

**Tribhuvan University**

**Exploration of Unconscious in Norman Mailer's *The Deer Park***

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

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**Letter of Recommendation**

This Thesis entitled, "Exploration of Unconscious in Norman Mailer's *The Deer Park*" has been prepared by Mr. Dipendra Kunwar under my supervision. I recommend this thesis be submitted for the viva-voce.

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This thesis entitled " Exploration of Unconscious in Norman Mailer's *The Deer Park*" submitted to the Central Department of English, Tribhuvan University, by Mr. Dipendra Kunwar has been approved by the undersigned members of the research committee.

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## **Abstract**

Norman Mailer's *The Deer Park* profligates the characters such as Eitel, Elena, Lulu and Sergious driven by the pleasure principle that germinates from the unconscious level of human psyche representing Id factor. The characters search for the perfect sexual partner since they are most of the time guided by their repressed desires of the unconscious so they swing from one person to another in the quest of complete sexual satisfaction and pleasure. But they never get into that position which foregrounds the situation of the characters' repressed desire that always calls for the fulfillment of the 'lack' in terms of sex and sexuality. Since they never achieve that psychological 'lack' of permanent pleasure through sexual intercourse, they suffer from being unstable and dissatisfied that result into their traumatic experience of sex and sexuality in this novel.

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### **1. *The Deer Park*: Engendering the Explicit Sexuality**

Norman Mailer's third novel *The Deer Park* discloses the ironical profligation of post-war American situation focusing upon the sexual vulnerability, haphazard promiscuity as well as socio-political upheavals that are/were prevalent in American society. Since, Mailer, in this novel sketches the explicit pornographic standards through the character of Eitel, Elena and Lulu who are guided by their unconscious motive in order to achieve the perfect sexual partner; he, through such characters engenders the repressed sexual drives of human beings into its explicit location. The characters Eitel, Elena and Lulu involve in heterogeneous sexual intercourse with numerous persons in the name of getting the perfect pleasure that they have hitherto lacked. But their involvement in multiple sexual relationship does not provide the perfect pleasure rather it postpones from one person to another locating them into the condition of sexual crisis. Despite their continuous attempt, they never become satisfied with what they get because their achievement does not provide what they want. In such situation they are located as the sufferers, alienated human beings with the lack of "complete perfection" proginating a sort of suffering and mental injury locating the ground for psychological trauma in terms of sexual intercourse.

Characters' polygamic intercourse formulated through their natural instinct of desiring the "perfection" that calls for the mother or father figure, for the achievement of satisfactory sexuality in this novel brings into them a kind of dissatisfaction, distraction and suffering underlying the mental shock and injury. In other words, through such sexual intercourse in heterogenous grounding, characters can never be satisfied despite their rotation from one partner to another partner. Such dissatisfaction in the conscious level is their call for the mother or father figure in the

unconscious that makes them unhappy paving the ground of traumatized sexuality in *The Deer Park* to which Mailer vehemently presents.

Norman Mailer, a Jewish-American novelist with the ambition of becoming “a major American novelist, a younger Hemingway” (Shechner 227) was born in 1923 and grew up in Brooklyn, New York, and attended Harvard University where he studied aeronautical engineering and became interested in writing. After the graduation in Harvard, he was inducted into the army. It is only after the retirement from the job of army in 1946, his volatile career began in the field of literature, film and journalism.

Beginning in 1950, and continuing hitherto, Mailer’s intellectualism and combative temperament drew him increasingly into journalism. The interesting thing is that the more he got married in his life, the better literary output and fame he achieved. Basically he is epitomized as humanist in his writings because his writings profligate the contextual panorama of war and its negative and anti-humanist consequences. Because of the disclosure of frailties and loopholes of the American popular culture, through the literary adoption of irony and humour and the prior description of overt sexuality and hedonism in his literary works, Mailer’s writings made several publishing houses reject the manuscripts.

So far as the Mailerian strategy of writings is concerned he presents the characters in emotional and psychic manner to which Dorothy Nyren comments comparing with *Wuthering Heights*,” actually his novels deal with a close group of characters as *Wuthering heights* because emotional and psychic presentation of characters is one dominant aspect in his writing” (271). As a novelist his prose style is plain but powerful, very near to reality yet complex in its theme and vulgar but artistic.

His attitude towards realistic literature is very positive but not always constant. In this regard, Bloom states, "Realistic literature had never caught up with the rate of change in American life. Novelists were no longer writing about the beast but about the paw of the beast [...] or about the dream of the beast" (51-52). The metaphorical sketch in this comment is that writing not only visualizes the obvious and general issues, it also deals with the deeper and inner parts of society and an individual must be given a focus for him the civilized human beings appear in their uglier form of immoral and cruel activities no lesser to a beast if one has to observe beneath the social appearances. In this regard, Mailerian engenderation of sexuality in a very explicit manner ironically manifests the beastly nature of human beings in the contemporary social reality.

Despite his technocratic attribute to enhance the aspect of evocation and visuality even in his fictions and non-fictional writings; Mailer in his latest phase involved into feature films playing the new role of director. Mailer, as a literary journalist, has combined the technique and style of fiction writing and journalism into dissociation, novelist turned journalist. Themes of literary novelists tend to be concerned with social and political issues usually examined the concept of contemporary culture. Language of hip is the key to mailer's style of literary journalisms. It is spoken by those who are aware of the absurdities inherent in modern life. His use of multiple narrative personae distinguishes his literary journalistic works from others associated genres. In describing the style of 'hip', it sees the context as generally dominating the man, dominating him because his character is less significant than the context in which he must function. Mailer's response to the nugatory powers of powerful social contexts is to develop a narrator with multifaceted qualities.

Norman Mailer's literary career began when he published his first novel *The Naked and the Dead* in 1948 that became the best selling war novel. Then he went onto the series of publications of his novels such as *Barbary Shore* which was published in 1951, *The Deer Park* in 1955, *Advertisements for Myself* in 1959, *Death for the Ladies* in 1962, *The Press-Dental Papers* in 1963, *An American Dream* in 1965, *Cannibals and Christians* in 1966, *Why Are We in Vietnam?* in 1967 and *The Armies of the Night* in 1969 for which he was awarded both Pulitzer Prize and The national Book Award. His third novel *The Deer Park* has been adapted into a play and successfully produced in Off Broadway.

If we attempt to locate the novels of Norman Mailer in relation to their common thematic content, violence, sex and power are the major themes of his novels. His writings encompass the American culture, 2<sup>nd</sup> World War and Vietnam War, and other outstanding features of the time of post-war time. He also depicts the metaphorical vision of American culture and the human behavior which applies to all human kind in general because they share most common feature of everyday life with every manifestation of discontent about the traditional concept of life and society, art and creation, he emerged in literary field drawing imaginatively the symbolic arsenal of literary post modernism. Under the contextual panorama of 1950s American political and cultural situation, Mailer appeared to leave the social matter of politics and psychology in his writings. So, his novels are the details of the many levels of interplay between the subjective and objective world. Further, Mailer has different kind of views in sexuality. The sexual relation between husband and wife is quite natural, but practice of homosexuality is a waste of seed which is a sign of cultural degeneration. For this point, Mailer seems quite normal, traditional and believer in order and common approval of familiar ties. Mailer's heroes are destined to push

against all limitations all that would repress. It is a novel of tests, and of extremes, but for all its dizzying heights of violence and absurdity, there was a disturbing sense that Mailer had seen contemporary American life steady and whole. He has all the elements that make for sticking powers: ambition, scope and a willingness to explore the darker side of the psyche's uncharted vistas.

*The Deer Park* (1955), Norman Mailer's third successful novel was written in post World War II in the social, political and psychological context of modern American society representing the degenerated and vulgarized social strata. This novel brings Mailer's sexual thesis into the subject of discussion as political accusations and yokes his imaginative power to the formal conventions of dialogue, plot and characters that particular traditions of progressive realism to which Mailer had allied himself. The book is also Mailer's only successful extended piece of sexual fiction, and the affair between Eitel and Elena his only convincing love story. In this novel, the major characters Eitel, Elena and Lulu can not develop human relationship and cannot get pleasure and satisfactions as well as they become unable to establish family through their lives. In the beginning of the novel, Charles Eitel, a successful Hollywood film director, a blacklisted screen writer has just divorced his wife Lulu Mayers. Then he feels something absent and alone especially lack of sexual intercourse as well as relationship. After this break-up, he becomes close with Elena- a beautiful lady searching for a good husband with stable family and sexual satisfaction for a long time, they have been convincing love affair with repeated sexual intercourse. But Elina suffers from the memory of past sexual relationships with multiple persons that force her to indulge into difficulty for Eitel's provisional permanent husbandry since both of them have no confidence that life will be successful and permanent.

In the other front, after the divorce with Eitel, Lulu Mayers involves in sexual relationship with Sergious- a young war veteran and a narrator of this novel. But both of them fail to make the permanent relationship and stable family. They depart themselves and Lulu becomes closer to Tony- a film actor, as a boy friend or sex partner. Sergious goes to another way to complete his book writing but he can not. Then, he moves to the love affair with a bullfighter girl. In the novel, Charles Eitel wants to involve in homosexual practice too. At last Eitel and Elena marry each other just to legalize the relation, but Eitel also involves in sexual relationship with his ex-wife Lulu when she has just departed from Tony. They feel that their marital life is so empty and suffer from their loneliness. On the other side, Lulu suffers from her past memory of break ups but she further goes to search the presence of another sex partner or permanent husband.

### **Critical Reviews on *The Deer Park***

*The Deer Park*, the third novel by Norman Mailer has gathered immense literary as well as philosophical responses ever since its publication in 1955 because of its pornographic orientation in explicit way and its ironical gaze towards social vulnerability in post-war American scenario. Critics and scholars have paid significant attention in order to explore the issues inherent in this text with the various spectacles of literary analysis. Later publication/production of this novel in the form of play with the same title pulled the attention of Barry H. Leeds, who, comparing both the novel version and play version of *The Deer Park* in the book *Structured Vision of Norman Mailer* says:

...[i]n the case of *The Deer Park* such comparison is central to an understanding of Mailer's artistic development. Certain significant

shifts in emphasis condition Mailer's current vision as opposed to that of a decade earlier, and these are reflected in basic differences between *The Deer Park* as novel and as play.

According to this analysis, there are some basic differences between the play version of *The Deer Park* that set the concurrent visionary strata of Mailer shifting from the notion of ten years earlier. This speculates the shift of focus where lies the artistic development of Norman Mailer. Further, Leo Braudy, another scholar in relation to this issue envisions, "Mailer still embraced the image of the writer as outsider and after censorship problem with *The Deer Park* brought out his most resonant challenge to the gray – fanned anonymity of the 1950" (114).

Again, *The Deer Park* represents the political issues through the use of symbols and images in terms of social and individual level because Mailer has experienced the 2<sup>nd</sup> World War and worked as a political thinker to which another critic and scholar Frederick Karl in his book *American Fiction 1940-1980* resonates, "The political dimensions those were so earnest in *The Deer Park* give way to images and symbols of a politicized American" (12). His argumentation promulgates *The Deer Park* in the domain of political novel shedding light on the political vision of Mailer as the major thematic content in this novel. In like manner, for Mark Shechner, "*The Deer Park* is Mailer's only extended work of fiction to take the human quest of politics with any dramatic credibility" (229). His focus is on the representation of the political overview of post war America.

Furthermore, this novel is considered as war-novel because of Mailer's experience of World War II so that the effects and revolutionary aspects of war are the major themes of his novels. In this regard Mark Shechner further writes, "Just

after the war, as a rebellious young intellectual Marxist, Mailer came on the scene as a writer of intermittent genius and more consistently of unfulfilled promise” (227) that are proliferated in the novels like *The Deer Park* through the use of symbolic representation. Similarly, Peter B. High sees the novel as a vivid description of the post-war American culture while he says, “*The Deer Park* ... describes this post-war world. Both Americans fear of communism and the movies dreams of Hollywood, make it very difficult for people to see the reality of their lives” (186). Through such assertion, he means to say that post-war American life is complex, hopeful, dreamy of the materialistic prosperity and socially alienated which Mailer wants to disclose in this novel.

Mailer’s novel in this or that way attempts to reflect the post-war culture and its most obvious aspects. The shift in changes of political situation about the American situation after the war into social and individual revolution which has been captured in *The Deer Park*. In this aspect, another critic and scholar Barry H. Leeds argues:

This then is what *The Deer Park* finally was about: individuals in a “cure”, “poor” and unjust” world. And the novel proceeds on two major levels: the social, in which the particular evils of American society are condemned; and the individual, in which the inability of each character to escape from this alienation through love is traced.

(110)

According to this interpretation, the vision of social reality and political condition of American Society in terms of poverty, crime, corruption as well as domination have been raised vehemently in this novel by Mailer.

*The Deer Park*, further, emerges the human existential condition. The problem of individual alienation is interally connected to Mailer's personal conception of American existentialism. In this point Leeds further writes, "Position intermediate between those despair and mitigated hope in regard to the human condition are evident in *The Deer Park*" (4). It gives a clear view of the shift in the author's developing vision of existentialism and that in this existentiatism is an implicit hope for the salvation of the individual. Leeds adds, "*The Deer Park* as a definitive part of Mailer's existential position" (109)

With such angel of visions, it can be said that *The Deer Park* has been analyzed and interpreted in different heights through the groundings of different perspectives by different scholars. Despite the scholars' concerns towards the thematic content of this novel as the novel of social reality and political condition of post-war American society, Mailer's autobiographical history, American dream and human existential condition; this novel is still virgin with reference to the psychological motif of human sexuality whereby the unconscious-subconscious always attempts to achieve the "lack" through the hovering of chain of signifiers and in the conscious-superconscious stage, always blocked by social and cultural as well as civilization constructs strengthening the resultant tragedy germinating the seed of trauma of sexuality which the researcher aims to explore in this novel. Thus it needs to be explored deeply within such groundings through the sketch of the characters' motif and their relation in terms of sexuality in psychoanalytic coloring.

This research has been divided into four sections. The first section brings into foreplay the introductory elements where the researcher introduces the explicit sexological aspect of *The Deer Park* along with Norman Mailer's brief critical introduction and his major themes of his major works. This section also deals with the

existent literary and critical responses from the established scholars who represent the dominant mode of literary analysis.

The second section of this research is the methodological section where the researcher postures the psychoanalytic conceptions and significantly deals with the theoretical grounding of the sexuality. Whilst Freudian psychoanalytic concern raises the issues of sexuality with “sexual object” and “sexual aim”, the unconscious always desires for the “lack” in terms of sexuality. This has been detailly analysed in this section.

The third section follows the theoretical motive of second section where the researcher intends to justify the theoretical premises along with the textual evidences of *The Deer Park*. In this section the researcher traces out some significant abstracts from the book in order to explore the issue of traumatized sexuality which the researcher has projected earlier. Further, this section analyzes the text in considerable height.

The fourth section of this research is the entire conclusion where the researcher concludes the entire research with the achievement of the analysis and interpretation of this text.

In the present arena of analysis and interpretation, there can have multiple feasibilities of interpreting this text. However, through this analysis, a new dimension is added from the perspective of psychoanalytic sexuality into the overall domain of interpretation and analysis since no research has yet been found with such claim about this novel. So it will be beneficial for those who want to learn something in this field of research.

## II. Psychoanalysis, Unconscious and Sexuality

Emergence of the psychoanalysis in the early decades of 19<sup>th</sup> century as a technique for the treatment of hysteria and neurosis generally deals with the state of mind and the structure of the personality of the individual. As the concise Oxford Dictionary posits it, 'Psychoanalysis itself is a form of therapy which aims to cure mental disorder by investigating the interaction of conscious and unconscious elements in the mind'. Its arrival as a past of romantic replacement of earlier mimetic and pragmatic views by an expressive view of literature since 1920's alters into psychoanalytic critical form whose promises and procedures were established by the Austrian psychiatrist and neurologist Sigmund Freud. Freudian theory of psychoanalysis has been the most influential personality theory of modern era. His concentration on "understanding the forces at work in personality and the internal structures which channel and direct them" (Guarn 129) manipulates the psychic standards where during this procedure. He gives emphasis on sexual motivations in development of personality.

Psychoanalytical model is that medium which helps to understand the inner human sentiments and feelings. Freud asserts that the study of human psychology can provide a strong support for understanding personal and social over which there is very limited control. He puts forward the ideas of conscious, subconscious and unconscious aspects of human psyche. He assumes that when some wish, fear, memory or desire is difficult to face, we may try to cope with it by representing it which means eliminating it from the conscious mind. But this does not make it go away. It remains alive in the unconscious, like radioactive thing buried under the ocean and constantly seeks the way back into the conscious mind, always succeeding eventually. As a result, infantile sexual wishes and other censored materials emerge

only in disguised forms. But Freud says that if we repress our desire too much, that might cause neurosis resulting into the psychological trauma. It is an element of creation as well as a cause of our unhappiness.

For Freud, like an iceberg, human mind is so structured that its great weight and destiny lie beneath the surface. The unconscious plays vital role in the process of creativity. He focuses more on the ways in which author's creative work appeals to reader's repressed wishes and fancies. Most conscious processes are conscious for only a short period; quite soon they become latent though they can easily become conscious again. Man suffers from agitation, frustration, and inner mental conflicts which is a great challenge of modern civilization because psychological problems of human beings are immensely increasing in the modern world.

Sigmund Freud's most radical insight which still governs the psycho analysis till now is the concept of unconscious to which Tyson states, "The notion that human beings are motivated, even driven by desires, fears, needs and conflicts of which they are unaware" (15). It is the storehouse of the unknown painful experiences and emotions. The unconscious comes into existence through the repression, the expunging from the consciousness, of these unhappy psychological events. However, repression does not eliminate the painful experiences and emotions. Rather, it gives them force by making them the organizers of our current experience. Thus, in the words of Tyson, for psychoanalysis" the unconscious isn't a passive reservoir of neutral data, though the word is sometimes used this way in other disciplines and in common parlance, but a dynamic entity that engages us at the deepest level of our being" (15).

Further, in “The Anatomy of the mental Personality”, Freud discriminates between the levels of conscious and unconscious mental activities. He asserts:

The oldest and best meaning of the word “unconscious” is the descriptive one; we call “unconscious” any mental process the existence of which we are obligated to assume – because, for instance, we infer it in some way from its effects – but of which we are not directly aware.... If we want to be more accurate, we should modify we have to assume that it was active at a certain time, although at that time, we knew nothing about it. (99-100)

According to this, the traditional meaning of the unconscious which assumes that any mental process that is obligatory to assume needs to be modified for the more accurate statement of the unconscious assuming its activeness at a certain time despite our ignorance about it at that time. Locating the furtherance of definition of the unconscious, furthermore Freud defines two kinds of it:

One which is transformed into conscious material easily and under conditions which frequently arise, and another in the case of which such a transformation is difficult, can only come about with a considerable expenditure of energy or may never occur at all ..... We call the unconscious which is only latent, and so can easily become conscious, the “preconscious,” and keep the name “unconscious” for the other (101).

Thus, for Freud, most of the individual’s major processes are unconscious. In other words, it is the unconscious from which individuals major process begins. Freud further says that all human behaviors is motivated ultimately by what we could call

sexuality. He designates the prime psychic force as libido, or sexual energy. Again, because of the powerful social taboos attached to certain impulses, many of our desires and memories are repressed which ultimately results into traumatic syndrome in terms of sexuality.

*The Interpretation of Dreams* provides a hermeneutic for the unmasking of the dream's disguise, or dream work, as Freud calls it. The manifest content of the dream, that which is remembered and reported, must be understood as veiling a latent meaning. Dreams defy logical entailment and narrative coherence, for they intermingle the residues of immediate daily experience with the deepest, often most infantile wishes. Yet they can be ultimately decoded by attending to four basic activities of the dream work and reversing their mystifying effect. The first of these activities- condensation "operates through the fusion of several different elements into one" (30). As such, it exemplifies one of the key operations of psychic life, which Freud calls "over-determination": "no direct correspondence between a simple manifest content and its multidimensional latent counterpart can be assumed" (30). The second activity of the dream work, displacement, refers to "the decentering of dream thoughts," (31) so that the most urgent wish is often obliquely or marginally represented on the manifest level. Freud defines displacement as "the associative substitution of one signifier in the dream for another, say, the king of one's father" (31). The third activity Freud calls representation, by which he means "the transformation of thoughts into images" (32). Decoding a dream, thus, means translating such visual representation back into inter-subjectivity available language through free association. The final function of the dream work is secondarily revision, which provides some order and intelligibility to the dream by supplementing its contents with narrative coherence. The process of dream interpretation, thus, reverses

the direction of the dream work, moving from the level of the conscious recounting of the dream through the preconscious back beyond censorship into the unconscious itself.

According to Freud, human psyche has three parts namely the Id, the Ego, and the Superego and three levels of personality roughly corresponding to the unconscious, the consciousness (conscience) and the subconscious. Their harmonious relationship and efficiency determines the type of personality. While talking about three components of human personality, Guerin asserts that the Id, the primary source of all psychic energy, works also as “the storehouse of all instincts, wishes, and desires” (129). It functions to fulfill the primordial life principle, which in Freud’s terminology is called ‘pleasure principle’. Id represents the world of subjective experience, and follows an unyielding pressure for tension reduction. Its function is “to gratify our instincts of pleasure without any regard for social conventions, legal ethics or morality” (130). Unchecked, it will lead us to any length of neurosis or even neurotic disorder to satisfy its impulses for pleasure. Safety for the self and for others does not lie in the province of the Id. Its concern is only for the gratification of instincts whatever its effects may be. Normally the Id knows “no values, no good and evil no morality... so, it is lawless, asocial, and amoral also” (130).

The other psychic agency, the Ego, protects an individual and society from the dangerous potentialities of the Id. This component of personality is rational and is the governing agent of psyche. The ego is the executive of personality which operates the cognitive and the intellectual functions of a person. It lacks the strong vitality of the Id; nevertheless, it regulates the instinctual drives of the Id so that they may be released in non-destructive behavioral patterns. The Ego is the channel which is concerned with “discovering the most favorable and least perilous methods of obtaining

satisfaction taking the Id instincts, demands and realities of the external world into account” (131).

Another component of personality, the superego, represents the dictations and behavioral expectations of society. This is the moral censoring agency, the repository of conscience and pride, which primarily functions to protect society. Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the Id to block off and thrust back into the unconscious and those impulses towards pleasure that society regards as unacceptable such as overt aggression, sexual passion, and Oedipal instincts. The superego may bring fresh needs, but its chief function remains the limitation of satisfaction. In his view “superego develops in childhood from the influence of parents and other members of family, in terms of punishment for what society considers being bad behavior and reward for what society considers good” (131).

If one of the three components of personality gets a chance to dominate other, the Id will make us devils; that the superego will have made us behave as angels, or if worse as creatures of absolute social conformity; and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces.

Thus, it can be said that the Id is dominated by the pleasure principle, the Ego by the reality principle, and the superego by the morality principle. The Ego is only the psychic agency which can create a balance between the Id and the superego. Hence, personality is the result of the ego’s efficiency, a balance created by controlling the Id and the superego.

Freud further talks about the forces at work in human beings. He recognizes two fundamental forces – Eros and Thanatos. The first one denotes the force of ‘life’

and the other denotes the force of 'death' in Greek Mythology. These two psychic energies are innate and unlearned. Previously, Freud emphasizes only on Eros which is the life instincts in human life. In psychoanalysis, Freud emphasizes only on Eros which is the life instincts in human life. In psychoanalysis, Freud presents two basic modes of thinking namely primary and secondary process. Primary process is directly related to life instincts or pleasure principle and secondary process belongs to reality principle or ego.

The instincts of Eros are better known as love or sex or life instinct. Human body seeks to fulfill psychological needs such as hunger, thirst, breathing and affection. In Freudian psychoanalysis, the most motivating force of life is libido. It means the energy of sex motive. Sex energy is the creative and intellectual source of life instinct. Freud uses sex in broad sense, it is only coition, and it represents love, tenderness and sympathy that bring all human beings in close contact. Freud writes, "The concept of sexuality and at the same time of sexual instincts has to be extended so as to cover many things which could not be classed under the reproductive function" (45).

Death instinct, Thanatos, is a vital force of living organism. Every organism follows its own path to death. The feelings and behaviors of human being, therefore, somehow, reveal death instinct. The aggressive behavior, destructive will and hostility motive manifest in death instinct. Freud has given more emphasis on hostility and aggressiveness of human behavior.

Life and death instincts are closely attached to each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death, which seem mutually

antagonistic but often these two are inseparably fused in human activities. It is called the ambivalence of instincts. It is often seen quarrelling and hurting in courtship.

When the motive of life instinct dominates the death instinct, there is love, courtship, happy and prosperous life. On the contrary, when death instinct dominates the life instinct, there is aggression, hostility, pain and hate that lead the life towards death. In this context Freud presents his view:

Another striking fact is that the life instincts have so much more contact without internal perception emerging as breakers of the peace and constantly producing tensions whose release is felt as pleasure while the death instincts seems to do their work unobtrusively. The pleasure principle seems actually to serve the death instincts. It is true that it keeps watch upon stimuli from without which are regarded as dangers by both kinds of instincts, but it is more specially on guard against increase of stimulations from within, which would make a task of living more difficult. (57).

In fact, human nature is a bundle of contradictory principles. It becomes clear that the opposing action of the two basic instincts provide the different kinds of ebbs and flows in life.

As a father psychoanalytic theory, Sigmund Freud develops a concept of oedipal complex in his book the "*Interpretation of Dreams*". He develops this concept by turning to the Sophocles' drama, especially of Oedipus myth. According to him, Oedipus complex is the repressed desire or we can say the infantile sexual desire in which the male infant conceives the desire to eliminate the father and become the sexual partner of the mother. For Freud, sexuality begins not an adulthood

with physical maturing but in infancy, especially through the infant's relationship with the mother. In regarding the concept of Oedipus complex, Freud says in his book, *The Ego and the Id* (translated and edited by James Strachey):

At a very early age the little boy develops an object-cathexis for his mother, which originally related to the mother's breast and is the prototype of an object-choice on the anaclitic model; the boy deals with his father by identifying himself with. For a time these two relationships proceed side by side, until the boy's sexual wishes in regard to his mother became more intense and his father perceived as an obstacle to them; from this the Oedipus complex originates. His identification with his father then takes on a hostile coloring and changes into a wish to get rid of his father in order to take his place with his mother (31-32).

In this Oedipal triangle, the libidinal object-cathexis and identification (emotional-tie with an object) with his father are imagined as two separate and parallel objects. In this paragraph, the desire for the mother is reinforced and the identification with the father is also reinforced which takes on a hostile and revelrous way.

In the unconscious of every individual, according to Freud, there are residual traces ("residual memory") of prior stages of infancy which have been outgrown but remains as "fixations" in the unconscious of the adult. And those memories always seek the way back. This repressed wish is revived and motivates a fantasy in disguised form. The desire to kill the father and marry the mother may be rooted in deepest natural psychological development of the individual. One of the best known books in this mode is *Hamlet and Oedipus* (1949) by Ernest Jones. Taking earlier

ideas by Freud himself, Jones explained Hamlet's insanity to make up his mind to kill his uncle by reference to his Oedipus complex – i.e. the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother and to have rival, father out of the way.

The child feels sexual desire for the parent of the opposite sex and desires the death of the parent of the same sex. It first appears between the ages of three and five years and returns at adulthood (“puberty”) and in this point it is resolved, more or less, through the choice of an appropriate object outside the family. Freud remarks how every new arrival on this planet is faced by the task of mastering the Oedipus complex; anyone who fails to do so falls a victim to neurosis’ (149). As a psychiatrist, Freud developed his theories from the initial observation that patients were relieved of their neurotic symptoms by recalling the memory of certain events and ideas related to infantile sexuality.

Furthermore, Lacan, as a psychoanalyst, puts forward the theory of psychoanalysis as the revival of Freudian theory in the light of language. He explains that language and its structure exist in human mind even at the infant's stages: the mirror stage in which the infant makes an imaginary identification with its reflection in a mirror. The infant's experience before this stage is a jumble which puts and calls “L' Hommlet” little man, omelet, shapeless mass of an egg oval stage. At the mirror stage infant looks in the mirror and is delighted by several qualities of its own image simultaneously. “In imaginary a pre-oedipal stage in which the child has not yet differentiated him or herself from the mother and has accordingly not yet learned language” (Guerin et. al., 204).

The oedipal crisis marks the entrance of the child into a world of symbolic order in which everything is separate, including conscious and unconscious self and other, words and actions. Language is the mixture of fixed meanings and metaphors. In imaginary stage the first being is the mother with whom it has interaction. There is the desire for the mother but in the symbolic stage there is a gap between subject and object. Likewise, in it the presence of language (father) disturbs and creates the gap. Language imposes a chain of words along with the ego moves while the conscious remains in search of the object it has lost.

Sigmund Freud's "Three Essays on Human Sexuality" (1905) is the first ever published discourse, which helps to shape the fate of psychoanalysis. This work is an investigation on human sexuality. At that time, the topic of sex was taboo and any public expression of it might have been resulted in social isolation. Before defining the concepts of sexuality, Freud questions and requests his neurotic patients to speak openly about their sexuality. And he assembles all the findings and the details in the Three Essays. Freud's theoretical work extends the concept of sexuality as follows:

That extension is of a two-fold kind. In the first place sexuality is divorced from its too close connection with the genitals and is regarded as a more comprehensive bodily function having pleasure as its goal and only secondarily coming to serve the ends of reproduction. In the second place the sexual impulses are regarded as including all those merely affectionate and friendly impulses to which usage applies the exceedingly ambiguous word 'love'.(272)

The citation encapsulates the broader concept of sexuality, which is not only related with the sexual organs but rather is such a bodily act directed to pleasure primarily, and reproduction secondarily. Thus, sexuality got its hitherto unexplored

and unexpressed dimension-pleasure. Moreover, feelings and emotions like love have their roots in the very same sexual impulses.

In the first essay "The Sexual Aberration", Freud has investigated the nature and characteristics of sexual instinct. He introduces two technical terms: 'sexual object' and 'sexual aim'. He defines sexual object as "the person from whom sexual attraction proceed" (282), and sexual aim as "the act towards which the instinct tends" (282). Then, the deviation in respect of the sexual object and the sexual aim is listed and explained.

The people whose sexual object is of the same sex are described as having contract sexual feeling, or as inverts. According to the behaviors of inverts Freud categorizes three types of inverts: "absolute inverts are those whose 'sexual objects are exclusively of their own sex'. Amphigenic inverts lack the characteristics of exclusiveness and it is 'psychosexual hermaphrodites' and contingent inverts are capable of deriving satisfaction from sexual intercourse with the sexual object of their own sex whenever there is 'inaccessibility of any normal sexual object'(282). The characterization of inversion involves two suppositions. Either it is innate or it is acquired. However, Freud is critical of both these suppositions. In his explanation of inversion he argues:

The nature of inversion is explained neither by the hypothesis that it is innate nor by the alternative that it is acquired. In the former case we must ask in what respect it is innate, unless we are to accept the crude explanation that everyone is born with his sexual instinct attached to a particular sexual object. In the latter case it may be questioned whether the various accidental influences would be sufficient to explain the acquisition of inversion without the co-operation of something in the subject

himself. As we have already shown the existence of this latter factor is not to be denied (286).

Thus, Freud shows the problems inherent in both suppositions. If one believes it to be innate, one must accept that one's sexual instinct is attached to a particular sexual object by birth. If inversion is taken as acquired, how can it be acquired without the co-operation of something within himself? Though the theory of psychical hermaphroditism assumes that "the sexual object of an invert is the opposite of that of a normal person" (289), it cannot be applied universally. In conclusion Freud writes:

It has been brought to our notice that we have the habit of regarding the connection between the sexual instincts and the sexual object as more intimate than it in fact is. Experience of the cases that are considered abnormal has shown us that in them the sexual instinct and the sexual object are merely soldered together a fact which we have been in danger of overlooking in consequence of the uniformity of the normal picture, where the object appears to form part and parcel of the instinct (292).

Against neutralized conceptions of sexuality as a biologically given against Freudian models of the sexual drive, sexuality was neutralized in two senses: first, in the dominant assumption that human sexuality should be understood as a biological function rooted in evolutionary imperatives which are then translated straightforwardly into social institutions and cultural norms; second, in the acceptance of the corollary that certain expressions of sexuality are natural, while others are therefore unnatural.

Freud develops the technique of free association in part of an extrapolation of the automatic writing, a result of his own clinical experience with other hysterics. This revolutionary method is announced in the work Freud published jointly with

Breuer in 1895, *Studien über Hysterie* (Studies in Hysteria). By encouraging the patient to express any random thoughts that came associatively to mind, the technique aims at uncovering hitherto unarticulated material from the realm of the psyche that Freud, following a long tradition, called the unconscious. Because of its incompatibility with conscious thoughts or conflicts with other unconscious ones, this material is normally hidden, forgotten, or unavailable to conscious reflection. Difficulty in freely associating – sudden silences, stuttering, or the like -- suggest to Freud the importance of the material struggling to be expressed, as well as the power of what he calls “the patient’s defenses against that expression” (134). Such blockages Freud dubs as resistance “which had to be broken down in order to reveal hidden conflicts” (134). Freud comes to the conclusion, based on his clinical experience with female hysterics, that “the most insistent source of resisted material is sexual in nature” (136). And even more momentously, he links the etiology of neurotic symptoms to the same struggle between a sexual feeling or urge and the psychic defenses against it. Being able to bring that conflict to consciousness through free association and then probing its implications is thus a crucial step, he reasons, on the road to relieving the symptom, “which is best understood as an unwitting compromise formation between the wish and the defense” (136).

Freud’s work on hysteria has focused on female sexuality and its potential or neurotic expression. To be fully universal, psychoanalysis will also have to “examine the male psyche in a condition of what might be called normality” (138). It has to become more than psychotherapy and develop into a complete theory of the mind. To this end Freud accepts the enormous risk of generalizing from the experience he knew best: his own. Significantly, his self-analysis is both the first and the last in the history of the movement he spawns; all future analysis would have to undergo a training

analysis with someone whose own analysis was ultimately traceable to Freud's of his disciples.

Under the impact of contemporary linguistics, particularly the work of Saussure and Jakobson, Lacan followed Freud by rethinking the unconscious in relation to language. Lacan's famous principle is 'the unconscious is structured like a language'. For Lacan the unconscious is neither primordial nor instinctual, rather it is something that happens when coherent language becomes dislocated. Lacan's view is that from the time we enter language, we always have to 'pass through the defiles of the signifier' (1977, 264). Lacan says that unconscious is a play of the signifier that appears in dreams, slips of the tongue, witticism or symptoms. According to Lacan, 'all processes of linguistic expression and interpretation, driven by "desire" for a lost and unachivable object, move incessantly a long chain of unstable signifiers without any possibility of coming to rest on a fixed signified or presence' (Abrams, 252).

With such theoretical propositions under the rubric of psychoanalysis, unconscious and sexuality, if we gaze upon the novel *The Deer Park* by Norman Mailer, we find the characters driven by pleasure principle that germinates from the unconscious level of human psyche: The characters who search for the perfect sexual partner in conscious level and swing from one person to another in the name of complete satisfaction but never get into that position foregrounds the situation of the characters' repression of the desire that always calls for the fulfillment of the 'lack' in family complex in terms of sexuality. Since they never achieve that psychological 'lack' through the sexual intercourse; they become traumatized victim through their unfulfilled sexual intercourse in this novel. Thus, this theory appears to be the apt one in order to deal with such issues.

### **III. Traumatized Sexual Experience in *The Deer Park***

In his novel *The Deer Park*, Norman Mailer presents both the male and female characters such as Charles Eitel, Sergious, Lulu Meyers and Elena who are guided by their pleasure and satisfaction throughout the novel involving into heterogenous sexual intercourse with multiple persons and personnels. Even though, they involve in sexual intercourse for the full satisfaction what their unconscious desires, they can never get satisfied because their repressed desire unconsciously demands for the perfect mother figure and the father figure to which we can tell the family complex. It is to fullfill their unconscious desire they involve in sexuality with different people but they never achieve that 'lack' throughout the novel which makes their life more traumatic. They want to achieve close human relationship, pleasure and satisfaction, and establish family in the conscious grounding but are never able to fulfill in that they always search for the 'perfection' corresponding to the repressed desire. Their guidance towards never ending sexual desire despite their continuous sexual involvement with different people in different locations becomes merely the suppliment of what they really desire. Further, characters continuous involvement in multiple marriages, love affairs and sexual relationship which ultimately results into their mental shock giving birth to the traumatic sexual experience. They have the presence of temporary pleasure and satisfaction which is not enough for the full and complete epitomization of the achievement of 'lack' which shifts to yet another momentary presence and this chain continues without providing any sort of final solution. As a result, they suffer from alienation, breaks ups in relationship and betrayals foregrounding the traumatized sexual experience through their relationship.

As the little of this novel also suggests that the beastly and instinctual sexual act of human beings that deserves to be affinitated with pleasure principle rooting in

the unconscious in psychoanalytic domain, such act symbolizes immorality because it is unrestricted, open and multiple in conscious grounding. They have no boundary or restriction in the society for their sexual fulfillment. *The Deer Park*, the title, is taken from a huge private sex resort maintained by Louise XV of France where the ladies used to talk just like the boys in the jungle as well as act like the animal in it. In the novel, most of the characters are like the boys and girls of that sex resort who are sexually involved with many partners substituting one by another to get pleasure in 'plentitude' or in other words to get the complete pleasure which they lack. The 'Desert O'Door' in the novel is a place like the sex resort of Louise XV of France whose many stories of sex are enacted by the characters. They have the stories of multiple sexual experiences, multiple marriage, divorce, love affair etc which explicitly or implicitly relates to the human sexuality. Despite their complete indifference towards social norms, values and systems in order to achieve the "perfection", they can not achieve that 'lack' that makes them more traumatic in their relations. Being unable to get the ultimate pleasure from the socially constructed sexual boundary between husband and wife, they shift to the animal type-plural and different sexual experiences with the multiple sex partners. Yet, they can not get the representation of father and mother figure in their sexual relation so that this sexual intercourse and overall sexuality becomes more traumatic.

Charles Francis Eitel, who happens to be the protagonist of this novel, is characterized by the narrator Sergious as the attempter to get pleasure and satisfaction through marriage, love and sex during his life. Since we don't know anything about the uprooting of his family, he suffers from the Oedipus complex throughout his novel in that he never becomes satisfied with the sexual relationship with any girls and women. He is engaged with the multiple marriages, love affairs and sexual

relationships as well as different works but he fails to achieve the complete satisfaction because he never gets the mother figure in his involvement with supplements for the repressed desire for his mother. Because in everything he is engaged, he lacks the representation of mother that he unconsciously desire for, and searches for another supplement with the hope of attaining the final pleasure of mother, but, ironically only to desire for such options culminating into the traumatic situation because of the lack of desired object.

Along with the graduation in a college, in New York, a girl comes to his life with the proposal of love and “so he fell in love with the first girl who fell in love with him” (38). Along with such love and later marriage, the erotic life of Eitel begins. In this point despite the naturality and social permission of legalizing the heterogenous relationship. Eitel’s repressed desire for getting the mother and having intercourse with her comes into foreplay through the medium of the substitute in the form of that girl. Whilst the society legalizes sexual intercourse through marriage, they are married and intend to proceed ahead their family and married life smoothly with satisfaction. At this momentum, Eitel has developed his career as an established playwright, director and an actor of popular pictures in the capital. In other words, in the conscious grounding, he pretends to be happy involving different activities including the sexual intercourse with his first wife. Though he has a name, work, reputation, profit and wife,” He continued to make pictures which are better than most; they even showed profit. Yet he was becoming dissatisfied” (39) which epitomizes his talent desire that is still unfulfilled. He is dissatisfied even in the more comprehensive bodily function having pleasure as its goal because he lacks the representation of perfect mother figure over there. Gradually, he desire shifts towards another woman who is more attractive and intelligent harmonizing to the attributes of mother which

his unconscious desire demands. As a result his wife also becomes dissatisfied with him as the narratorial voice asserts:

She was unhappy and she hated the capital. She felt he did not want her any longer and it was true, he did not, he wanted a woman who was more attractive, more intelligent, more his equal; he wanted more than one woman. He saw so many in the capital that he could have, and it made him anxious to be free. (39)

After involving into sexual intercourse with his wife, he becomes dissatisfied with her. Psychologically his dissatisfaction is the revelation of his repressed desire of getting the mother. Since he cannot get the motherly attributes to his wife, he becomes dissatisfied since she was not as attractive and intelligent as his mother used to be. On the other front, the wife is also dissatisfied with him, for she also wants the representation of father figure in her husband. She is not getting desired pleasure from Eitel in that he cannot represent the father figure of her because he lives in metropolitan area. She also develops an interest for searching for the another ideal that can satisfy her repressed desires as being the ideal of her unconscious grasping the fatherly attributes.

Such discontent or dissatisfaction regarding the relationship between Eitel and his first wife ultimately leads them towards divorce “and a half year later they divorced. Eventually she moved to another city and married a labor organizer and Eitel never saw her again. By now he could hardly remember her” (40). In this way, the first marriage ends in break up. After break up, the unconscious leads them to search for another partner that fits their premises. As a result, Eitel’s first wife marries with a labor organizer. At the first glance, her repressed desire of sleeping with her father affinitates with the labor organizer so that she agrees to be married with him as

the supplement of her father. On the other front, Eitel also desires for another woman who appears to be the perfect one in psychological premises. Then, he again involves into his own marriage ceremony second time with an actress from a social register. While it lasts, he makes movies; he buys a 14 rooms house with a library, a wine closet, a gymnasium, a swimming pool. There is a four car garage, a volleyball court, a badminton court, and a tennis court; vines grow on the terraces and a row of cypresses leaned toward the ocean, there is kennel for a dozen dogs, a stable for two horses. He thinks in the conscious grounding that he is getting the perfect pleasure from the bungalow and his wife. But at the unconscious grounding, he is not satisfied with such supplementary things along with the sexual object from which he had intended to derive the complex satisfaction. His pleasure principle demarcated by the Id drive does not let him to be happy and satisfied so that he again decides to get divorced.

His second divorce coincided with his commission into the army. In Europe, he made training films and combat films and travelled the cocktail circuit of generals and beauties and black marketers, a politician and movie producer and statesman. He even made the last of his good films, a documentary on a parachute troops so different from all battles one saw on the screen that the Army never released it.

(40)

At the conscious level, he attempts to exclude the concept of sexuality involving into different activities. Despite his continuous attempt, he is suffering from never ending sexual desire that locates him into the position of instability. Even though he attempts to forget about the sexual object and sexual aim but it is the storehouse of the repressed desire that always calls for the pleasure principle haunting time and again so

that he cannot escape from it. After the second divorce where “from the wife he had picked up what he wanted and paid for it of course” (40) he is haunted by the lack of ‘perfect’ sexual object and unconsciously searches for that again. Since, Eitel is guided by primordial life principle that represents the world of subjective experience and follows an unyielding pressure for tension reduction; he goes onto search for the ‘perfection’ and ideality which his repressed desire always demands.

A way of replaying with men’s oedipal attachments involves into “good-girl/bad-girl” attitude toward women. If anyone remains in unconscious competition with his father for his mother’s love, he is very liable to deal with his guilt by categorizing women as either “like mom” (“good girl”) or “not like mom” (“bad girls”) and then by being able to enjoy sex only with women who are “not like mom”. In other words, because he unconsciously associates sexual desire with desire for his mother, sexual desire makes him feel guilty and dirty, and for this reason he can enjoy it only with “bad girls”, who are themselves guilty and dirty and whom he does not associate with mom. This view often creates a seduce – and abandon pattern of behavior toward women. When he seduces a the good girl, she either becomes a “bad girl” and like other “bad-girls”, unworthy of his permanent commitment or he feels so guilty for “soiling” her which is like soiling mom that he must abandon her to avoid his guilt. It so happens in the case of Eitel also when he returns from the war. As the narrator states, “There was a year or two when he was supposed to have slept with half the good-looking women in the capital and it was rare week which did not have his name in the gossip column or another” (40). Such good looking after the sexual intercourse, becomes “bad-girl” so that like other “bad-girls” unworthy of his permanent commitment. So he abandons those good looking women also.

As his motivation towards the marriage is just to fulfill the sexual desire legalizing it in the eyes of social structure, so he marries third time with an actress. He thinks marriage is the ultimate solution to get complete pleasure and satisfaction but always lacks to derive it. His third marriage cannot go forever as usual and it ends with the divorce” Last year began his third divorce. He always married out of pity and he had come to distrust pity” (41). Eitel evaluates himself as a player of multiple marriages and the failure with the relationship with his wives. He has temporary union with woman; the cause is not anything but himself. He is always guided by repressed desire of getting the mother from the unconscious that explicitly indulges into the scene of mating with different and numerous women that makes his desire denser. His third marriage with Lulu Meyers is just a stone in the miles of his sexual journey. Since Eitel says, “I’m the archetype of the John who marries five or six times because he just cannot believe the poor girl will live without him” (41). He always runs after woman who comes in his life in the search of perfect pleasure which is governed by pleasure principle of the unconscious.

No doubt, sexual behavior is also a product of our culture because our culture sets down the rules of proper sexual conduct and the definitions of normal and abnormal sexual behavior. For psychoanalysis, there is no meaningful difference among individuals, and the issue is one of non-destructive versus destructive behaviors. Society’s rules and regulations concerning sexuality form a large part of our superego or the social values and taboos that we internalize consciously or unconsciously. It is within such social construct where the meaning of sexuality is constructed and constricted, Eitel searches for the stabilized family and sexual object within the limitations of the social rules through the medium of marriage. His marriage with first girl, second girl, Lulu Meyers and Elena are repositories that

represent the sexual construct within the boundary of society. But, Eitel fails to grasp the pleasure principle through such social boundary and he swings for the momentary relationship where his sexuality can be flourished getting the complete and heavenly pleasure in terms of sexuality. Because of Eitel's unconscious urge for the oedipal complex repressed in the storehouse of his mind, he cannot get the complete satisfaction throughout his life which becomes traumatic in his life.

Further, the word superego often implies feeling guilty when we should not, feeling guilty only because we are socially programmed usually through the family to feel so, as when we feel guilty for taking a lower paying job even when we know that it is a more satisfying or socially important one, or when we feel guilty, as many of us still do, for having sexual relations with our beloved prior to marriage. It so happens in the case of Eitel too whenever he is governed by his conscience. When he is governed by his superego principle led by morality, he makes an assessment in relation to the divorce with his third wife, Lulu Meyers and experience some sort of depression in his relations as well as a sexual gap. He blames that the cause of that break up is nobody but himself. Here, in this point, Eitel's guilty feeling can be traced. But both are equally responsible for the divorce because they have better experience of past marriage life as well as its inconsistencies. As Eitel asserts:

An affair like that can go on forever. It went on for a whole year. I've never been at the kind of man who can be faithful with any regularity. I've always been the sort of decent chappie who hops from one woman to another in the sun of an evening that's the only prescription, which allows me to be found of both the ladies. (42)

It can be considered his assessment about his relationship when he is guided with overt rationality or morality principle. Since, he is, most of the time, dominated by

pleasure principle, he feels guilty whenever his conscience governs him. Further, his affair is multiple because he has many affairs with women at a time. He runs one woman after another for new sexual experiences so that he could achieve perfect pleasure. But ironically, he cannot achieve what he desires even in new woman so he escapes from her. Such escaping which regulates him ultimately results into psychological trauma of his life because he enters into impotent stage without getting that perfect pleasure which his unconscious always demands. He is, throughout his life, searching for the woman who can give him complete satisfaction.

Psychologically, that person can be the mother figure who is completely absent. So, his life, in terms of sexual experience, becomes traumatic.

It has really been a habitual way for Eitel to be divorced and search for the woman for sexual experience. So, after the divorce with Lulu Meyers, he involves into sexual relationship with the Rumanian as he says, "I did not matter if I were in the middle of a romance or between girls, whether I had a date that night or not- on Tuesday night and Thursday night I went to her apartment to sleep" (42) and getting sexual intercourse for the unconscious motive of complete pleasure governed by the pleasure principle or the id factor of his psyche. Not only Eitel, but the Rumanian is also passionate for sexual pleasure. She is also guided by her unconscious motive of getting the perfect pleasure so she goes with Eitel in the bed in order to fulfill the lack of sexual pleasure. But, on the other front, Eitel is not satisfied with her because in the intercourse with her, he cannot get that pleasure which his unconscious desire is demanding in terms of sexuality. So, he goes to other women along with the Rumanian for the new and extra sexual pleasure. In the sexual relationship with Rumanian Eitel even attempts to fulfill his sexual need from his multiple intercourses and assessing the sexual relationship with the Rumanian, he says, "It was not really

passion, and that's why it left me low. She was hungry that's all" (43). Her over passionate tendency during the time of sexual intercourse does not fit the unconscious standard of Eitel in terms of sexual relation, thus, he is no more passionate with her. Rather he develops the sexual relationships with other women for the quench of his thirst in terms of sex and sexuality.

Recognizing the psychological motivations of destructive behavior with Lulu Meyers with whom Eitel had already divorced, he becomes depressed and feels guilty himself. He says, "My work was going to hell"(43). His reputation and efficiency is lost because of his depression. His problem is the memory of his ex-wife as well as lack of sexual pleasure. Since Lulu Meyers is epitomized with the good-girl, he feels so guilty for soiling her and abandons her to avoid his guilt through the medium of divorce. However, as he is driven by pleasure principle, the outward morality principle does not function and the memory always haunts him. Such recurring memory of Lulu forces him to leave the work and freely search for girls to have sexual pleasure as the narratorial voice sketches:

When they had run into the shallow and could stand no longer, they would jump free, and propping the board into the sand at the water's edge, would lie next to one another, the boys resting their heads on the hips of the girls. Eitel watched them, became absorbed in studying a tall girl with round limbs and round breasts. Not ten feet from him, she stood alone, brushing sand from her light hair, her back curled. She seemed so confident of her body and the sport of being alive. 'I must make love to that girl', Eitel thought, and was struck by how exceptional it was to feel such an easy desire. (49-50)

The body and activity of the girls helps him to arouse the unconscious desire for sexual intercourse with her. His psyche which is dominated by pleasure principle and physique becomes more passionate for immediate sexual action. At this momentum, he forgets all past events when he sees the girl on the beach. Eitel develops new sexual feeling to have her. Her presence makes him exciting and erotic. In this regard, he searches for the perfect pleasure in the never ending chain of experiences with different girls at different locations.

On the other hand, after having divorced with Eitel, Lulu Meyers shifts her relation with Sergious as she is also in the continuous quest for perfect pleasure which she unconsciously desires. In the very first meeting with him, she indulges into sexual intercourse with Sergious. This denotes the fact that she is like Eitel, hurried to get that permanent pleasure through the medium of sexuality. As her quest is psychologically manipulated to the father figure, she cannot limit herself within the sexual intercourse with a single force since her latent desire does not find the affinity with the father figure in manifest level. Even though, the narrator Sergious is intimate pal of Eitel, she also sees him as good and handsome for the fulfillment of the sexual desire. As the narrator states:

She coaxed me forward, she pushed me back, she allowed me a strip of her clothing only to huddle away like a bothered virgin.... My lips were bruised, my body suffered, my fingers were thick, and if I succeeded finally in capturing what clothing she wore beneath her evening dress, pushing it behind me in the seat like a mad jay stuffing its nest....(98)

Such attachment with sexual drives in the very first meeting after the divorce with Eitel helps Lulu to journey towards her appeal of complete pleasure and satisfaction.

In such relation, there seems that they are searching for new kind of sexual pleasure and satisfaction. After such erotic entanglement, they feel themselves to be nearest and dearest ones. Sergious's feeling towards this intercourse as it happens to be his first intercourse while he says, "I had never known like Lulu, nor had I ever been such a romance" (131) is quite memorable one. However, this relationship can not last long because of their quite different desire in terms of their formation of career. Slowly and gradually, their conflict begins so that Lulu tries to escape from the relationship with Sergious to have another man- Tony. Her shift from one person to another is also a glimpse of her unconscious desire of getting the father figure or at least getting the fatherly attributes in the sexual object. Since she involves into sexual intercourse to grasp that pleasure but she becomes unable because of her unconscious desire of perfection fore grounded by pleasure principle. In such procedure, she makes love with Tony before her break up with Sergious because she is guided by her never ending sexual desire of getting complete and perfect pleasure through the involvement of sexual intercourse. She reveals the truth about the relationship with Tony to Sergious, "Sergious you have the rights to know I slept with Tony Tanner" (233) when they met "in a telephone booth" (233). Since she is guided with the pleasure principle represented by the id, she does not care about the social restrictions and agrees to have sexual intercourse even in the telephone booth. Saying these words, she becomes helpless with grief and says, "I will never be anything good", and she weeps in darkness. In this stand, she comes across the morality principle to which superego guides and feels guilty about the sexual relationship. Next day, she leaves Desert D'or and goes to the capital.

As she involves in the relationship with Tony Popp, and even talks with her ex-husband Eitel about him:

‘There’s a lot of potentiality in Tony. Underneath, he’s more sensitive man than you think, and I like that combination in a man.’

‘What combination?’

‘Why, crude and sensitive. Tony’s a funny mixture of the two. If I can give him some polish, he’s going to be a very interesting person. You ought to understand,’ she said. (245-46)

In this ground, her desire overflows to select Tony as her sexual object, and within the span of ten days’ time after the break up with Sergious she entangles herself within the social chain of marriage in order to legalize the sexual relationship. But, by the chain of supplements, the unconsciously desired perfection and satisfaction in terms of sexual pleasure does not come and she cannot pretend to be happy because her repressed desire proceeds for more and more and complete pleasure. It is natural for those persons who are motivated by pleasure principle to be inconsistent and discontent from what they have and search for that object impulsively what they lack. In every sexual relationship, Lulu, like other characters, achieves the heterogeneous physical presence but her unconscious guides her towards discontent so that she has to rotate herself in order to fulfill her unconscious desire involving into sexual intercourse with different persons. After sometimes, she feels certain lack in Tony. Again in meeting of her ex-husband Eitel she reveals her discontent in relation to Tony saying that “‘I need your advice’ she said abruptly. ‘Charley, there’s a crisis on’ ... Tony’s in trouble; Quietly Lulu began to cry. ‘I could kill him’ she said” (350). At this momentum she is completely dissatisfied with Tony in every relation. It is during such conversion she purposes Eitel for love gain as she says;

‘Charley, let’s make love, Lulu said, Right now you look good enough to eat.’

They spent a pleasant quarter of an hour, and when they were done, Lulu gave him three quick kisses on his bald spot. 'You're the youngest man I know,' she said. (353).

Along with such reemerging materialized passion without having any sort of sentiment, she again twists herself towards Eitel. She begins to be passionate again with Eitel and constructs the material love with physical resemblance with him several times. Though they are ex-married couple, they have no genuine affection to each other but just the little compromises to share with each other.

Before involving into reengagement with Lulu Myers, Eitel develops his relationship with Elena, a womanly waif. Since Elena had already broken up her love affair with a film producer, Munshin. She found Charles Eitel in order to complete her repressed desires of sexuality through the medium of sexual intercourse. It is because of such reason, Elena and Eitel involve in sexual intercourse in their first meeting in order to meet out that psychological urge of the unconscious culminated from the pleasure principle after the night party. As narrational voice states:

He had never had a woman give so much the first time. For Eitel who had decided for more than once that when all was said, not too many women really knew how to make love, and very few, indeed, loved to make love, Elena was doubly and indubitably a find. He had blundered on a treasure. It was one of the best experiences of his life. (105)

Again, Eitel's erotic journey proceeds when he involves in sexual Intercourse with Elena. At the very first entrance Eitel seems to have got maximum pleasure in each sexual intercourse. So, he adores the beauty and sexuality of Elena at the first hand. But during the course of time his zeal and zest regarding the concern to that women with whom he involves in sexual intercourse goes on degradation. It is the cause of

his unconscious which motivates his psyche towards more demand on sexuality. In other words, once he involves in sexual intercourse with whoever women he meets, he cannot find in them the perfect demand of his repressed desire. This makes him unhappy throughout his life and he goes on to search for another ideal for the complete pleasure his unconscious urges. Coming of Elena in the sexual life of Eitel as the sex partner is just the rest in the sexual journey of Eitel because his unconscious forces him to move forward. Whilst during their second stay at night, they just think about sex and pleasure by which they are unconsciously guided but in the morning about their future.

Again discontent, dissatisfaction and a kind of frustration germinates through suspicion. Eitel suspects that Elena has given herself to him in order to humiliate her ex-boyfriend Munshin. But now, the next day she realizes she has only humiliated herself. Her selection of Eitel in order to meet out the repressed desires through sexual goals has no possibility to offer what she unconsciously expects as she says, "I'm having such a terrible time today, I was almost always acting with other men" (111). She realizes that she is just like a doll for other men who can play with her body in whatever way they want.

In the absence of sex, Eitel suffers much because for him sex is a power and strength to be a happy man. Both Elena and Eitel are naturally satisfied from the heterosexual union despite their loneliness. Socially and in moral principle, they are not allowed to have sexual relationship because they are not a married couple. Despite the social taboos, they involve into sexuality to have maximum pleasure. They even fear from it and are troubled that what they have done is an immoral act in the conscious grounding. Despite the trouble, Elena kisses Eitel's hands saying, "I love you more than I ever loved anyone" (119). When they are unconsciously involved in

sexual intercourse, they forget all things about their past and future. There might become perfect as full of warmth but the day lacks the pleasure and becomes like the darkest of the night. So, they have not complete pleasure and satisfaction at all. Even though they pretend of getting complete sexual pleasure, in the unconscious domain, they don't get that so that they become depressed, lonely and often quarrel. Their settlement is just the compromise unlike the demand of unconscious and repressed desires. While Elena says, "You can do what you want and I'll do what I want" (114), their relation becomes instrumentalized echoing to the bodily act rather than mental and spiritual domain of sexuality. Since Eitel desires to have a good family relationship with the wise mistress of his house and more than the reality itself, he fails to achieve whereas, Elena wants to get the full presence of happiness through marriage and legalize the relationship when she says, "It left you because you would not marry me, it would mean I did not really love you" (127). Under such inconsistent and compromising nexus, the relationship proceeds ahead.

It is only after the knowledge about the sexual relationship with Lulu and Don Beda's wife, Elena makes the decision of not to marry Eitel. Because, along with the relationship with Elena, Eitel involves in the sexual relationship with Lulu and Bedda's wife as well as group sex. Such deviation of Eitel can be corroborated with his unconscious motive of getting perfect pleasure which he lacks even in the relationship with Elena. So, attempts to escape from him because she only gets pain and suffering as her fingers tap on a table in a monotonous irritating rhythm. As she says, "I'm getting out of here; I'm to pack my stuff. Thank you for a lovely time" (291). Despite Eitel's continuous appeal saying, "Elena, we can still get married." (291). She decides to leave him and leaves the house of Eitel, when Eitel realizes that they have broken their relationship, he feels pain and depression. As the narrator says:

It seemed certain to him that she would phone, but an hour went by, and then the afternoon, and much of the night. He sat drinking, too tired even to pry an ice cube from the tray, and as it got dark, he sighed to himself, not knowing if he were relieved that he was free, or if he were more miserable than he had ever been .(293)

On the other front, after being departed with Eitel, Elena feels the lack of happiness in her life. Since she did not get any solution in terms of her desires that are germinated through the unconscious, she feels herself as the most alienated being and attempts to commit suicide but even fails to do so. In such depressed and alienated situation she is acquainted with another person named Marion from whom she seeks for the plenitude of stable pleasure involving herself again in sexual intercourse since she is also guided by her repressed desires with pleasure principle. Despite her emotional attachment with Marion, she is shocked with the word “marriage” and never intends to involve that social bondage because “marriage is only joke” for her as she says, “I want to be a call girl” (324). The regularity of sexual intercourse without commitment between them also does not provide the plenitude of pleasure or that satisfaction which her unconscious deserves in terms of sexuality. Thus she again moves to Eitel and marries him after her street accident.

Even after the marriage, Eitel keeps on involving into multiple sexual intercourses with his ex-wife Lulu Meyers. Though Eitel has the family with Elena, he does not achieve what his unconscious desires for. So he still swings from one woman to another but his desire is like existential abyss that does not provide any sort of complete and permanent pleasure in terms of sexuality rather, it becomes a kind of problem and shock harmonizing with the traumatic sexual experience on the grounds of psychic patterns.

After all, most of the characters in *The Deer Park* engage the trauma of their past sexual disability by searching for erotic compromises to fulfill their lives. Characters' sexual performativity in this novel is guided by pleasure principle of the unconscious which always makes the commitment of disclosure of repressed desires through wilderness, eroticity, vulnerability and immorality. Despite such actions in terms of sex and sexuality, characters in this novel "lack" something. Psychologically speaking, such lack in relation to sex and sexuality is corroborated to the Oedipus complex that keeps the characters from getting the perfect and complete pleasure through the sexual intercourse. Since that is impossible in reality principle, they wander searching for the Roussauistic supplement which cannot lead them into perfection and results into traumatic sexual intercourse of the characters in this novel.

The characters Sergious and Eitel indulge in passionate renewing affairs that temporarily come close to love. But their affair becomes a reliable index to Mailer's feelings about the province of risk and courage in sex. Sergious discovers enough about himself to develop an independent strength and confidence that he lacked at the start of the novel when he is able to end his affair on the realization that it provides him with little more than repetitive food for his ego. He becomes willing to take the mature risk, which for him is both to refuse the easy offer of fame and money, and to let Lulu go. But Eitel is seduced by comparable offer of power and prestige, and he finally decides to abandon a relationship that night has made him whole, potent and uncompromised.

All in all, most of the characters in this novel such as Eitel, Elena, Lulu, Sergious, Rumanian, the wife of Don Bedda undergo shifting their sexual partners undermining the reality and morality principles in order to search for the complete satisfaction and pleasure indulging themselves into various heterogeneous sexual

intercourses. Such free play of sexuality amongst them is motivated by the pleasure principle rooting in the id part of human psyche. However, their active indulgence in sexuality in explicit way cannot provide any kind of permanent solution rather it creates the chain of supplements never getting into the 'signified' which they always desire. In other words, they are unable to get the permanent pleasure which their unconscious always desires. It is such a 'lack' that causes them searching for the perfect sexual partner and they involve into various sexual intercourses with different persons. But that lack cannot be fulfilled which makes them mentally shocked resulting into traumatic experience of sex and sexuality in this novel.

#### **IV. Conclusion**

*The Deer Park* explicitly discloses the sexual experience of the characters as the traumatic one in that it presents the explicit heterogeneous sexual intercourse with multiple persons for the quench of the thirst for the permanent pleasure which the characters fail to achieve in this novel. Characters' such as Eitel, Elena, Lulu and Sergious indulgence towards heterosexual relationship with multiple persons and personnel in order to fulfill the repressed desires of the unconscious governing with the pleasure principle directed from the id factor of human psyche does not provide any kind of permanent solution rather it creates the problem of searching and shifting in reality principle which culminates into the trauma of sexual experience in this novel in terms of psychological premises.

The polygamic nature of the characters for sexual intercourse profligates the sense of an attempt to fill up the unfulfilled sexual desires through the impulsive nature where the characters do not care about the morality principle directed through the superego part of human psyche and indulge into direct sexual intercourse like in the historical deer park of France. Emotions and sentiments overlap the social values and taboos during this procedure since even without the legalized marital tie and post-marriage situation, characters involve into sexual relationship. During the course of intercourse, if they feel they are just getting the momentary pleasure which does not incorporate the permanent pleasure, they leave that sexual object and search for another sexual object in order to complete their sexual aim. Marriage and divorce become the nature in this novel as Eitel and Lulu Meyers represent. Due to such lack of compromise because of the dominant mode of id or pleasure principle, they become the victim of sexuality resulting into the traumatic experience of their sexuality.

In the novel, characters fail to develop complete human relationship for they lack the moral stature to deal with sex without the interference of power, ego and control. Since they are guided by the id principle of human psyche, their conduct is irrational. Further, Eitel's marriage and divorce with first girl, second girl, Lulu Meyers and his temporary physical relationship with numerous other women such as the girl in the beach, the wife of Don Bedda as well as Elena and extrovert relation even after the final marriage with Elena transgresses the moral boundary circulated under superego principle. Yet, it is the dominant factor of another psychic force named id, it indulges into the quest for complete pleasure. Despite such swinging on sexuality in the name of divine pleasure or the permanent pleasure, he only becomes able to get momentary pleasure in sexual intercourse but lacks that permanent pleasure. It is such lack which makes him discontent and dissatisfied, and this dissatisfaction causes trauma in terms of his sexual experience which he gathers through the sexual intercourse with different girls and women. His unhappiness after the sexual intercourse with girls is the repository of that lack which can be equated with the lack of mother figure. Since he unconsciously searches for the motherly attributes with those girls he meets in bed and because of the lack of that he becomes unhappy feeling guilty I his physical relation. Such guilty conscience leads him towards a kind of mental shock resulting into the psychological trauma of sexual experience. It so happens in the case of other male characters as well as female characters throughout the novel. Thus it can be said that this novel proginates the traumatic experience of sexual intercourse through the representation of characters that swing hither and thither for the sexual pleasure.

To wrap up, *The Deer Park* through its characters profligates the sense of traumatic sexual experience in that the characters' quest for perfect pleasure under the

unconscious grounding does not provide them any permanent relief but causes the discontent and shock in terms of sexuality suffering from the multiple sexual experience without getting any gateway. Such resultant tragedy of the characters fails to achieve the perfect pleasure under pleasure principle foregrounding the traumatic situation of them in the novel.

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