

Introduction

Comparative literature:

Comparative literature refers to the study of the literature of two or more than two countries, taking into account the similarities as well as dissimilarities in the social, political, cultural, historical and linguistic contexts. During the eighteenth century, there was no such proper implementation of a comparative study of literatures around the world, though scholars made random efforts to connect the same. It was during the early nineteenth century that a term like this came into existence and rendered the necessity of the study of literatures together. Texts, both old and contemporary, began to be studied in lieu of similarities or dissimilarities with those of other countries, language and literature etc. Beating the difference in time and space, it shows how histories and literature co-exist. The customs, beliefs, socio-political conditions and other affective factors of different countries are taken into account while doing a comparative assessment of texts. Ram Prakash Pradhan in his preface to the *Glimpses of Comparative Literature* states,

Comparative literature in the same language or different languages through translation seems imperative today as it contributes to critical scholarship and revaluation of literature...Critics like Arnold also prescribed the comparative method for discovering the nerve of literature. Such step may break the national boundary of the alienation of literature and may open universal dimension for its realienation. (Pradhan 1)

Gradually, comparative literature emerged as a branch of discipline that examines the parallelism and discrepancies among the various literatures around the world. It outlooks the boundary line between regional and national literatures. In Elmas Sahin's words:

Comparative literature or the comparative studies of 'other's literatures, languages and cultures behind the boundaries; Literary studies with comparative cultural approaches to the other cultures as well as the other languages and literatures make numerous contributions on literary studies, literary criticism and theory, literary history, translation, area studies and global studies in the result of contexts of literature and the interactions of local or a national literature with the other national literature/s. (5)

While attempting a comparison among literature, it is necessary to note that, sometimes the same when done within national boundaries delimits its intended scope. To take an example, in India, over twenty languages have been recognized by the constitution and all these languages have their own literature and classics. But, the historical background and the factors underlying are the same within the nation and thus, the comparison produced hereby would stay limited to the language, culture society and polity of India. Thus, it is an interconnected assessment of the similarities/dissimilarities of cultural expressions within the literatures. Henry Remak in his opinion of comparative literature states,

Comparative literature is the study of literatures beyond the confines of the particular country and the study of relationships between literatures on one hand and other areas of knowledge and beliefs such as the arts (e.g: painting, sculpture, architecture and music), philosophy, history, social sciences, religion etc on the

other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression. (Remak 3)

In Parande's words,

Comparative literature needs at least two literatures to start with. But this dual concern is not sufficient to meet all the demands of comparative literature. Comparative literature views the literatures produced in all languages and in all countries as an indivisible whole. (Parande 1).

Highlighting on the necessity of a comparison among literatures outside the nation, Sisir Kr Das states:

The study of national literature is not tough for any nation. No national literature howsoever powerful, is sufficient to counteract the innate provincialism of man; no national literature, no single literature, howsoever rich is rich enough to present the highest literary achievements of man. The study of literature, then, has to be directed towards these goals, one dependent on the other, namely an enlargement of taste and an inheritance of the total achievement of literature. (Das 6)

Sigmund Freud and his theory of psychoanalysis:

Psychoanalysis has emerged as an inseparable element of literature as it provides the understanding of a person's hidden thoughts and desires that may sometimes remain unfulfilled

under certain situations. It attempts on focusing the hidden meanings in literary texts. Writers do not vaguely make use of symbols and metaphors, but such type of elements used by them in the texts bears multiple meanings that are left unsaid explicitly. The inner personality of the writer too is believed to be displayed in the texts which is otherwise unseen. The study of a text with the use of the theory of psychoanalysis of personality development helps in the exploring of the conflict in the personality of an individual resulting due to the imbalances in the consciousness. Certain experiences may haunt a writer from the childhood to the time of writing the book and these factors are sometimes deployed as characters in their texts. Psychoanalysis thus, forces one to show the real side of them while they are unaware of it. The influence of the inner thoughts and impulses on an individual is what psychoanalysis deals with. Sometimes it involves the secret and unexpressed desire of the character or may be the writer too. The symbolic representations used by writers can be understood only if one can comprehend the psyche of the characters. There may be no direct allusion to the same, their actions may convey secret symbols, and this is what psychoanalysis looks into. The influence of the situation and surroundings of a character and how he/she responds to forms the path for psychoanalysis.

Initially, it was an experimental therapy, first introduced by Sigmund Freud, the famous Austrian psychologist, who studied the various hidden and repressed factors regulating an individual's behaviour and emotions. These repressed factors are assumed to exist in the 'unconscious' stage of the mind for an indefinite period of time. This unconscious chamber of the human mind is that which contains all the hidden desires, the ones that have been suppressed forever due to the fear/shame of expressing it. Here stays the real truth of an individual, that self which no one is aware of. This unconscious contains the thoughts that make a person restless and at the same time he/she needs to pretend normal. Thus, a disaccord arises in the mind which

later own grows and affects the individual greatly. “A human mind is unaware of the factors that cause the sensitivity in their behaviour, emotions and response towards a certain situation. These unconscious factors, have the potential to produce unhappiness, which in turn is expressed through a score of distinguishable symptoms, including disturbing personality traits, difficulty in relating to others, or disturbances in self-esteem or general disposition”(Bornstein and Masling 7). Eventually, the unhappiness produced in the way is expressed at times, unknowingly, or may be through unfavorable societal factors. This therapy was earlier a part of the branch called ‘abnormal psychology’ only, but gradually, it found its place in diverse fields of study due to its authenticity of facts. Psychoanalytic criticism has emerged from Freud’s theory of psychoanalysis where literary texts are interpreted from his point of view of character study. The aim of psychoanalysis is to develop an insight to the unconscious and help the individual release the repressed desires. There are various instances where these repressed desires may be spotted- dreams, activities that were unintended etc and these disturbances may originate due to abundant desires that are/were left unfulfilled since childhood.

Sigmund Freud was born in 1856 to Jewish parents in Austria and was the first of eight children. He coined the term ‘psychoanalysis’ in 1896. In 1908, he was invited by the eminent American psychologist, G. Stanley Hall to deliver a lecture on abnormal psychology at Clark University, Massachussets. In his six days’ lecture, Freud introduced a new theory related to the human psychology and received great appraisal from psychologists around the world. He was adept in many languages and his passion for literature, especially Shakespeare and his works helped him greatly to understand human psychology. While practicing neuro-psychology, he used ‘hypnosis’ in the first stage as a clinical neurologist and found positive result. After a series of experiment on various subjects he could conclude that it was the repressed desire that caused

all the stress and trauma in a person's life and a person could be cured of these traumas psychologically in the hypnotized state. Later, he referred to the treatment of this kind as 'free association.' During this practice, he also discovered that, the dreams are the invisible carriers of the thought of the unconscious mind, and if an individual is to be cured of the neurosis, the dreams should be interpreted. While focusing on psychoanalytic study, he forwarded some significant concepts that can be ascribed to the study of literary texts- denial, dreams, ego, id, superego, fantasy, Oedipus Complex, libido, parapraxis, pleasure principle, repression and unconscious.

Freud's contribution to the world of literature includes the following works- *Studies on Hysteria*(with Joseph Breuer, 1895), *The Interpretation of Dreams*(1899), *The Psychopathology of Everyday Life*(1901), *Three Essays on the Theory of Sexuality*(1905), *Jokes and Their Relation to the Unconscious*(1905), *Delusion and Dream* (1907), *Totem and Taboo*(1913), *On Narcissism* (1914), *Introduction to Psychoanalysis*(1917), *Beyond the Pleasure Principle*(1920), *The Ego and the Id*(1923), *The Future of an Illusion*(1927), *Civilization and its Discontents*(1930), *Moses and Monotheism*(1939), *An Outline of Psychoanalysis*(1940). Some of these works are essays and lectures that he delivered on different occasions to increase the awareness of the working of the above discussed factors of psychoanalysis on any individual.

Psychoanalysis believes in the existence of an internal world, the 'unconscious' which is not opened up by the human mind in all situations but the satisfaction/dissatisfactions of the desires stored here contributes towards the personality of an individual. The wholly unexpressed desire is stored in the unconscious, trying to come out but is hidden due to certain reasons, therefore it tends to affect the psychology and personality gradually. These repressed desires are collected in the unconscious state of the mind of an individual and the person then suffers from

severe restlessness and ends up behaving the most unusual and unwanted ways. “The *unconscious* is the god term in Psychoanalysis. The study and interpretation of the *unconscious* mental process is the core of Psychoanalytic super structure. Freud approached the study of the *unconscious* with an inflexible concept of causality. He was guided by the principle that every phenomenon has an antecedent cause, whether the phenomenon is psychic or physical (Baral 3). Once these unconscious thoughts are transformed to conscious, the inner psyche of the individual becomes easy to understand.

The human brain comprises of three stages or thinking processes also termed as the ‘psychic apparatus’ by Freud- *Conscious*, *pre-conscious* and *unconscious*. The thought that a human being is aware of consists the conscious phase. The pre-conscious phase comes just before the conscious one and contains those ideas that are likely to become conscious. The most important and widely discussed phase in the process of psychoanalysis is the unconscious phase which according to Freud plays the central role in psychoanalysis. This phase consists of all the unfulfilled unexpressed and unshared feelings and emotions of the psyche. These are not accessible directly as the person never expresses the unconscious, but this can be brought forward by implementing Freud’s theory of psychoanalysis.

Such people who have suppressed their desires for quite a long time behave severely as they start losing control over their self due to lack of fulfillment of desires are called *neurotic* or suffering from *neurosis*. Another element that is primarily effective in treating a neurotic is *Dream* says Freud; the stage where all unconscious finds its real expression. They can be interpreted as well and play the central role in treating a neurotic. He defines the states of sleep to be a “period of uproar and chaos during which the unconscious thoughts of the id attempt to force their way into consciousness” (Freud, *Interpretation* 38). As an experimental therapy to

treat neurotic patients under observable conditions, psychoanalysis investigates the collaboration of the conscious and the unconscious inside the human mind. He assumed that psychological problems arise in the unconscious mind due to various repressed desires or unsatisfactory childhood of the individual. Right from the childhood the individual records his surroundings the effect of which is recovered as he gains maturity. With the passage of time, these unfulfilled desires start showing symptoms of dissatisfaction and the individual heads towards being neurotic. The individual lives under profound internal pressure and stress and is unable to unleash the hidden desires but wants them to be fulfilled in one way or the other. Psychoanalysis aims to relieve a person of all these undesirable fits that these repressed desires bring on them and understand their unconscious mind.

As mentioned by Sigmund Freud in *An Outline of Psychoanalysis* the human psyche can be structured into three models- the Id, Ego and the Superego. “The id has the quality of being unconscious and contains everything that is inherited, and everything that is present at birth, and the instincts” (14). His essay *Beyond the Pleasure Principle* mentions the presence of two biological instincts called Eros (Life instinct) and Thanatos (Death instinct) in the ‘id’ of our psyche. He says, “Humans are struggling between two opposing drives: Eros, which produces creativity, harmony, sexual connection, reproduction and self-preservation; Thanatos which brings destruction, repetition, aggression, compulsion and self-destruction.” (Freud, *Beyond* 14). Basically, it is the Thanatos that stays severely active during the neurotic phase of a human mind. It is the ego that satisfies whatever the id wants, but in a way that is acceptable socially. “The ego being conscious is responsible for controlling the demands of the id and of the instincts, becoming aware of stimuli, and serving as a link between the id and the external world. In addition, the ego responds to stimulation by either adaptation or flight, regulates activity, and

strives to achieve pleasure and avoid pleasure.” (Freud, *Outline* 14-15). The superego is solely responsible for ensuring that the moral standard of the society is met by an individual. The superego operates on the morality principle; the id on the pleasure principle and the ego on the reality principle. While the superego motivates an individual to behave in a socially acceptable manner, the ego is the one who maintains a balance between the conflicts in the id and the superego. The id guides the sexual desires whereas the superego maintains a balance between thoughts and expression of the same. Freud further divides the psychological development in an individual in the following three stages- oral, anal, phallic, latency and genital. These stages are referred to as psychosexual stages because each of them represents a fixation of libido (sexual drives) throughout different areas of the bodies. To Freud, all the pains and pleasures in a human mind arises from the formation of the libido and here the question of the ‘pain and the pleasure principle’ arises. The first stage of psycho-sexual development as put forward by Freud is the oral stage which lasts from the period of birth until the age of one year. At this stage, due to the lack of societal instincts in the infants the id (pleasure principle) is the driving force of all activities. The child doesn’t fear or feel shame in sucking its mother’s breasts. The action is fully based on the pleasure principle and there is the absence of the unconscious at this stage. The next stage is the anal stage which lies between eighteen months from the birth of a child till it reaches three years of age wherein the child’s erogenous zone shifts from the mouth (upper digestive tract) to the anus (lower digestive tract) and then ego develops. The id and the ego come in conflict at this stage as the child undergoes toilet trainings and this comes in between its id. In the phallic stage that covers the period of three to six years of age, the child’s genitals become its erogenous zone. Here, a child becomes aware of its physical composition, bodily parts and becomes curious to explore the genitals that differentiate genders. Freud here introduces the concept of “Oedipus

complex” in his book *The Interpretation of Dreams*, which means the competition between the father and son for possession of the mother starts showing from this stage. This complex goes to explain the extra bondage and affection between a mother-son which Freud says existed since the 5th century BC. Freud calls it the ‘Oedipus complex’ with reference to the story of Sophocles’s Oedipus, who killed his father and married his mother Jocasta. The sexual identity of the ‘boy’, ‘girl’ starts developing desires once they make the parents of the opposite sex the centre of their libido energy. A girl develops jealousy towards her mother and a boy towards his father. But he doesn’t react because he knows that his father is stronger than him and his fear is called as “catastration anxiety” by Freud. “A catastration anxiety then develops in the boy which means the fear of damage to, or loss of the penis” (Schwartz 204-219). In opposition to Oedipus complex is “another term ‘Electra complex’ introduced by Freud’s student Carl J. Jung in 1913” (Scott 8). “In case of a female child it is the Electra Complex, the situation where there is a competition between the mother and daughter for the possession of the father. Another mythology follows for the Electra complex is about Electra, who takes revenge on her mother for murdering her father Agamemnon” (Murphy 310). As a boy’s id is subdued by the catastration anxiety, Freud terms it as ‘penis envy’ in his article *The Sexual Theories of Children* published in 1908 in case of girls. The absence of a penis in her makes her realize that she has similar traits like her mother, so, directs her pleasure towards femininity and bears a child to replace the penis desire. It refers to the anxiety in young girls when they recognize that they are born without a penis and from this stage begins the transformation of affection- from the mother towards the father. The latency stage of psycho-sexual development begins from the age of six and continues till the child is eleven, the child develops socially communicative skills and good relations with family, friends and peers. All the sexual feelings and desires are repressed and the

child starts being socially available. The last stage i.e the genital stage ranges from the age of eleven and lasts throughout puberty till the age of eighteen. There begins a gradual infatuation and keen longing towards the member of the opposite sex but a balance is always maintained by the ego. One's thoughts confront a continuous conflict between the id and the ego and so he is bound to take the help of certain defense mechanisms that balances the drives of the id and ego. Repression is the subversion of the memories and emotional needs of the conscious mind and this is also used as a defense mechanism as there are numerous desires in a human mind but the id-ego conflicts restricts them from being fulfilled. Identification is another defense mechanism where the child adapts to the personality traits of the same sex parent so as to rescue himself/herself from the emotional rivalry. The boy consoles himself with the fact that perhaps the strength of the father may be his one day and the girl on the other hand identifies with the mother that they have the same physical qualities, also both of them are born without a penis. The presence of sexual drives have been paid more attention by Freud and he confirms the presence of the unconscious in every moment of a person's life- whether he may be awake or at sleep. He terms it 'verbal slip' when a repressed desire concealed in the mind is expressed suddenly. This verbal slip is better known as *Freudian slip* or *parapraxis*. He says that slips expose the thoughts in the unconscious state. Likewise, during sleep, dreams are the representation of a person's unconscious mind. In dreams, Freud found ample evidence that such amalgamations of dreams and desires existed. Roy P. Basler puts it in *Sex, Symbolism, and Psychology in Literature*, "hence he conceived that natural urges, when identified as "wrong," may be repressed but not obliterated...In the unconscious, these urges take on symbolic garb, regarded as nonsense by the waking mind that does not recognize their significance"(14). Freud's seminal essay, *The Interpretation of Dreams* contains the idea that, the nightly visions

(dreams) are the truest expressions of the inner mind and they can be understood at two different levels- the latent and the manifest. Manifest content is that portion of the dream a person is clearly aware of while he wakes up. But these things that person remembers are just the partial constituent of the dream. The real content of the dream is the latent one that comprises of the hidden thoughts and desires, of which a person is rarely aware of. This latent content Freud believes is dominated by the active thoughts in a person. Freud has complimented dream as a carrier of suppressed desire which find space in the dreams in the form of 'symbols'. Dreams are believed to carry innumerable desires which are otherwise unexpressed, because the only state of mind where nothing is in control and the mind free to think on its own is dream. No, id, ego or superego can exercise power on dreams.

A person identified with neurosis is likely to have some inherent desire which is treated through experimental and therapeutic sessions, but in case of literary texts, a study of their behaviour and past experience is the only way to ascertain their unconscious. Depending on the nature of the objects seen in the dream, Freud analyzes the desires of his patients. The objects of daily use in our household bear certain connotation some sexual for Freud and the occurrence of these objects in the dreams seems to indicate where the desires point. Several objects with pointed ends like- sticks, umbrellas, pistols, poles, trees guns are an indication of the male sexual objects and these indicate a necessity of sexual satisfaction. As these objects are sharp, pointed and erect, they resemble the penis. In *A General Introduction to psychoanalysis* Freud says, "it is also symbolized by objects that have the characteristic, in common with it, of penetration into the body and consequent injury, hence pointed *weapons* of every type, knives, daggers, lances, swords"(18). Similar is the case with the female genitals. "The female genital is symbolically represented by all those objects which share its peculiarity of enclosing a space capable of being

filled by something viz., by pits, caves and hollows, by pitchers and bottles, by boxes and trunks, jars, cases, pockets etc” (Freud, *General Introduction* 18). These symbols are the disguise of the original desires of the person that are suppressed for long but find out their way through dreams.

Thus, with the implementation of the theories and terms of psychoanalysis introduced by Freud, a detailed study of the characters, their insight and impulses of the unconscious will be made keeping in mind the social, cultural context of the texts. The conflict within the id, ego, superego, the neurosis as well as the various defense mechanisms used by an individual to think over the desires shall be studied in details.

Anita Desai and her works:

Anita Desai is one of the most influential nineteenth century Indian novelists and stands out from her contemporaries Ruth Jhabwala, Nayantara Sehgal, Kamala Markandaya etc for the peculiar description of human behavior in her writing. She dives deep into the psychological intentions and urges of her characters, which is seldom taken as necessary by many writers. She was born in 1937 and brought up amidst the bicultural heritage of post-colonial India. Her father is Indian and mother German, she learnt Hindi but also is equally fluent in English. While the other writers mostly focused on the socio-economical, socio-political backgrounds of the country as the setting for their novel, she creates an environment for her characters where they are free to express their unconscious and self-desires regardless of all societal issues and restrictions. She has led the unconscious in her characters talk aloud and express themselves. Literary texts of this kind fall

under the genre of ‘psychological novels’ which includes those writings that are concerned with the development of mind and personality of the character. Compared to the other Indian-English writers, Ms. Desai has successfully drawn a clear line of struggle among her characters when their desires are made submissive to their Ego and other external pressure. For this, she can possibly be called the ‘pioneer of psychological novels in Indian English Fiction’. Her works mostly deal with the buried thoughts and desires of the character and how these suppressed desires affect the life and decisions of the characters. The urge and longing for freedom is discussed by Ms Desai through her female characters by creating various situations. Most of her novels have women protagonists who are trapped amidst their roles and expectations of the society in such a way that their personality is affected. The psychological framework is a question of importance in these situations and Desai prefers to show more interest towards it. Usha Bande observes, “Anita Desai disowns all social concerns and asserts more than once that she is interested in individual and not in social issues. Social issues intrude only where they affect the character.”(12)

Her most popular works of fiction include *Cry the Peacock*(1963), *Clear Light of Day* (1980), *Voices in the city*(1965), *Bye-Bye Blackbird* (1971), *Where Shall we go this Summer?* (1975), *Fire on the Mountain* (1977), *Journey to Ithaca* (1995), *Fasting Feasting* (1991), *The Zig-Zag Way* (2004). *Cry, the Peacock* is her first novel where the psychological dilemma of a meek and submissive character named Maya is explored. The depression darkens her life and leads her to a crime. *Clear Light of Day* is a story of Tara, Bim, Raja and the happenings in their lives from adolescence to adulthood. The grievances that they face throughout the stages of life of transformations that is symbolically presented by Desai in the novel. *Voices in the City* is the story of Nirode, Monisha and Arun, residing in Calcutta. They are pessimists altogether and unstable at heart while adjusting themselves in the city life of Calcutta. *Bye-Bye Blackbird*

contains issues of diaspora and dilemma, experiences of an immigrant, the theme of establishment of identity among Dev, Sarah and Adit. *Where Shall we go this Summer* is the story of Sita who suffers from crisis of identity within her own family and questions her existence. The name Sita also refers to the character of Sita in the great Hindu mythology Ramayana. Sita, the ancient one too, faced the same plight.

Ms Desai embarks to plunge deep into the inner-working of the mind of the individuals, the hidden and suppressed desires of the unconscious that are mostly left unfulfilled, unexpressed and unheard. Her forte lies in bringing out the psyche of her characters irrespective of all their efforts to hide them in the fear of certain evident reasons. Desai is keen to “pick up the tiny details that others might not notice” (Jain 68). She seems to discard the traditional way used by writers to express realism and uses a unique way to bring out the inner thoughts of her characters. “She intervenes her storyline with her characters’ “emotional ecology, their rumbling turbulent inner world”(Prasad 13). Desai’s treats the existentialist problems within the individuals, the inner-emotional world of her highly sensitive protagonists. Suresh Kohli says, “No other writer is so much concerned with the life of young men and women in Indian cities as Anita Desai is” (34). Desai plots her novels in such a way that the emotional interior of the characters is clearly visible before the readers’ eyes. Rather than showing the surface reality, Anita Desai probes into the dark regions and thoughts of the mind.

Gustave Flaubert and his works:

Gustave Flaubert is famously known as the leading exponent of literary realism in French

Literature. He was born in a provincial bourgeois family of Rouen, France in 1821. He started his literary journey with a novella named *November* in the year 1842. As a keen observer of his surroundings, Flaubert studied the socio-cultural construction and man-woman relationships in his native place. In her article *The Americanization of Emma Bovary: From Feminist Icon to Desperate Housewife*, Suzanne Leonard writes that *Madame Bovary*:

Offered a scathing indictment of the attitudes and operations of female mass culture in the nineteenth century, a critique it made primarily through a portrayal of a woman seduced by generic notions of love, romance, and sexuality on offer in women's magazines and pulp novels....American post feminist popular culture...offers similar fantasies: romantic intrigue coupled with passionate love, visions accompanied by consumptive excess and nonstop diversion. (647-648)

Some of his works received plain criticism as he has crossed the accepted conventions of the society and moved out to write on a new content, the one that had/had been paid less attention. His major works include- *Memoirs of a Madman* (1838), *Madame Bovary* (1857), *Salamambo* (1832), *Sentimental Education* (1859), *The Temptation of Saint Anthony* (1874), *Three Tales* (1877), *Le Chateau de couers* (1880). *Memoirs of a Madman* is an autobiographical text by Flaubert. His work *Sentimental Education* is a story of love and passion of a young man of France. *Three Tales* is a collection of stories and *Salamambo* a historical text received much attention due to the depiction of violence and conflicts. But, amongst all these works, *Madame Bovary* has gained fame as a masterpiece due to its depiction of extreme realism and psychological adjustment. His work was blamed for profanity and banned, but he was the one who always sought for objectivity in his writing. Henry James wrote: "Madame Bovary has a

perfection that not only stamps it, but makes it stand almost alone: it holds itself with such a supreme unapproachable assurance as both excites and defies judgement” (3). His characters are all ordinary people, selected from middle-class households who are driven by their own demands and fascinations. His works contain realistic portrayals of the French society of that time. Being the proponent of literary realism, Flaubert has indulged into the life of a simple middle-class lady with desires to live a life of the aristocrats but when she could not meet, she adopted unconventional ways. In *Madame Bovary*, Flaubert has shared a rare story of a woman who is secluded among herself and her desires that she later on starts doing unwanted deeds to satisfy her wants. The existence of Emma is believed to be to be somewhat real and ofcourse, Freud’s assertions of the unseen presence of a writer in his work is proved true here. Fr Alexey in his introduction in *A Patristic reading of Madame Bovary* mentions:

Once, when Flaubert was asked who the character of Emma was based on, he replied, "Madame Bovary, c' est moi!" ("I am Madame Bovary")...In other words, Emma is neither male nor female, not heroine or antagonist: she is Everyman, i.e., she is the personification of an unredeemed fallen human nature, one who has willingly become the plaything of the passions. Rooted in materialism, aggressively following only her own instincts and desires, utterly lacking in self-knowledge or sensitivity, Emma is the center of her own world, a world of coldness, chaos, and spiritual wreckage; in fact, a world very much like the one we live in today and which we still dare to call ‘civilized’. (1)

The life and struggle of Emma Bovary in *Madame Bovary* has been selected in this study.

Through the use of Freud's principles of psychoanalysis, Emma's origin of desires and the series of misfortunes that come along with it leading to her fatality have been analyzed.

Review of relevant Literature-

In order to understand the background of the research, a review of existing literature on the selected authors helps in illustrating the authenticity of the works. William James in *The Principles of Psychology*, considers, unconscious mentality in terms of its role to satisfy the mental possessions of an individual. While relating literature with the study of Psychology, James takes into account the unconscious state of mind that is considered as the base of Freud's theories.

Farrell B. A in his book *The Standing of Psychoanalysis*, based on the psychoanalysis of Freud goes to say that, psychoanalysis being a very comprehensive theory explains the nature of mental processes, the functioning of the states of mind. It is one of the first attempts by a philosopher to analyze the efficiency of Freud's psychology and mechanisms. He cites the example of Shakespeare's *Hamlet*, which can be thoroughly understood if one is familiar with psychoanalysis. Psychoanalysis points towards truth, the unseen one.

Sebastian Gardner in *The unconscious: A Cambridge Companion to Freud*, insists on Freud's belief that the “ ‘descriptive’ sense of ‘unconscious’ is to be distinguished from the ‘dynamic’ sense, and that the defining preoccupation of psychoanalysis is with the dynamic unconscious; that the dynamic unconscious is a source of motivation, specifically motivation that is actually or potentially a cause of mental conflict and that it makes little or no positive

contribution to cognition; that it is closely related to as a failure and cause of disturbance of the faculty of memory.”

In *Psychoanalysis: Freud's Revolutionary Approach to Human Personality*, Kristen M Beystehner reviews the history of psychoanalysis, Freud's perspective, main ideas and interconnection of psychoanalysis with psychology and literature etc and praises the contribution that Freud has made towards the field of psychology.

C. T Bhopatkar's thesis titled, *The Psychological Contribution of Dr. Sigmund Freud*, is supportive of the fact that, be it any field, science, literature, philosophy or others, the significance of Freud's theory touches every corner of these. In his thesis Bhopatkar calls Sigmund Freud as 'one of the greatest contributors to the field of knowledge'.

Roy P Basler's *Sex, Symbolism, and Psychology in Literature*, Frederick J. Hoffman's *Freudianism and the Literary Mind* explore the necessity and prevalence of psychology in relation with literature. Kailash Chandra Baral in his thesis entitled *Freud's Theory of Art and Literature* calls Freud a human with an exception and that his findings and ideas of psychoanalysis are totally devoted to human cause. The conversion of frustration regarding the human psychology in the psychological field to art in literature is worth appraisal.

Meredith Ann Skura in the book *The Literary use of the Psychoanalytic Process* opines, Psychoanalysis is not merely the discovery of the unconscious. It is not dedicated solely to disease or symptoms or primitive experiences, but offers instead a theory and a method for studying how the whole mind works - for understanding another human-being as he tries to

describe his world in words and to draw on all his resources, both conscious and unconscious

Shete Santosh Vijaykumar's thesis titled *Neurotic women characters in therepresentatiove novels of Anita Desai, Ruth Prawer Jhabwala, Kamala Markandaya, Nayantara Sehgal, Bharati Mukherjee and Shashi Deshpande* calls psychoanalysis an attempt to study deeply, the rage and repression of those who deviate from a normal way of living. While blaming the patriarchal mindset of the Hindu society, she has used the theme of alienation along with psychoanalysis to stress on the relevance of the study of psychoanalysis.

R.S. Sharma in an article named *Anita Desai* calls Desai a writer of 'anti-fiction' and considers her a 'novelist of moods of persistent states of minds and psyche'. The way Anita's protagonists are slaves to their mental agonies and psyche, demands for a psychological study in order to dig the truth of unconscious. Dr. J.P. Tripathi, in *The Art of Anita Desai*, calls her a mind full of multiplicity in cultural, lingual and religious issues, and as thus is more inspired to study in deep the multiplicity of meanings in her characters' thoughts and desires. Apart from staying limited to the female existence only, she prefers the study of human minds and human existence as a whole. N.R Gopal's *A Critical Study of the novels of Anita Desai* studies Desai's fictional technique, the manipulated minds of the characters towards various situations and relationships. The book exposes the break of events in the form of a chain connected to one another that regulates the minds of Desai's protagonists.

Peter Brooks in *Flaubert: a Tragic Historian* calls Flaubert a God, the God-father of James Joyce. The kind of struggle James Joyce has undertaken in portraying the ills and goods of Dublin is quite similar to what Flaubert has done in *Madame Bovary*. In *A Gustave Flaubert*

Encyclopaedia, Laurence M. Porter talks about Flaubert as the path-finder of realism during the nineteenth century. He seems to inspire other great writers like Conrad, Maupassant, Faulkner and Joyce through his themes and depiction of realities. He denounces the materialistic society, and is fascinated with nihilism, the states of mind, the presence of consciousness and unconsciousness. Jonathan Culler in *The Realism of Bovary* considers Flaubert's work to be an epitome of realism, a breakout from the then conventional plots. The title defines three woman in a single whole, Emma as a daughter, as a wife and as a mother. Her dilemma is not unreal for Culler and many more women had been suffering the same fate. Such real descriptions of life and woman's psyche are encountered in *Madame Bovary* which makes it the perfect mixture of realism and psychology. Per Bejornar Grande in his article, *Desire in Madame Bovary* refers to the involvement of human relationships and desire for existence in his novels. The author sneaks into the desires that govern Emma's mind and her search for a satisfied life as per her rules. Flaubert's depiction of an adulterous heroine brought him prosecution, but he did not give up on the work because it had certain realities in stock that had to be expressed before the people.

Objectives of the study:

1. To examine the history and concept of psychoanalysis study with special reference to Sigmund Freud's theory of psychoanalysis of personality development discussed in his theoretical works.
2. To recognize the importance of psychoanalytic study in literary texts, particularly in the

texts selected for analysis.

3. To bring a parallelism among the protagonists of the novel taken for study in terms of their psychological conditions.
4. To explore the authenticity and existence of Freud's theory in *Cry, the Peacock* by Anita Desai and *Madame Bovary* by Gustave Flaubert.

Methodology:

The methodology used for the proposed research is based on the following primary sources- *Cry, the Peacock* by Anita Desai and *Madame Bovary* by Gustave Flaubert. Also, Freud's books on psychoanalysis are taken as contributing sources. To establish a proper ground to the study, the secondary sources like reference articles, ebooks, journals, published articles etc are taken into consideration. For further enhancement of the study, theses, dissertations and e-journals available on the internet sources are also studied in details.

Hypothesis:

Through this comparative study, the researcher shall try to bring out the psychoanalytical aspects in the works of literature selected. The existence of the various psychological concepts and theories as mentioned by Freud and its interconnectivity with the utterly realist texts, one from the

Indian origin and the other French are taken as the major source of study. Thus, the study will focus on presenting the id-ego conflict, libido energy, defense mechanisms, dreams, desires, unconscious and other psychoanalytic issues as discussed by Freud in his theory of psychoanalysis of personality development and justify the existence of the same.

Chapter distribution:

Introduction

1. *Madame Bovary*- a psychoanalytic study
2. Psychological examination of *Cry, the Peacock*
3. A Parallell analysis of psychological imbalances in

Madame Bovary and *Cry, the Peacock*

Conclusion

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