

TRIBHUVAN UNIVERSITY

**Psychoanalytical Reading of the Protagonist in Tennessee Williams' *The
Night of the Iguana***

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By

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This thesis entitled "Psychoanalytical Reading of the Protagonist in Tennessee Williams' *The Night of the Iguana* "submitted to the Central Department of English, Tribhuvan University, by Mr. Som Narayan Kafle , has been approved by the undersigned members of the Research Committee.

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Abstract

The present study deals with the frustration of sexual drives and its consequence in the life of the protagonist in Tennessee Williams' *The Night of the Iguana*. The abnormal behaviours-anxiety, forgetfulness, aversion to sensuality, obsession, guilt feeling and suicidal attempt-have altered his personality from church priest to a neurotic. The root of the above behaviours-as pathogenic manifestation of the repression-can be traced back especially to the traumatic childhood experience and the later submission to the religious study and practice at the cost of senses.

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Chapter-I

INTRODUCTION

Dramatist Williams

One of the dramatists to inhabit the central place in the mid 20th century American theatre was born as Thomas Lainer Wlilliams in Columbus, Mississipi in 1911. He was sickly and over protected child by his mother Miss Edwina, for she was a daughter of an Episcopalian minister, and wanted in her children the refinement and good manner of Southern gentry. But his father, Corolenius, paid little attention to good breeding and culture. Rather he was fond of whisky. Traveling sales man, he had little time for his children. The family's move to St. Louis was shocking because they turned city children who played in littered alleys where dogs and cats roamed at night. However after his schooling, Williams joined University of Missouri, but left after two years. Then he worked in Shoe Company where he started his loved job-to write; he pushed himself hard to the art of writing. But left there after he grew ill and finally studying at state University of Iowa as play-writing student, he did his graduation in 1938. Then he adopted the name "Tennessee", and it was the time when his sister Rose's mental illness was confirmed. All these difficulties and the experiences along with his genius mind are found expressed in his plays.

Williams' first recognition came with the collection of one act plays *American Blues*" (1939) produced at local theatre. The next year *The Battle of Angels* failed. However, he assiduously employed until the glittering success came with the play *The Glass Menagerie* (1945). Called "memory play", it represents the mind of 'Amanda' living in recollection of her

romantic past, Laura's mentally weak status and Tom's moral responsibility dealing with the family state however painful. Amanda, Laura and Tom's situation parallel the real life of mother Miss Edwina, Sister Rose and Williams' himself respectively. Next exhilarating success came in his dramatic career with the play *The Streetcar Named Desire* (1947) which won Williams' first Pulitzer Prize in drama. Despite the variation in subject matter, it can be studied as the mental and moral ruin of a former southern belle Blanche Dubois, whose genteel pretensions are no more match for the harsh realities symbolized by her British brother in law, Stanley Kowalski. *The Rose Tattto* (1950) too was one of the successful ones. It is about the temptuous heroine Serafina, worshipping the memory of her dead husband, finds love again. Surrealistic and visionary *Camino Real* (1953) has its own place however it remained commercial failure. Land marking success came with Pulitzer Prize winning play *Cat on a Hot Tin Roof* (1955). The play deals with the homosexuality and the frustration of the protagonist Brick. Though he did not get success as in the former one, there are plays after them which have importance to the American theatre. In *Summer and Smoke* (1958) Williams deals with lobotomy, pederasty and cannibalism. While *Sweet Bird of Youth* (1959) is about the reversal of gender roles. *The Night of the Iguana*, however, remains notable and it won New York Drama Critic Award. It brings a varied group of tormented people together at a hotel in Mexican coast. Probing into their mind through Freudian principle is both challenging and inspiring job. He was fully devoted to his writing than after.

Tennessee Williams in his long career as a playwright felt the influence of both the American and European writers of his time and also of his generation. He acknowledged the influence of Anton Chekhov with lonely, searching characters. From Hart Crane and D.H. Lawrence, he took the imagery of repressed desires, of an inscribed sexuality that is at once visible and thinly veiled. And from O'Neil he inherited the imagery of the tragic, of a sense of personal betrayal born out of character who seem unable to communicate with self or other as the protagonist in *The Night of the Iguana*. It is also commented that he was influenced by Brecht, Sartre and Freud. Thematic and methodological closeness with Foucault can also be found in his plays. Foucault maintains that free-form attitude towards sex is what modern discourse dominates. Williams' *A Streetcar Named Desire* is a discourse on sexuality in a way. For its form is based on an interactive strategy and even the marginal figure (Stanely) is conceived as an object of purely sexual knowledge.

His genius, moreover, lies in his massive contributions to reinvent the American stage. Often considered the connoisseur of the visual and celebrant of the magical textures of the human body live on stage, it is his use of the language that most animated his stage. His words make flesh, and create alluring ambience. Thus his attention to language liberated American theatre from the constraints of Ibsenesque realism and paved the way to "poetic realism." Arthur Miller, being impressed by the language in *The Streetcar Named Desire* said that the "words and their liberation [. . .] the radiant eloquence of its composition moved me more than all its pathos (Roundaine, 3). Williams sought to find verbal equivalence for his

character's inner selves. He reinforced his language moreover by refining what he termed his "plastic theatre:" the use of light, music sets and any other foremost nonverbal expression that would complement the textual version of the play. *The Glass Menagerie*, for example, uses screened projection, lighting effects, and music to emphasize that it takes place in Tom's memory. Hence the stage symbols, scenic and image, body language were to assume important roles, roles accentuating the conflicts that the characters themselves were articulating through their language. Therefore, critic E.W.F. Bigsby remarked that Williams was "wedded to theatre."

Theme and characterization

Along with Theatrical innovation, it is his unique dealing with theme and character that has done a lot in establishing his place in American theater. His plays are born out of themes on sex, frustration, illness, religion, guilt, spirituality and so on. On the one hand, his characters represent the decadence of southern autocracy, while on the other, they typify the clash between the North and South- the people of south were against the materialistic value of the North. They wanted to retain their spiritualism and their tradition. This conflict is one of the themes of Williams.

In Williams' plays the men and women of an old tradition who found themselves competing with a cheap culture, genteel women who outlived their tradition for physical beauty was their greatest aspect, old people of both sex who had been wrapped by a southern Puritanism; the lonely individual found himself in a regular materialistic society. However, those

men and women are universal. They help the dramatist developing his themes.

Solitariness is one of the recurring themes that Williams deals. The frustrated character despite being in the society or in family finds himself alone. Brick in *Cat on a Hot Tin Roof* feels the most solitaire despite being in the family. His frustration is the result of the loss of his homo partner and the subsequent finding of his impotence by his family members and others.

Williams often deals with religious themes, but he has no deep religious convictions for he criticize Christianity. Religion and Christianity are life *Summer and Smoke* for him. But he believes in guilt. His characters are guilty, for the excess of instinct that mislead them to path what their moral side does not accept. In *Streetcar Named Desire* Blanche is tormented by her inability to manage both her sexual impulse and her disgust for another person. Likewise Brick in *Cat on a Hot Tin Roof* is tortured by the fact that he should not face skippers' telephone conversation which the play implies was a confession of love for Brick. Thus, he exposes the private needs beneath the surface of social performance.

Another theme that he deals with is the conflict between reality and illusion. He often wonders whether the world of houses, streets, refrigerator, or the world of memory, hopes, fear is real. We find so in the plays *A Streetcar Named Desire, The Rose Tatto and The Glass Menagerie*. The character's getting carried away with idealism, dream and illusion represents their delusion, a pathetic defense against the destructive harsh reality. But he finds the illusion in which his characters live, equally corruptible to the real one .With her glass menagerie, Laura searches for beauty in the mid

of the unhappiness and physical mental squalor of her life. Hence, the search for beauty in the ugly world is his another theme.

To conclude, Williams' plays are concerned with questions such as where did I come from? Where am I going? Are all cosmic frameworks just for this? Williams never gets beyond these large and safe philosophic and rather meaningless generalities of which character feel as if they have discovered some thing really profound. The answer to these questions is constituted in his favorite themes: sex as the symbol for freedom, sex as real liberator, sex as the only valid manifestation of religion and love, sex as the only synonym for life. The absence of sex in life is the absence of psychic health for him.

Review of the literature

Tennessee Williams' *The Night of the Iguana* is the last of the distinguished American playwright's major artistic, critical and box office successes. First performed in December 28, 1961, on Broadway in Royal theatre, *The Night of the Iguana* won New York Drama Critic Award. The play has received many critical responses since its publication. Some critics focus on the setting with symbolic significance, some focus on its autobiographical aspect, while some focus on the nature imagery in the play. Let's see the diverse perspective of the critics on the play.

Critic Thomas P. Adler interprets the setting of the play, cell- like rooms and broken gates, as the symbol for the universal human condition of the locked doors and walls of incommunication. He says:

Set on the verandah of hotel like the one where Williams himself had stayed in 1942s, the design features "a one of

small cubicle bedroom" (253) across the back wall. Visually, these cell-like rooms concretize the universal human condition of locked doors and walls of in communication.. Whereas, "broken gates "between people constitute what we "know of God." (121)

No doubt that Williams' stage was expressive of human emotion. Capturing this very aspect, critic Ruby Cohn views that the visual and sonic repertory in Williams' late plays along with the present one gives opportunities for emotional acting. She write: "almost always these devices [Williams' stage effects and expressive dialogue] function dramatically, even when the plays are slim. Without exception, like the earlier one, these late plays provide opportunities for passionate acting" (9).

Reminding us of Williams' once weak state, John McCann comments the play as his last first- rate play which includes the autobiographical image of play wright's struggle in life. He argues:

It is a general axiom that *The Night of the Iguana* was William's last first- rate play. It is further generally agreed that the last twenty years shows a struggling, debilitated Williams trying to fulfill what . . . he expected of himself and what he conceived to believe his public wanted of him (xiii).

Critic Rod Philips assimilates the role of natural setting in play, significant for its theme and symbol, and also for the characters to take refuge: He claims that:

The natural world is strongly present in all of the major plays of Tennessee Williams. No matter how urban their immediate

setting may be, there is always a natural pastoral setting in which Williams' characters may take refuge. Often this refuge is mental one, an escape through memory to simpler, more idyllic past [. . .]. In Williams' 1961 production, *The Night of the Iguana*, however, the playwright relies on nature as a source of both symbol and theme to a much larger extent [. . .]. *The Night of the Iguana* is a play, which is firmly rooted in the actual world. (59)

Robert Coleman "found it difficult to discover the major point" of the play and called it a "second- rate Williams" (259).

However, the present study has ventured to deal with this difficulty by reading the abnormal behaviour of the protagonist through the Freudian principle of psychoanalysis. Central task of the psychoanalysis is to trace out the causes of human behaviour by delving into the human unconscious related to the long past.

In fact, Williams' *The Night of the Iguana* is scattered with growing eccentric abnormal behaviours of the protagonist. It lacks his direct childhood life situation. However we know implicitly through the other characters with the help of the principles of psychoanalysis. This play too hence, continues the Williams' trend of hiding the past of the character and serve the present alone requiring serious attempt from the reader to join the cause and effect for its completeness and comprehension. Thus, the aim of the present study is to elicit the causes behind the neurotic behaviour of the protagonist of the play.

For it, the thesis is divided into four main topics. Introduction is to introduce the playwright and the aim of the study, which is obvious up to now. Second chapter is part of the applicable methodology, i. e Freudian psychoanalysis whose main aim remains revealing the causes of neurosis and to describe the neurotic symptoms that might manifest in such patient. Third is the central one which is divided into four sub- topics. First is the critical synopsis of the play. Secondly I have attempted to present the abnormal behaviours of the protagonist and explained them. And, on the basis of them I have proved him a neurotic personality whose life has degraded to the level of dust. Thirdly, I have done my best to elicit the dynamic behind the behaviour to the frustration of his instinctual drives especially and shockingly in his childhood life and later as he continues it adopting the life of the church. The evidences on it are both explicit and implied one; however I have worked with the Freudian principle to my best. The part 'characters in relation to the protagonist' is to inform how psychic health can be maintained if we do not succumb to the life of spirit. Conclusion is the sum of all the above discussed ideas with emphasis on protagonist's behaviour and -the repression-as cause, as the finding of the research of this thesis.

Chapter II

PSYCHOANALYSIS: A THEORETICAL FRAMEWORK

Psychoanalysis initially developed as a therapeutic technique for the treatment of the hysteric patient, expanded later as technique for the psychological study of the psycho-sexual development of human personality, the unconscious mental activities and as psychotherapy for the treatment of neurotic, psychotic, perverse, and psychopathic patients.

Viennese Jewish Physician, Sigmund Freud originated these three ideas during the last decades of 19th century, whose revolutionary discoveries brought a new level of self-awareness which altered the pious 'image' of mankind permanently. These bodies of thoughts have been evolving, branching, and proliferating since their beginning. Page retains Freud's three-fold meaning of psychoanalysis in the following lines:

It is, first, a school of psychology that emphasizes the dynamic, psychic determinants of human behaviour, and the importance of childhood experiences in molding the adult personality. Secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally, psychoanalysis is a method of interpreting and treating mental disorders, especially psychoneuroses. (*Abnormal psychology* 179)

Freud, inventing the new science of mind, vehemently challenged the hitherto internalized rational and compassionate human image and exposed to the world the darker side of human psyche that was dominant in his actions and behaviour but remains veiled up to his time, and thus remained

one of the thinkers to disturb the 'sleep of the world.' His tripartite personality structure is regarded still today one of the land-marking and even scientific modern personality theories. Freud divided mind into three parts: the 'id', the 'superego' and the 'ego.' Id is guided entirely by the pleasure principle and characterized by tendency to avoid pain. Regardless of future consequence, it is in search of immediate gratification of emotional needs. Logic has no place in Id since it is timeless and out of reality. As it stands for untamed passions, it is concerned with arriving at goals set out by love and hate: 'Id is the source of all desires and aggression. It is lawless, asocial and amoral. Its function is to gratify our instincts' (Freud 130).

Superego, chief force for making socialization of the individual, is equivalent of 'conscience.' It is partly conscious and mainly unconscious and consists of inherited and socially acquired control mechanism. As a regulating agent, its primary function is to protect society depriving individual instincts of direct access. While 'ego', Freud meant, the conscious self created by the dynamic tension and interaction between the id and superego. Thus, it is regarded as the executive of personality which reconciles their conflicting demands with reality: "The ego is rational governing agent of psyche. It regulates the instinctual drives of Id so that they may be released in non-destructive patterns" (130).

For ego is in closest contact with physical reality, it is not as blind as Id appears to be. But it may also be defined as that part of id that has been converted to the reality principle by its proximity to the outer world. The Id

is energy source of ego and the functions of ego are to satisfy the nutritional needs of the body and protect against injury and to enforce repression.

Freud as a biological scientist as well considers that id is primarily biologically conditioned, the ego primarily conditioned by the physical environment but the superego is primarily sociologically or culturally conditioned. And thus, tripartite personality structure – superego, ego and id are representatives of social, psychological and biological constitution respectively.

Freud's theory of human development and personality formation was based on his notion about psychosexual development. And this had its origin in, and was a generalization of Breuer's earlier discovery that traumatic childhood event would have devastating negative effects upon the adult individual. From his account of the instincts or drives it followed that from the moment of birth the infant is driven in his actions by desire for bodily pleasure, where this is seen by Freud in almost a mechanical term as the desire to release mental energy. Initially, from birth to age two, infant gains such pleasure through the act of sucking and biting. Libido in this autoerotic period is fixated upon physical self and the pleasure principle is overwhelmingly dominant. Freud terms this the 'oral' stage of development.

This is followed by a stage in which the locus of pleasure or energy release is anus, particularly the act of defecation and urination. Pleasure is derived from, thus, expulsion and retention. In this anal period, two-four, child is conscious of himself as an independent, individual and proceeds to direct his Libido upon himself as a psychological entity. This self – love is

called narcissism. Now the pleasure principle is beginning to be controlled by the growing reality principle.

Third phase of development between the age of four and six is known as **Phallic Stage**. In this stage the libido is localized into the genital organs. The fairly common act of this stage masturbation, the representation of his intention of desiring his mother that leads to the Oedipus situation, is the way of discharging his desire to have sex with mother: "...he stands in Oedipus attitude to his parents, his masturbation is only a genital discharge of the sexual excitation belonging to the complex." (*Essentials of Psychoanalysis* 397). The major importance of this stage is, as it is considered the central phenomenon of the sexual period of early childhood, whether this Oedipus complex passes through the correct process of transformation or is obstructed vehemently. If the masturbatory act is caught up by the parents and compelled to stop the act with the threat of castration, his vital instinctual drives are frustrated shocking the feeble ego to employ repression completely. It further makes him dependent on parents' principle which makes him highly conscientious, a central source of guilt later. If this stage passes normally without any obstruction his desires are not repressed. In the former case, it exerts profound impact in molding adult personality for those repressed wishes which were forgotten and inhibited at the moment might appear in distorted state as symptoms. Therefore, Freud regards the Oedipus complex sometime the kernel of neurosis.

During latency child enters school and much of the developmental energy is used to absorb the cultural and intellectual experiences that are

available. But sexuality does not extinct rather remains repressed in unconscious. Brown writes: "In this period, the infantile sexuality is repressed and reaction formation strengthens this repression. The libidinal urges are sublimate to the process"(199).

The last stage of development known as 'genital stage', beginning from thirteen is marked by the revival of infantile sexuality. Romance is now major interest. Initially, the interest tends to be homosexual but because of the fear of castration the shift is to heterosexual relation, courting and thoughts of marriage. Thus, there is a marked revival of pleasure principle, but the reality principle eventually regains the upper hand.

In general, the child in every stage goes with certain basic frustration. However, with a good constitution or not too adverse condition, the result of psychosexual development is the development of a normal personality, a moderately happy individual who lives the average span of years. Given a less favorable constitution and or a more unfavorable environment, we may have the development of a mentally ill individual, a sexual pervert, a disordered character.

Freud recognized two fundamental motivating forces: the constructive 'life urges' and the destructive 'death urges.' Drawing upon Greek, mythology, he christened the life forces 'Eros' and death forces "Thanatos.' The life instincts serve the purpose of individual survival and racial preservation. Hunger, thirst, and sex fall in this category. The form of energy by which life instinct perform its work is called 'libido.' The sex instinct is not one but many. That is, there are numbers of bodily needs that

give rise to erotic wishes. Each of these wishes has its origin in a different bodily region referred to collectively as 'erogenous zones.' Moreover, Eros is also the psychological source of all creative intellectual activity. Death instinct, on the other hand, performs much less conspicuously than the life instinct, and for this reason much less is known about them. An important derivative is the aggressive drive. A person fights with himself and with other consciously or unconsciously owing his urge to die. The aim of death instinct is to injure, criticize, destroy, and kill. In short, the goal of life is, according to Freud, death, often known as *Nirvana Principle* in Buddhism.

The assumption that life and death instincts are separate entities having opposite goals can be challenged:

The two instincts are not to be looked on as opposed and mutually independent forces. Behaviour primarily motivated by life instinct may have strong component of death instinct and vice versa. It is only through the neutralization of destructive urges by constructive ones that we are able to keep going at all. (*The psychodynamics of Abnormal Behaviour* 158-59)

The life drive can further be divided into two groups: the 'ego drives' that fulfil the organic needs of nutrition and self preservation, and the 'sex' drives that find expression in pleasurable and affectional pursuits. In Freudian psychoanalysis ego impulse plays an insignificant role, and that major importance is attached to the sex and aggression drives. These two drives which are not antagonistic but compatible and coexisting lead to the Freudian principle of 'ambivalence.'

Freud makes an abstract division of mind into three levels: the 'conscious; the 'preconscious' and the 'unconscious.' Mental events and memories that the person is aware of at the moment is called conscious. It occupies a meager place in the mental process, Freud says. Preconscious, on the other hand, is the storehouse of memories and desires that are readily recallable for they can appear in conscious at wish. Unconscious is the repository of repressed thoughts and impulses which are chaotic, infantile and primitive in nature. Freud claims that our mental processes are essentially unconscious. Its presence is revealed by the slips of tongue, dreams, inner conflict, and neurotic symptoms.

Another key concept introduced by Freud is that mind possesses a number of **Defense Mechanisms** to attempt to prevent conflict from becoming too acute, such as Repression, Sublimation, Fixation (the failure to progress beyond one of the developmental stages), and Regression (a return to behaviour characteristic of one of the stages). Of these the following two are important for us here.

Repression

Among the many others, repression is considered the key defense mechanism that the normal and the neurotic both use. Freud defines repression as: "the process by which a mental act capable of becoming conscious is made unconscious and forced back into unconscious system. Repression can also be described as reversion to an earlier and lower stage in the development of mental act" (*Introductory lectures on psychoanalysis*, 163). Repression begins since the very childhood as it is the age from when the growth of superego ensues more or less strong

according to the familial environment one lives. Therefore, when a person experiences an instinctual impulse to behave in a manner which super-ego deems reprehensible (e.g. strong erotic impulse on the part of the child towards the parent of opposite sex), then it is possible for the mind to push into unconscious. As the product of the psychic struggle between holy and unholy spirit within us, repression is the control mechanism that ego uses with an aim to avoid inner conflict and pain, to reconcile reality with the demands of both id and superego.

The function of this mechanism is, however, the tentative solution of the mental conflict and anxiety. Because the repressed instinctual drives as an energy form is not and can not be destroyed when it is repressed. So Freud says "that the essence of repression lies in pushing something away and keeping it at a distance, from conscious mind (*Essentials of psychoanalysis* 437). For it continues to exist in unconscious, from where it exerts a determining force upon conscious mind. If a person continues to repress the sexual urges for long without giving them vent either through sublimation, dream or direct sex falling victim of the social taboo, those repressed wishes have pathogenic manifestation in his behavior. That either they outburst even temporarily or take the path of symptom formation or both may happen. The later case may happen if temporarily lifted repression without proper outlet to the long repressed instinctual desire is promptly reinstated by the ego. Therefore, the difference between the 'normal' repression and the kind of repression which result in 'neurotic' illness is one of the degrees not of the kind.

Then, what is the stage of life of repression which exerts a decisive influence in causing neurotic illness? Freud positioned the key repressions, for both normal individual and the neurotic, in the first five year of childhood. These repressions, which are essentially sexual in nature, disrupt the process of Infantile sexual development, lead to a strong tendency to later neurosis in adult life. The obsessional behavior of neurotic is itself a behavioral manifestation of an instinctual drive repressed in childhood. Such behavioral symptoms are highly irrational (and may even be perceived as such by neurotic), but are completely beyond the control of subject, because they are driven by the now unconscious repressed impulses. Therefore, for Freud: "repression was the fundamental problem from which the study of the neurotic process took its whole start; the theory of repression became the cornerstone of our understanding of neurotics."(*Essentials...393*)

Sublimation

By sublimation, we mean the channeling of one's instinctual need into socially acceptable medium, i.e. art. All the inner needs can not be given vent directly in a society, and if that energy is transformed into the art form, it has two benefits: first, repressed materials get outlet and thus psychic economy can be maintained. Secondly, artistic creation renews one's identity. In this context, Freud writes: "It then becomes possible for the unconscious instincts revealed by it to be employed for the useful purpose which they would have found earlier if development had not been interrupted (by repression)... Owing to their repression, neurotics have sacrificed many sources of mental energy which would have been of great

value in the formation of their character and their activities in life. (*Five lectures on psychoanalysis, 35*)

For Plato, art makes man uncontrolled and emotional, while for Freud, it is the source of maintaining mental equilibrium, a catharsis, a way to transform one's passion. The painting of Monalisa by Leonardo, for Freud, was the substitute of his oedipal desire for his mother.

Thus we can evidently describe Freudian psychoanalysis as the theory of human mind that deals with the dynamics of human behaviour. Furthermore, directly or indirectly, Freudian theories are concerned with the nature of unconscious mind, suggesting that the powers motivating individuals are mainly unconscious. We will forsake the therapeutic aspect, since we are concerned here with the theoretical concept of psychoanalysis. The motive here is to make a psychoanalytical reading of the protagonist in Tennessee Williams' *The Night of the Iguana*.

Normality and Abnormality

Contrastive in nature, the term 'normality' and 'abnormality' can be defined as the state of conduct or behaviour that is norm-oriented, and the state that is deviated from the very norm or standard. This is the literal definition of the terms.

Most of the people out of the general population have the common pattern of life style. These are essentially law abiding citizens. They respected and adhered to the rules and conventions of their cultures. Although they had shares of frustrations, conflicts, and hardships, their lives were not generally disrupted by their misfortunes. We call these people normal. As page writes:

During the moments of stress, they proved to be fairly resilient and adaptable. Their inner mental life was, more often than not one of tranquility. These common place men and women who exhibited at least ordinary competence in self-management and got along reasonably well with themselves and their associates constitutes normal group. (*Abnormal Psychology1-2*)

The great majority of the general population is normal people.

Abnormality, on the other hand, is an unusual and spectacular case deviated from the normality in an unfavorable or pathological direction. We can label them abnormal who are marked by limited intelligence, emotional instability, personality disorganization and character defects. For the most part, these people lead wretched personal lives and are social misfits or liabilities. Such abnormal deviants are usually classified into four main categories: psychoneurotic, psychotic, mentally defective, and antisocial.

In Paul J. Stern's opinion, there are two ways of establishing standard of normality. One is the statistical way which defines normality in terms of what is usual or average. The other is normative or the pathological approach which tries to set some qualitative norm. Although the statistical criterion is useful and in many respects sound, it is based on the questionable assumption that all human variants can be expressed as quantitative deviation. We can call ninety degree Fahrenheit a normal body temperature, but it is difficult or almost impossible to define pathology, e.g. emotional or mental disturbance in statistical measures.

Neuroses

Neurosis is one of the loosely used terms in the whole vocabulary of medicine. But it does not mean that it lacks specific definition of its own. Though there are certain broad characteristics upon which specialists have agreed, it is acknowledged that neuroses is a milder form of nervous disorder with no organic cause. Unlike mental disease, neuroses or neurotic disorder primarily affects certain limited functions of mind alone. It is, therefore, a functional mental disorder arising from inner conflict, emotional stress, and frustration that may produce variety of symptoms. It is also called functional for the functions rather than the structure of nervous system are impaired.

Freud, who originated the term psychoneuroses, believed the causal factors behind it could be roughly found in the first six years, when the personality or ego is weak and afraid of censure. What happens during these years that compel the ego to use repression upon the acts of child then? The child during these periods is guided by the emotional desires/activities which the parents do not like because the social convention does not allow. Ego has to tussle with child's id-guided impulse which makes it weak. However, Ego being guided by the morals of parents represses the basic drives. This repression if continues for long, takes the pathological form consequently. So, the general causes for the development of neuroses can be unfavorable early environment. For they are victims of maternal over protection, rejection, excessive fondling pathological parental attachment, strict puritanical upbringing, dominating parents, etc. Freud holds the similar opinion but focuses mostly on the parental influences on the

restriction of infantile sexuality. So he attributes psychoneuroses to the frustration of infantile sexual drives. Severe toilet habits and other restriction become taboo and are parentally imposed. These infantile conflicts, remaining unresolved appear in adulthood under condition of stress as neurotic symptoms. Hendrik summarizes the Freud's explanation of the origin of neuroses in this way:

Freud discovered that all factors contributing to a neurotic reaction are intimately associated with the sexual life of the patient, and the sexual life of his childhood as well as adulthood. In addition, Freud has always recognized heredity as one of the etiological factors [. . .] environmental situation plays role in specific maladjustment and the [. . .] infantile repression do still more (*Abnormal Psychology*27).

Thus, for Freud, damping of sex energy especially of infantile nature, and weak heredity can lead a person to neuroses. Individual who in later life become psychoneurotic therefore are often fretful and anxious as children.

Early associates of Freud, C.G. Jung withdraw from the Freudian group after playing a leading role in psychoanalytical movement and founded his own school: Analytical psychology.

His analytical psychology is a deviation citing excessive Freudian emphasis on the sexual libido. However, his deviation from Freudian school is lesser in degree than Adler's, Freud's early associate. For he retains many of the orthodox principles including the concepts of unconscious, the role of repression in the production of neuroses and the use of free association and dream analysis in treatment.

Jung defines neuroses as inadequate attempt to adjust to some disturbing situation. For him, neuroses arise from a clash and the source of this conflict is between man's sensual and spiritual aspiration and discord between conscious and unconscious impulses. Jung's ideas on neurotic symptoms formation as Page describes:

Jung stresses the importance of repression and inhibitions in the formation of neurotic symptoms [. . .] The repressed experiences contain memories, wishes, fears, needs, or views with which we have never really come to terms. These buried complexes that have been dissociated from consciousness and relegated to the hinterland of unconsciousness give rise to neurotic symptoms as long as they are denied access or full expression in consciousness. (204)

The explanation above is fairly similar to that of Freud. And thus our criteria falls specifically on Freud's idea and Jung's will be helpful.

Classification of Neuroses

We find variation in classification of neuroses among psychoanalysts. Freud classifies neuroses into two broad categories, 'actual neuroses' and 'psychoneuroses'. The actual neuroses included neurasthenia and anxiety neuroses whereas conversion hysteria, anxiety hysteria and obsessive compulsive fell into the category of psychoneuroses. Similarly, Horney talks about 'character neuroses' and 'situation neuroses'. Other psychoanalysts have also classified neuroses in their own terms and criteria. Despite the above ideas on variation, it is evident that a patient shows symptoms from more than one clinical group. Therefore, the division

consciousness has diminished and the term 'neuroses' in general is commonly used. In this context, it remains wise to explain the varied **Symptoms** and the way they form than to go for the classification.

According to Freud, "Neuroses is the results of the conflict between ego and id". Conflict arises between them due to ego's refusing to accept the powerful instinctual impulses of the Id. In such a case the ego defends itself against them by the mechanism of repression. The repressed material struggle against this fate. It creates for itself, along the path over which ego has no power, a substitutive representation symptoms. Despite growing weak in this situation, ego struggles with the impulses and symptoms for impulses remain threatening and symptoms are beyond the reality principle. Anxiety, obsession, forgetfulness, aversion to sensuality, heightened irritability, guilt feeling and suicide attempts are some psychoneurotic disorders dominant in a neurotic in one way or the other. Here, we will describe them all.

Anxiety

It is the basic and fundamental symptom apparent in neurotic patient. Though sometimes synonymous with fear, it is a kind of imagined fear, for the stimulus of fear comes from without, that of anxiety within. So, its source is not known to himself. Then what is the source of anxiety of which the patient is dimly aware? Psychoanalysts agree on the fact that the source of neurotic's anxiety is traceable to some disturbing childhood experience. Symptoms arising from such experience may reappear later when the individual is exposed to a neutral situation that contains some elements in common with the original disturbing experience and may persist

for long period. Philip Reiff sums up the source in this way: "Freud put it elsewhere: neurotic anxiety comes from a libido which has "'found no employment" (*Freud: The Mind of The Moralists* 353). It is the most common symptom occurring among individuals possessing average intelligence. And thus, neurotics with this symptoms are tense, apprehensive and cannot marshal thoughts. Fleeting of fear of impending doom and disgrace plague them.

Obsession

Obsessions are spontaneously occurring recurring ideas and thoughts over which neurotic has no control. Freud describes the neurotic obsession as a situation in which

The patient's mind is occupied with thoughts that do not really interest him, he feels impulses which seem alien to him, and he is impelled to perform actions which not only afford him no pleasure but from which he is powerless to desist.

(Introductory lectures160).

According to Freud, obsession has meaning. And Page describes that "obsessions are concerned with unanswerable questions pertaining to the existence of God and the meaning of truth, or morbid doubt concerning the correctness of one's past actions". Psychoanalysts often ascribe the origin of obsession to the strictness and poor guidance. The home atmosphere of children who later become compulsive is unfriendly and austere. To be specific, obsessive concern of neurotic is seen as resulting from the unresolved conflict/repression occurring at infantile/anal stage.

Forgetfulness (Amnesia)

Unlike organic amnesia, psychogenic memory disorder is the avoidance of mental exposure to some terrifying or harmful event. Neurotic patient forgets those events which his conscience deems reprehensive or the purpose of forgetfulness is to exclude the painful or guilt-laden memories from consciousness. According to Freud, forgetfulness is the "Principle of defense against unpleasant memory" (*Lectures* 103). Therefore, neurotic try to make the shameful past itself non-existent. But it is merely misplaced, not lost. Because of superego's psychological inhibition, the memories are unrecallable, but somewhere in recesses of the mind they are still intact. Page writes that "psychogenic amnesia protects ego and makes for mental harmony as long as the unpleasant eliminated from the stream of consciousness are weak and dormant". Therefore, loss of memory is an inconvenient neurotic symptom for it resolves the inner conflict temporarily.

Aversion to Sensuality

The neurotic in whom the morality has gained the day, reluctance to the sensual talks, anyone's propose for the sexual act is normal. It is something like the *resistance* of a patient to open ones past before the psychiatrist during the course of treatment. It is (so) because his super-ego is so strong with social taboos that he feels it comfortable to live with the illusion of the spiritual fantasy rather than the cold reality of the physical demands. Therefore, Freud says that "the neurotic is a coward about life; one who turns away from reality because he finds it unbearable-either the whole or part of it" (*Freud :The Mind of the Moralists* 281). This neurotic character is the unsuccessful protestant of his

emotional life because this repulsion lead him to be the repository of eccentric symptoms and relegated life situation

Heightened Irritability

Irritation or anger is the derivative of Thanatos. Since love and hate are inseparable impulses, the frustrations of the life force i.e. Sex, also includes the frustration of the hate force. The child upbrought in a relatively calm environment with remarkable parental care thus is subject to be the repository of the repressed anger. When this child grows neurotic in the adulthood, his repressed anger bursts into various perverse and aggressive gestures. In this context Freud writes:

That is to say, mankind as a whole also passed through conflicts of sexual-aggressive nature, which left permanent traces, but which were for the most part warded off and forgotten; later after a long period of latency, they may come to life again and created phenomena similar in structure and tendency to neurotic symptoms. [*Moses & Monotheism* 126]

Therefore, we may safely assume that crimes forbidden by the ethic are crimes which many neurotic men have a natural propensity to commit. Thus, Freud views that source of abnormal irritation on the neurotic lies in his individual past.

Guilt Feeling

One feels guilty if one has done something one recognized as 'evil'. So, what makes to distinguish evil from good is the conscience, a part of super ego. The fear of the internal (conscience) and the external (environment) authority, therefore, are the two origins of the sense of guilt.

Neurotic is frequently beset with his past actions which his conscience, i.e. culture deems nonsense. Among those past actions, the childhood Oedipus relation is the central source of guilt for Freud: "there is no possible doubt that one of the most important sources of the sense of guilt which so often torments the neurotic people is found in Oedipus complex. (*Introductory Lectures on psycho-analysis* 279). This evil desire which remains forgotten (latent) at the moment is awakened later by conscience. In obsessional neurosis this sense of guilt is the part of consciousness while in psychoneurosis it remains unconsciously in the form of anxiety. And this is manifest, as Freud writes, "in the need for self-punishment." (*Civilization and its Discontents*, 74)

Suicide

Suicide, then, is neurotic attempt to get rid of the burden of conscience which often haunts reminding him of his past ill actions. It is an absurd logic of the neurotic hastened by civilization, a sacrifice demanded by the cultural dos and don'ts. In biological term, it is the failure of the life instinct to check the death instinct, a loss of equilibrium which ends in life reaching back to the original inorganic state.

Neurotic, despite being beset with these sorts of symptoms, for they are distressing to the surrounding and for himself, does not lose the grasp of reality. Freud writes, "It is in fact a defining characteristic of neuroses that the ego function of reality testing has for all practical purposes intact" (*Essentials of Psychoanalysis* 559). So, he remains painfully aware of his own condition for he can not fight with the symptoms nor can he inhibit them. The final condition of this anxiety ridden patient is that he can not

enjoy life and its achievement. Degradation in his status is inevitable.

Freud argues that:

The neurotic is incapable of enjoyment or achievement because his libido is attached to no real object, secondly because so much of the energy which would otherwise be at his disposal is expended at maintaining the libido under repression and in warding off its attempts to assert itself.

(Introductory Lectures 133)

Thus the neurotic with impaired ego becomes physically and mentally dependent on other, turns essentially a parasite!

Chapter III

TEXTUAL ANALYSIS

A Critical Synopsis

The Night of the Iguana is a realistic play which deals with the analytical aspect of the sexual frustration of the protagonist due to the religious and familial values imposed during his childhood. Shannon, the protagonist of the play, is a psychically victimized character. Maxine, another character, is sensual in nature who puts physical relation with workers in her hotel after the death of her husband. Owner of the Costa Verde Hotel, she finally wants to make Shannon her sexual partner despite his reluctance to it. Another character Hannah in the play looks very innocent but has far-sighted view on life despite her economical breakdown. She maintains both physical and psychic health in life through her painting profession. Nono, her grandfather, is a ninety seven years 'young' poet who finally dies.

The play is divided into three acts and its brief chronological plot can be written in this way. Shannon, major character, was upbrought in a strict home environment. At an early age of five or six, he used to play with himself the game of pleasure through masturbation at every evening. But one evening he is caught by his mother and beaten considering it an immoral act. She also threatened him that if he continues that act he will be punished by God. His sexuality, sense of rage on mother and God which he developed unconsciously at the moment are forced underground. After this shocking experience he quits the job and devotes himself to the God shunning his senses completely. Later he holds *Degree in Divinity* and also becomes minister of the Church.

But his repression begins to appear finally in his abnormal behavior as pathogenic manifestation. His repression of anger with mother and God in the form to fornication and heresy respectively. Considering him to have gone nervous disorder, he is defrocked from the post. Then he worked as a tour agent in Blake Tour where too he is accused of statutory rape. His working efficiency remarkably decreases. His pathological state of mind is manifested in symptoms of obsession with 'spook', forgetfulness of the past immoral acts, which were out of his control, hidden anxiety apparent in somatic restlessness, aversion to sensual talks and the excess of guilt manifested in his attempt to commit suicide by 'swimming out to china' at night.

The play takes place in the summer of the 1940s in Mexico in the hotel named Costa Verde. The setting of the play in all three acts is wide verandah of the hotel.

The Night of the Iguana is not a religious play but has religious morality as backdrop in causing psychic disintegrity of the protagonist. Therefore, it has psychoanalytical moral that the total renunciation of the instinctual drive in the pursuit of moral life is unhygienic to the real life.

Shannon's Behavioral Pattern: A Neurotic Personality

Psychoanalysis defines human behaviors in terms of having their origin somewhere in their past. But the past of most of the people whose family environment is imposing certainly exerts remarkable impact in individual psyche. Those restrictions on the individual simply keep his basic drives somewhere in the unconscious through the medium of repression. In a condition when they are not given outlet in any of the way,

the possibility of their outburst in destructive form crossing the barrier of the repression is higher. What happens if long repressed sexual-aggressive drives out burst in the destructive manner in the life of a person who is forwarding his life of church priest assimilating the norms of the culture? Certainly, he will first of all be considered a morally pervert and secondly, his psychic health will be questioned.

Shannon's present state is analogous to the above maintained ideas and situation. The protagonist of the play *The Night of the Iguana* is an Episcopal Church priest. Till before the time it (outburst) took place, he was conducting his service satisfactorily but who knew the constant battle between (strong) id and (weak) ego since his long past? Inadvertently repressed sexual drive suddenly burst into the form of sexual immorality out of his control. Shannon hadn't ever disclosed it to the other before and due to the pressure of the character Hannah, he speaks the event with the gesture of the guilt:

Shannon: . . . the fornication came first [and] the heresy. A very young Sunday-school teacher asked to see me privately in my study. A pretty little thing no chance in the world- only child [. . .][He is pacing the verandah with gathering agitation, and all inclusive mockery that his guilt produces] . Well, she declared herself to me- wildly.

I said, lets kneel down together and pray and we did, we knelt down, but all of sudden the kneeling position turned to a reclining position on the rug of study and . . . (58, 59).

But his ego could not resist the boiling ' Id' and thus resulted in fornication. Then this 'provoked some comment' (59) also but the long repressed drive which was still active 'in the same week'(58) manifested in the form of aggression and heightened irritability earning the identity of atheist for he spoke heresy against the God on whom he had devoted himself since mother's threat of punishment.

Shannon: That it did, it did that [He pauses a moment in his fierce pacing as if recollection appalled him.] So the next Sunday when I climbed into the pulpit [. . .] I had an impulse . . . I shouted, I am tired of conducting services in praise and worship of senile delinquent . . . angry, petulant, old God of vengeance who blames the world and brutally punishes all he created for his own fault in construction. (59, 60)

Above phenomena of Shannon which came in perverted form, for Freud, is similar in structure and tendency to neurotic symptoms.

After this event Shannon was 'Just locked out of the church' (60) in peasant valley, Virginia and put ' in a nice little private asylum to recuperate from the nervous breakdown (state) as they preferred to regard it. His expulsion from the post identifies him as one of Williams's out-cast; his nervous state illustrates the destructive impact of conventional morality. However growing his weak ego, he joins the job in Blake Tours as the tour agent. As being ousted already for his manifestation of id guided activities, his superego threatens ego to impose repression on the impulses. This continues for ten years in this profession successfully. This time he is

conducting the tour to the ladies teacher of the Baptist College. Here he is charged of 'statutory rape' to the girl named Charlotte. But he does not "disavow the reality, only Ignore it" (570) saying that he simply showed her (the places) she wanted him to show her. Therefore, he simply accused her of being the sexual aggressor as she herself entered his room at night: [. . .] opened her mouth and out flies, Larry, Larry, I love you, I love you truly. That night when I went to my room, I found that I had roommate" (16). He further imposes the mistake in her part to 'get emotionally mixed with a man in my unstable condition' (52). So, he defines the statutory rape as 'when a man is seduced by a girl under twenty ' (22). This condition of Shannon can be assumed from his failure to take the ladies tourist in Ambos Mund, a scheduled hotel in city. For, they are now in Costa Verde, a village hotel in Mexico. Owing to his failure to carry out the duty properly, another man in his place, Latta, is sent according to Miss Fellow's information through phone call.

Above evidences are the temporary lifting of the repression, but as ego reinstated the repression immediately his unconscious could not get out and the sum of ever generating desires and those past cores are the product of the symptoms-to which Freud calls the return of the repressed-described below, which remarkably changed his behaviour.

The first symptom that we obviously see in him is psychogenic amnesia. The events ever took place in his life were not pleasurable for him certainly. Therefore his ego uses defense mechanism ' forgetfulness ' in many instances of the talks with the character Maxine and the others. A man up brought and infused with the religious mores forgets his past atheistical

speech. Maxine says that church goers do not go to the church to listen to the atheistical sermon hinting perhaps his past act. But Shannon's reply in this is: " I never preached an atheistical sermon in a church in my life and . . . " (26). Becoming aware of his own situation, he talks to Miss Fellows that 'at some point or other in life, my life has cracked upon me ' (26). A speech which seems to demand mercy from her is again countered by Follow with the lines:" you were locked out of your church, for atheism and seducing of girl!" It is hard to endure such remark for him so his ego makes a desperate attempt to save the self from shame with the following remark: [Turning about]:"In front of God and witness you are lying, lying" (42). Lata, who was at Fellow's side at the moment listening to their conversation, says that Blake Tours was deceived about this character's (Shannon's) background. As Fellow and Latta move towards the bus, Maxine come to Shannon and suggests him to go in to Fred's room where she can watch. Though Shannon is on the verandah, Maxine goes after Miss Fellow and Latta to ask for money. At this moment Shannon remains alone making recollection of the past: "what did I do? [He shakes his head, stunned] I do not know what I did" (95). His conscience guided mind wraps all the sinful events of the long past (since the childhood) leading him to demonstrate abnormal amnesia in his utterance and behavior: "God almighty, I . . . what did I do? I don't know what I did. [He turns to the Mexican boys who have come back up the path.]" Shannon's above behavior prove that neurotics try to make the shameful past itself non- existent

Maxine returns from them (Fellow and Latta) taking money. She is a sensual window who seduces herself to the workers also. With an intention

to persuade Shannon, she presents herself in bewitching dress. This sensual image of Maxine catches Shannon's inner sight leading him to show aversion to her: "do not look at me, get dressed"(10). Maxine replies that she never dresses in September. Feeling to have growing Id stronger by this sight, his superego threatens the ego to be alert and then Shannon speaks: "well just, just- button your shirt up" (10). Next time, after getting slight hint about his behavior to the girl in the tour, Maxine suggests to cultivate interest in grown ups rather than on the young ones. At this moment too, his resentment to the talks of ladies in relation to him remains apparent. He says: "I don't want any, any- regardless of age" (22). This is the speech guided by his strong superego. His strong aversion to sensual talks and images can also be seen in relation another character, Hannah. Towards the end of the play Hannah reveals her past 'love experience' at his consent. This recounts her visit to a hotel in Singapore where she met an Australian salesman who 'was alone and looked lonely'. After some talks at evening, he looked intensely, passionately into her eyes and asked her to 'do a favor' of taking off some clothes of her body and 'let me (him) hold it, just hold it! Then he didn't do any thing except to seize the article he'd requested' to the extent to ' his satisfaction took place' (115,116). The reaction to this story which Shannon listened 'with delicate sadness' can be seen in the following conversation between them:

Shannon: And that experience . . . you call that a . . .

Hannah: A love experience? Yes. I do call it one.

[He regards her with incredulity, peering in to her face so closely that she is embarrassed and becomes defensive]

Shannon: that, that . . . sad, dirty little episode, you call it a . . . ?

Hannah [Cutting in sharply]: sad it certainly was for the odd little man- but why do you call it "dirty"?

Shannon: How did you feel when you do you went into your bedroom?

Hannah: confused, I . . . a little confused, I suppose . . . I'd know about loneliness- but not that degree or . . . depth of it.

Shannon: you mean it did not *disgust* you?

(116,117).

To a person in whom the sense of moralities is profoundly stuck, this sort of carnal aspect of life is certainly 'dirty' and 'disgusting.' Therefore, he even feels it shameful to utter the word 'love'.

But he is obsessed with his own shadow. The closer his shadow comes to the surface of consciousness, the more he battles to repress it below the level of awareness. Feeling of rage and panic ensue because he is being attacked by an enemy from within (i.e. libidinal impulses). He tells Maxine that his spook is back on his bed- "sweating, stinking, and grinning up at me" (17). He farther says that ' he's the only passenger that got off the bus with me' (17). This ' after- sundown shadow' which might be on the other side of verandah or 'around some where' is 'not far '(16).Maxine

describes that shadow as something that goes in and out with him and is very like him from heel up to head and always hops before him when he hops into his bed. Shannon's answer to it is: "that's truth. He sure hops in the bed with me". The fear that has plagued him of the obsession is the cause of his utterance: 'I haven't slept in three nights' (18). When Shannon gets a glimpse of this shadow, he tries to eradicate its presence by casting it out of his mind. While talking to Hannah, therefore says that now a day he is trying to live 'on the fantastic level' because in 'realistic level' one is haunted by the pressure of one's impulse and that is the moment, he says 'you're spooked, that's the spook . . . [This is said as if it were a private reflection]. But he says that one 'has got to operate on the realistic level' ultimately (74). Hannah further explain her past experience that she overcame her obsession with 'blue devil' by traveling to the "unlighted side of human nature" but Shannon does not acknowledge sexual 'urges' rather tries to throw it out of his mind – and literally throwing objects at the forest: "spook is in the rain forest. [He suddenly hurls his coconut shell with great violence off the verandah] Good shot- it caught him right on the kisser and his teeth flew out like popcorn from the popper' (18). This is the instance of neurotic's treating of internal danger as if it is an external one in the form of obsession. He is so much panicked with this spook obsession that towards the end of the play projecting it onto the 'rain forest'; he wants to hit at it with his 'gold cross' (120). Shannon's painful (unwanted) obsession represents the unresolved conflict dating from the past and this conflict (between flesh & spirit) manifested in obsessional idea is horror provoking which hides anxiety.

This stimulus of anxiety which come from within (due to undercharged libido) can be seen in his various (eccentric) somatic gestures. That after Mrs. Fellow accuses him of being a 'defrocked' minister, he grows angry. However she instantly moves to the bus. At the very moment, Maxine suggests him to give back the 'ignition key' of bus to Fellow and 'stay here' in Fred's bedroom. But this immoral suggestion agitates him with the following gestures: "I'll do worse . . . [He grips the section of the railing by the verandah steps and stares with wide lost eyes. His chest heaves like a serpent runner's, and he is bathed in sweat]" (32). Even in the state of normal talks, his restlessness can be comprehended well. For meanwhile Maxine's workers bring an Iguana, a sort of Lizard found in South American Jungle. She says that it tastes like Texas chicken but he questions if she mean Mexican and 'dreamily' he shows the gesture: "he paces restlessly down the verandah. Maxine [directs] her attention [to] his tall, lean figure that seem incapable of stillness. Shannon turns at the end of verandah and [she] ... sees her eyes fixed on him]" (64). Then after she 'touches his sweating forehead' (65). And the most apparent idea on his anxiety state is his lying mostly on 'hammock' and drinking 'rum-coco' frequently to soothe the internal tension.

This agitated man's ego has now remarkably grown weak. And yet due to the pressure of the superego, we find him in the beginning of the third act, busy 'in writing a letter to his Bishop'(84) to the church in Texas. But the ego which is attached to no real object except attempting to fend off the libidinal urges, can not marshal the thought and so, his plan is not carried out. Rather childish behaviour appear/manifest in him for he 'pissed

on the ladies luggage' (95) though, the ladies were beside the luggage. In psychoanalysis this behaviour is called a neurotic regression to infantilism. It represents his disturbed psycho-sexual development. Shannon is then brought back on hammock and tied with rope where Hannah observes 'this self indulgence in You' (him) (100). It is so because neurotic give up interest in present and future and live mostly in their retrospection. This inwardness becomes incapacity in running life unassisted. Therefore, he turns fearful and anxious like child which can be witness by the dialogue between Hannah and Shannon in his tied state:

Shannon: Where are you?

Hannah: I am right here behind you. Can I do anything for you?

Shannon: Sit here where I can see you. Don't stop talking. I have to fight this panic. (96)

After this conversation in tied state, he performs a masochistic act, that of cutting his own neck with the 'gold-cross' chain. Hannah requests him to stop 'this furious self laceration' (96) but he does not. After great struggle with him, Hannah clasps that chain. But his thanatos has become so much strong that he makes an abortive suicidal attempt into the ocean: "I'm going swimming. I am going to swim out to China!" (96). With this utterance he darts towards the river at night but is prevented from this suicidal attempt by the effort of Hannah, Maxine and her workers.

This strong urge for death is the manifestation of his acute sense of guilt feeling demand by his Christian conscience, which had been strong enough due to his god-fearing home environment and his later submission

to the church life, for the atonement of all the sins in his life. The strongest of all the sin for guilt feeling is the Oedipus complex. Then after those masturbatory acts, fornication and heresy. To get rid of the burden of all this cultural don't his decision was necessary. This persistent desire for suicide can be seen in the end of the play during the conversation between them when Maxine requests him to go to the sea beach for taking bath:

Maxine: let' go down the beach.

Shannon: I . . . [go] down the beach, but not back up. (126)

They go down to the beach but not sure whether he returns back.

Even if he returns, he has to become dependent on her accepting a life of refugee or parasite for he is now not a church priest, not a tour agent, nor any influential person in the society. Rather a person who is beset with all the above mentioned symptoms in him with the absence of courage, potentiality and thus only has an impaired ego; a neurotic who is anxious and should seek affection from other. He cannot give it (affection) because his superego is strong, ego is feeble and repressed wishes are transforming into symptoms altering his identity. Thus, he is the victim of the tyranny of the conventional morality, a true neurotic!

Dynamic Behind Shannon's Neurosis: Constant Repression

Early home environment in the life of a person remains determinant in molding adult personality. It is so because every child in various stages of his development goes with certain basic frustration for home is a place where, less or more, cultural mores dominate. But when the child is exposed to a highly austere environment his drives are profoundly repressed. This sort of possibility remain high especially during the phallic stage of life

because the child's love object is mother, i.e. he undergoes Oedipus complex', but due to presence of father, he satisfies that love with frequent masturbation. And if this masturbatory act too is restricted and threatened with punishment, his drives go acute frustration.

Shannon, the protagonist of the play was raised in an extremely Christian home environment for his father was the minister and grand father was a bishop and mother too was the strict follower of that conventional morality. She wanted him to follow the same moral. But Shannon as a child had his own morality of being guided by the pleasure principle despite the gradual growth of superego. His incestuous desire for sex with mother due to the fear of father was directed to the masturbatory act. He was caught one evening by his mother and beaten at his back and threatened of god's punishment if he did not leave this vile act in the days to come. Regarding his present abnormal behavior Maxine alludes the very same event as the decisive one:

Maxine: "I know your psychological history [. . .] that your mama used to send you to bed before you was ready to sleep- so you practiced the little boy's vice, you amused yourself with yourself. And once she caught you at it and whaled your backside of a hairbrush because she had to punish you for it because it made God mad as much as it did Mama, and she had to punish you for it so God would not punish you for it harder than she would" (26).

She further says why he quit that habit: you loved God and mama and so you quit it to please them. (86)

The response of Shannon at present to his above history, however, is: I have never delivered an atheistical sermon and ever . . . (86).

This is the most traumatic moment in his childhood life which remained determinant in inviting frustration of his drive. This brutal event which took place when his ego was weak and infantile had certainly various impacts. For the first, he certainly harboured resentment against Mama and God, secondly, his libido was pushed back to the unconscious stunningly; thirdly his weak ego was shocked and was compelled to struggle more with Id employing repression. And finally, he was compelled to forget this event pushing it into unconscious.

We don't have any evidences of the sublimation of his desires through artistic means. Rather, the continuity of repression of his derives/emotions can be witnessed by the achievement he secured in the field: "my degree from Sewane is *Doctor of Divinity*" (29). This frustration of sex energy continued up to the moment he becomes church minister and practiced for some time. But the inevitability of their outburst took place devoid of his control in the form of sexual immorality and heresy as the relics of hostility which had remained repressed since the oedipal stage. But it does not mean that he was liberated then after because his conscience is so strong that any of the sexual talks are matter of aversion to him. Maxine proposes him to "settle for something that works for us (both) in our lives" (86) but his reply to it is: "I don't want to rot (myself)" (86). He continued his life with this belief neglecting his darker side which transformed into

the pathogenic manifestation of the repressed as symptoms (which) we described in the former section, making him weak, anxious, inefficient and guilty. We can now safely assume that Shannon is a man who traveled in his life with morality outwardly rejecting carnality, as evidenced by his degraded life situation. It is the idea accepted by himself as well as witnessed by the following conversation between Hannah and Shannon:

Hannah: [. . .] you have always traveled alone except for your spook, as you call it. He is your traveling companion. Nothing, nobody else has traveled with you.

Shannon: Thank you for your sympathy, Miss Jelkes. (116)

Above evidences show that this "Bachelor's" illness was caused by his early inimical upbringing and the body despising principle he adopted later for his self- aggrandizement.

Characters in Relation to the Protagonist

Maxine

Proprietress of the Costa Verde Hotel, Maxine is a stout, swarthy woman in her middle forties-affable and ' rapaciously lusty ' (9). An earthy woman who is lonely as her husband recently died, is thus a widow who does not like full 'dress in September' (10). She is not much worried about his death because what ' mattered ' in her marriage was satisfying sexual need; and as she was not satisfied with him, she often had casual relations with her workers Pedro and Poncho. But her sense of disrespect from them is a matter of humiliation for her: "They don't respect me enough. When you let employees get too free with you, personally, they stop respecting

you, Shannon. And it's, well, it's . . . humiliating – not to be . . . respected.
(85)

Therefore, when Shannon arrives in her Hotel with the tourists, she sees Shannon as an attractive replacement of her, however not so potent, deceased husband Fred: "I know the difference between loving someone and just sleeping with someone" (87). So she vigorously employs herself in persuading Shannon to settle for something that works for them in their lives. But she is shocked and jealous when she guesses 'vibration' between Hannah and Shannon: "don't interfere. You are an interfering woman (76)", "you are not for Shannon and Shannon is not for you"(78). So, she does not like Hannah there in her hotel any more.

This open nature in carnal aspect of life shows that Maxine is a woman raised in an open environment where spirit was not so much emphasized as in Shannon's. She is a struggling woman whose psychic health is balanced as she believes in "essential human goodness" (26). Therefore, she has been able to run such a grand Hotel alone confidently. Psychoanalytically speaking, her superego is not so strong as Shannon's is. She has not ever suffered any "spook" nor will. In her personality structure, there is balance among Id, ego, and superego.

Hannah:

Extremely honest and kind character, Hannah is introduced towards the end of first act in this way:

Hannah is remarkable looking, ethereal, almost ghostly. She suggests a Gothic cathedral image of a medieval saint, but animated. She could be thirty, she could be forty; she is totally

feminine and yet androgynous-looking-almost timeless. She is wearing a cotton print dress and has a bag slung on strap over her shoulder. (21)

An itinerant artist traveling the world with her 97 years old grandfather, she is an 'economically dehydrated' woman who however subsists on drawing painting and sketches.

We find her engaged in sincere and honest human interaction with Shannon which however becomes the matter of jealousy for Maxine. Hannah as a 'New England Spinster' has also love experiences. Second out of two is exciting one for it took place at her tour to Singapore (when she was sixteen years old). That once she met an Australian sales man who praised her art, bought also and requested her out on the water with her 'lady's underwear. Then he requested to "take off some piece of your (her) clothes" and let him "hold it, just hold it" (115). Finally she 'returned unmolested' (116). She further says that she too had 'blue devil' like Shannon's 'spook.' To overcome this 'shadowy side' (108), she employed the 'tricks' of "occupational therapy" (109) which helped in reaching the 'broken gates between the people' (106).

Hannah: But I was lucky. My work, this occupational therapy that gave myself- painting and doing quick character sketches- made me look out of myself, not in, and gradually, at the far end of tunnel that I was struggling out of I began to see this faint, very faint grey light- the light of the world outside me- and kept climbing towards it. I had to. (109)

It means she sublimated her emotional current through art. Therefore, critic Jacob Adler remarks, "Here, for the first time [in Williams], is a central character who has *not* fallen, who is neither neurotic nor depraved, but who retains the virtue of vitality, sanity, kindness, faith and courage" (122).

Shannon in talk with her says that he has never been surer of anything in life. Hannah suggests him to accept whatever situation one cannot improve. She further suggests to "believe in something or someone." It is due to her belief in something, i.e. art, has helped her reach out to other and in so doing explicate her own inner objects and difficulties and thus maintaining psychological maturity, well-being and health.

Chapter IV

CONCLUSION

For Tennessee Williams, life on stage was an image of human condition often in relation to sexuality. And the characters in his plays are either overtly sexual or the ones who seem unable to communicate with himself or the other whose consequence they suffer as in the present play *The Night of the Iguana*. To keep Freudian principles silent on this sort of play is certainly not a justice. The criteria of the study fell on the inner and outer world of the protagonist of Shannon in particular and the other character Maxine and Hannah in general.

The world of the characters Maxine and Hannah is quite different from that of protagonist. Maxine maintains her psychic health through the direct means of sex. While Hannah fulfils her instinctual desires through sublimation into art. They are neither neurotic nor depraved. Their behaviors belong to that of majority, i.e. normal and seem successful in their way of life.

In contrast to the above characters, protagonist of the play's behavior pattern is quite eccentric despite being a man having once ascended to the church Minister. A man imbued with conventional moral since his childhood, however, is accused of fornication and heresy one after another. Considering him to have suffered from nervous state, he is defrocked from the post. Though he is reluctant to accept the charge, he is accused of statutory rape when worked as tour agent after being defrocked. And yet there took place remarkable change in his behavior and personality .That Shannon shows the pathogenic ignorance of the past unpleasurable events,

in the form of amnesia that took place since his childhood i.e. masturbation, sexual immorality, and the atheism that he spoke. He also remains quite reluctant to any of the sensual appeal. Maxine many time requested and advanced with sexual gesture towards him which became the matter of aversion for him. Even the Hannah's sincere talks of her love experience become 'dirty' and 'disgusting' for him. It is so because he is guided by the long - rooted conscience. This man in whose mind is the constant battle between Id and Ego is thus subjected to the obsession with 'spook', an unlighted side of human nature. Therefore, he tries to live on the 'fantastic' level avoiding the 'realistic', for in realistic level, unconscious urge for pleasure are exerting pressure which his superego does not accept. This gives him so much torture that he fears to sleep or even to stay alone on the verandah. His regression to infantilism can be observed by his peeing into the luggage of the ladies tourist without the sense of shame.

He suffers from the anxiety too as apparent in his restlessness and the frequent drink of liquor. He is so much pessimistic that (once) he says he has never been surer of anything in his life which foreshadows the self-destructive behavior – swimming out to china- finally he attempts as the manifestation of the sense of guilt. The central source of excruciating guilt for him is Oedipus complex which at the moment remained latent but later in adult is awakened by the conscience demanding the punishment as atonement for the sin. And the other sources are the sexual immorality and the heresy he spoke though not deliberately. His persistent desire for suicide can be seen even at the end - . . . "but not back up hill". The above behavioral pattern with his faded away life situation identifies him with the

neurotic sufferer, a neurotic who is not easy with the existence within himself of an unacknowledged primitive.

If the plant appears twisted, if life begins to wither away, the condition of root becomes inevitable question. The root of the human being is childhood. The experience of the first five years of childhood, according to psychoanalysis, exerts a decisive influence on our life and resists all efforts of more mature years to modify them. And the root of the Shannon was 'aim- inhibiting' home environment where he was once caught by his mother while masturbating as an evidence of his undergoing Oedipus-complex. He had left this habit as he was beaten at this back and threatened of god's punishment. This event had multifarious effects in producing the adult behavior we described above, for his weak ego was unhesitatingly turned asunder. And his Oedipus complex too could not pass through the correct process of transformation. Hence the decisive frustration of Shannon's drives had taken place at this very moment.

These repressed wishes which continue to struggle against the ego did not get any outlet through sublimation or direct sex for he again submitted himself to the cultural life and study whose result is his achievement: *Degree in Divinity*. This "Bachelor" devoting himself incessantly, shunning the senses to the cultural mores, practiced the life of the church priest.

It is obvious that Shannon's life was the life of constant repression of the instincts, not of gratification as being the victim of the tyranny of the culture which resulted in the appearance of the neurotic symptoms altering his identity. Hence, the neurotic behavior of the protagonist is the result of

the frustration of the infantile sexual desires and the subsequent repression of the instincts while practicing the ascetic life of the church priest. His identity thus is that of the step-child of culture.

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