and repulsion towards the mother and father respectively. This is the cause behind crisis of brotherhood between Rickie Elliot and Stephen Wonham.

## Works cited

- Abrams, M.H. *A Glossary of Literary Terms*. 6<sup>th</sup> ed. India: Prism, 1993.
- Collins, A.S. *English Literature of the Twentieth Century*. 4<sup>th</sup> ed. London: Tutorial Press, 1960.
- Daiches, David. *A Critical History of English Literature*. 4 vols. New York: Allied, 1998.
- Corsini, Raymond J., ed. *Encyclopedia of Psychology*. 2<sup>nd</sup> ed. 4. vols. New York: A Wiley Interscience Publication, 1994.
- Forster, E.M. *The Longest Journey*. London: Arnold, 1955.
- Freud, Sigmund. "Creative Writers and Day Dreaming." *Critical Theory Since Plato*. Ed. Hazard Adams. New York: Harcourt Jovanovich, 1992. 711-716.
- - -. *A General Introduction to Psychoanalysis*. New York: Pemabooks, 1953.
- - -. *New Introductory Lectures on Psychoanalysis*. New York: Norton, 1933.
- Goldenson, R.M. *The Encyclopedia of Human Behavior: Psychology, Psychiatry and Mental Health*. Vol. 2. New York: A Wiley Interscience Publication 1970.
- Gransden, K.W. *E.M. Forster*. London: New Directions Books, 1962.
- Guerin L. Wilford, et.al. eds. *A Handbook of Critical Approaches to Literature*. 4<sup>th</sup> ed. New York: OUP, 1999.
- Harvey, John. "Imagination and Moral Theme in E.M. Forster's *The Longest Journey*." *Forster: A Collection of Critical Essays*. Ed. Malcom Breadbury. New Delhi: Prentice-Hall of India Pvt. Ltd., 1979. pp. 117-127.
- Johnstone, J.K. *The Bloomsbury Group*. London: Secker and Warburg, 1954.
- Kaplan, Carola M. "Absent Father, Passive Son: The Dilemma of Rickie Elliot in *The Longest Journey*". *Tambling*, 51-66.
- Kegan Frank R., et. al, eds. *Psychology: An Introduction*. New York: Harcourt, 1968.

- Leavis, F.R. *The Common Pursuit*. London: Chatto and Windus, 1953.
- Magnavita, Jefforey J. *Theories of Personality: Contemporary Approaches to the Science of Personality*. New York: John Willey and Sons Inc., 2002.
- Martin, Jonh Syre. *E.M. Forster: The Endless Journey*. London: Cambridge University Press, 1976.
- Messenger, Nigel. *How to Study An E.M. Forster Novel ?* London: Macmillan, 1991.
- Osborne, Richard. *Freud for Beginners*. London: Orient Longman, 2000.
- Parker, Ian. *Psychoanalytic Culture*. New Delhi: SAGE Publication, 1997.
- Pervin, Lawrence A. *Personality: Theory, Assessment and Research*. New York: John Wiley and Sons Inc., 1970.
- Richards, I.A. "A Passage to Forster: Reflection on a Novelist". *A Collection of Critical Essays*. Ed. Malcom Breadbury. New Delhi: Prentice Hall of India Pvt. Ltd. 1979. 15-20.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester, 1989.
- Stoll, Rae H. "Aphrodite with Janus Face: Language, Desire, and History in The Longest Journey". Tambling, 30-50.
- Stone, Willfred. *The Cave and the Mountain: A Study of E.M. Forster*. London: Oxford University Press, 1966.
- Tambling, Jeremy, ed. *E.M. Forster: Contemporary Critical Essay: New Case Book*. London: Macmillan, 1995.
- Terry Eagleton. *Literary Theory: An Introduction*. New York: Allied, 1998.
- Trilling, Lionel. *E.M. Forster*. Connecticut: New Directions Books, 1943.
- Tyson, Lois. *Critical Theory Today*. New York: Garland Publishing, 1999.

Walranen, Michael G. and Hiram E. Fitzgerald. *Glossary: Psychology*. 21<sup>st</sup> ed.

Virginia: The Duskin Publishing Group, 1991.

Waugh, Patricia. *Literary Theory and Criticism*. New York: Oxford University Press,

2006.