

## CHAPTER 2: A Psychological exploration of *Cry, the Peacock*

*Cry, The Peacock* is a story of Maya, a sensitive woman who wished for a fairy-tale like life but ends up with a completely opposite one. After the death of Maya's mother, her father takes care of her like a little princess. She was unknown to all complexities of life until she married Gautama. Being a lawyer, Gautama always remained busy with his papers and so, though she ventured to speak of many things to him about romance, he showed least interest on hearing whatever she said. "You go chattering like a monkey, and I am annoyed that I am interrupted in my thinking" (Desai 20) says Gautama to Maya. He had very less time to indulge in anything else other than his papers and thus the marital bond between them loses grip. He doesn't cater to any of her wishes and desires and this ignorance affects Maya psychologically. Thus, to get rid of her restlessness, Maya attempts suicide, but not before she finishes off the reason for her failed love life. She pushes Gautama off the parapet and proves the prophecy of an albino astrologer true. The prophecy had been haunting her for years and thus she destroyed everything while believing it.

Struggling with all those unprecedented situations, Maya wasn't able to decide her next step. The fear and terror of an unexpected life ahead disturbed her. This situation that an individual faces where he/she is always fearful and tensed about something or worrying in an unhealthy way is known as being 'neurotic' according to Freud's theory of psychoanalysis. Maya had lost her sleep and calmness of mind, she behaved differently. While Gautama's family

(mother and sister) came to visit her, she didn't want them to leave her house because with them she felt comfortable and happy, she had someone to talk to. Once they left, she knew that the nightmares and dark nights would disturb her. One of the most important reasons for Maya's neurosis is, the prophecy of the albino astrologer that, either Maya or her husband would die within four years of their marriage. She blindly believed in it and kept on thinking of it thus harming herself. The astrologer says, "My child, I would not speak of it if I saw it on your face alone. But look, look at the horoscope. Stars do not lie. And so it is best to warn you, prepare you"... "Death, to one of you. When you are married – and you shall be married young,"... "Death – an early one – but unnatural causes" (Desai 30).

This prophecy disturbed Maya internally and any argument with Gautama forced her to smell the truth in it. During the initial days of her marriage, Maya used to be happy, but gradually when she found that their different tastes couldn't go along, things changed. She was not satisfied in the marriage, neither mentally nor physically. Gautama seemed to touch her rarely, but that young heart of hers wanted him, his love. Gautama was too philosophical and accused Maya to be a spoilt child living in a world of dreams and fantasies. Gautama says, "Neurotic, that's what you are. A spoilt baby, so spoilt that she cannot bear one adverse word. Everyone must bring a present for little Maya- that is what your father taught you" (Desai 98) shouts Gautama. Day by day, he was infuriated by Maya's stubbornness. Gautama was someone who believes in logic, but Maya was the opposite; she was a fantasy lover. She dreamt of fairy lands, where she and her love would live happily ever after.

Desai has explored Maya's state of mind and the circumstances that forced her to turn neurotic. Maya's constant mood swings and conflicts regarding her own happiness made her

husband rather unhappy and he, on the other hand, scarcely had time to give an ear to her so called “distress”. While Maya expected him to cuddle and pamper her, he did quite the opposite. She was unknown to sadness and desolation earlier. But now, she was bound to experience the realities of life that required her to keep fantasies apart and behave matured. Maya turned unstable and her anxieties took the better of her. Maya says, “As a child, I enjoyed, princess-like, a sumptuous fare of the fantasies of the Arabian nights, the glories and bravado of Indian mythology, long astounding tales of princes and regal queens, jackals and tigers, and, being my father’s daughter, of the lovely English and Irish fairy tales as well, that were read out to me by him...” (Desai 41). Her mind was over-crowded with completely surreal thoughts and she could not get away from it. This overdose of recurring thoughts and gradually diverted her from the path of a normal wife. “My mind is tired, I am tired” (Desai 143) says Maya. Manu Verma comments:

In psychological findings, if the level of anxiety enters the unconscious level of the human psyche, it makes a person to keep apart what actually belongs to him together. Thus, this constant anxiety in Maya makes her to develop a separation of idea and emotion. She develops a negative approach towards life and finds its entire essence as useless and meaningless. (Verma89)

Such was Maya’s plight, she had already left behind all positivity and was slowly trapped inside her own surreal world. Her life before marriage was governed by the pleasure principle which is the driving force of a human ‘id’. Her smallest wishes were fulfilled within no time and so she never knew what the pain of rejection was. Id, Ego and Superego as Sigmund Freud said, are the working compartments of a human mind and they play the most effective roles in one’s

thoughts and behaviour. They influence a one's decision regarding agreement/disagreement with one's surrounding. Maya was desirous of Gautama, his touch and affection which is implicitly shown by Anita Desai. Her inability to talk about any of her longings to Gautama directly made her more and more depressed. Her fanciful thoughts drove her to a faraway place from her present and thus, stuck amidst conflicts, her neurosis increases. "Telling me to go to sleep while he worked at his papers, he did not give another thought to me, to either the soft, willing body or the lonely, wanting mind that waited near his bed" (Desai 14). The 'willing body', 'lonely wanting mind' is an indication of the erogenous desires of Maya. The symbolical use of her wait for Gautama near the 'bed' tells how much she longed for Gautama's care and affection as a husband. She kept hoping that someday they would live like normal husband and wife where love and romance would exist for sure.

Maya's desire of a fairy tale-like is termed as fanciful thoughts commonly referred as 'day-dreaming' consisting of hallucinations and imagination of a temporary world. To Freud, day-dreaming is an activity performed by the brain and the instances that occur during these day-dreaming sessions too are indications of one's unconscious. The unconscious takes the form of dreams and day-dreams in an individual when they are suppressed for a long period of time. The desire of the heart is sometimes expressed through actions which a person is totally unaware. Day-dreaming is the most efficient symptom of a neurotic person and it brings to them the satisfaction of those desires which one rarely expresses. In *Creative Writers and Day-dreaming*, Freud says:

People's phantasies are less easy to observe than the play of children. The child, it is true, plays by himself or forms a closed physical system with the other children

for the purpose of a game. But even though he may not play his game in front of the grown ups, he does not, on the other hand, conceal it from them. The adult on the contrary, is ashamed of his phantasies and hides them from other people. He cherishes his phantasies as his intimate possessions and as a rule he would rather confess his misdeeds than tell anyone about his phantasies. (422)

While day-dreaming, a person fantasizes about everything s/he desires and is gradually driven away to another world where everything seems perfect and fulfilled. This state of unconscious is enjoyed a lot by an individual because there is peace of fulfillment and satisfaction of desires without anyone's knowledge. While Maya's desires are related to sexual dissatisfaction and fear of being misunderstood, she doesn't let her fantasies out to be seen. According to Freud, fantasies might bring disappointment and so psychological restrictions arise. Maya thinks of the mating of the peacocks and the way they make love to each other because, she sees the fulfillment of her own sexual longings. Before marriage, Maya had fanciful thoughts about a husband and life afterwards, but things didn't turn out as per her expectations. Her attempts to impress Gautama (whom she thought to be too boring and philosophical) failed miserably and then she slowly starts projecting her desires towards something else where she could keep herself engaged. Unhappy childhood events are the main factors that drive the unconscious to gain satisfaction, but until the individual gains satisfaction, he/she undergoes another state of mind which Freud calls "repression". Repression is a kind of defense mechanism one adopts to compensate the non-fulfilled desires at times. But in Maya's case, these unhappy events showed up in the initial years of her marriage. When she could not have a baby of her own even after four years of marriage, she started seeing her pet dog as one. She projected her desire of having a baby by taming a pet and gave it all the love and affection which her child ought to have.

“Childless women do develop fanatic attachments to their pets, they say. It is no less a relationship than that of a woman and her child, no less worthy of reverence, and agonized remembrance” (Desai 15). Maya was so attached to the pet that she spent most of her time playing with it and this helped her to keep away the lonely feelings. The dog dies one day, and Maya feels childless again. The death scene of the dog flashed through her eyes, disturbed her day and night and the negligence that Gautama showed towards her emotions made her more restless. Freud has used ‘repression’ as a defense mechanism in his theory of psychoanalysis to show how an individual reacts towards the dissatisfactory situations of life in his/her unconscious state of mind. She wanted to feel the romance and beauty of love whereas Gautama considered them useless. These buried desires started affecting her gradually. Though Gautama showed no signs of sexual interest in her, she always imagined him by her. The conflict that emerged between her conscious and unconscious mind led her to a world of isolation and illusion. Gradually, the increase in these conflicts and Gautama’s abandonment led her to sexualize her surroundings and she finds a way of ‘displacement’. Displacement is the shift of emphasis by a neurotic patient where, one replaces the desires by watching or attaining pleasure from something else. Maya’s illusions had grown high and she could visualize sexuality even in nature, animals, birds, trees etc that she watched daily. The twining of the females papaya tree’s trunk onto the male makes her more depressed as she sees in them the love. In psychoanalysis, the word ‘pleasure’ seems to indirectly refer to the pleasure an individual experiences in his erogenous zones. The Id of human mind is the main satisfaction seeking stage of human mind because it relies on the pleasure principle. While Maya finds pleasure in watching the ‘female’ papaya tree twining her slim trunk, she thinks of the warm sensations her body would feel if Gautama had touched her. Her ungratified desires were unlike the peacock’s way of making love;

their shrieks their dances. She found happiness in thinking about the love-making sessions of peacocks, peacocks searching their partners to mate. “Have you seen peacocks make love child? Before they mate they fight. They will rip each other’s breasts to strips and fall, bleeding with their beaks and open panting. When they have exhausted themselves in battle they will mate. Peacocks are wise” (Desai 83). She whispers to herself how passionate peacocks are towards their partners, how they enjoyed each others’ company. The image of the fighting and mating peacocks express Maya’s sexual frustration. Also, the dance of peacock symbolizes the dance of life and death too. The struggle between sexual and emotional needs was turning disastrous for Maya’s mental health. The absence of a healthy sexual life affected her more as seen in the novel. Sigmund Freud discusses the presence of a universal desire for sexual satisfaction, and this when unfulfilled drives the person towards neurosis. Rajeshwar, M. says:

The image of fighting and mating peacocks, apart from being the central motif of the novel underlies Maya’s sexual frustration too. The memory of her innocent enjoyment of their call in her childhood becomes a foil to her present overcrowded mind, full of bird and animal imagery. But sleep was rent by the frenzied cry of peacocks pacing the rocks at night, peacocks searching for mates, peacock tearing themselves to breeding shreds in the act of love, peacocks screaming with agony at the death of love. The night sky turned to a flurry of peacock’s tails, each start a staring eye. (Rajeshwar 175)

She even observed the minute insects and sees them making love, and imagines gratifying her own sexual longings. She murmurs:

Of lizards, the lizards that come upon you, stalking you silently, upon clawed toes,

slipping their club like tongues in and out, in and out with an audible hiss...They have struck you to the pillar of salt which, when it is motionless they will mount and lash with their slim dripping tongues, lash and lash again as they grip you with curled claws, rubbing their cold bellies upon your, rubbing and grinding – rubbing and grinding. (Desai 127)

The hallucinatory images of lizards and other insects copulating in weird ways are indications of Maya's desperate bodily wants. She was a naïve soul, just longing to feel the intense love that had slowly vanished out of her life. She was hungry for Gautama's love, "his companionship was a necessity. I required his closest understanding. How was I to gain it? We did not even agree on which points, on which grounds this closeness of mind was necessary" (Desai 22). The marital discord and domestic intolerance lasted for years and one day the outburst of these hidden desires took away Gautama's life. Maya's quest for existence bound her to throw Gautama off the parapet. By the time their marriage had reached four years (as the albino astrologer had prophesied the year of their death), Maya had turned more violent and selfish too. The sensitive and innocent Maya had disappeared and the new Maya was ready to do anything to live in this world for her own. After throwing Gautama off the parapet, she says, "It had to be one of us, you see, and it was so clear that it was I who was meant to live. You see, to Gautama it really didn't matter. He didn't care and I did"(Desai 182). Anita Desai in an interview with Jasbir Jain said, "It is depth which is interesting, delving deeper and deeper in a character or scene rather than going round about it" (Jain 61). The novelist clearly indicates her preference towards the exploration of the characters' unconscious that is usually left unspoken. Maya's anxiety slowly turns uncontrollable and she suffers from insomnia. She could not sleep, nightmares were common, her dreams were haunted and she started behaving aggressively. As Freud says that the



unfulfilled wishes have the capacity to pierce through the unconscious and disturb the individual's peace of mind and the same happened with Maya.

Another reason apart from Maya's self-illusions that led her to turn neurotic is her inability to talk about her sexual needs. Her social and moral life ends after her marriage and she starves for a sexual life but, never forces herself to break the marriage, representing a perfect Indian wife. Maintenance of the sublimatory parameters had become requisite for young Maya as the Indian society addresses husband's wishes as the only factor that matters, be it sexual or emotional. "Experience shows...that women who as being the actual vehicles of the sexual interests of mankind are only endowed in a small measure, with the gift of sublimating their instincts, and who... when they are subjected to the disillusionments of marriage, fall ill of neuroses which permanently darken their lives" (Freud 47) and Maya's character proves his claim true. Maya kept sublimating her urge for making love to Gautama the whole time as she didn't see any interest on his part. But the desire pierces her from inside unbearably. Maya breaks out, "You know nothing of me-and of how can I love. How I want to love. How it is important to me. But you, You've never loved. And you don't love me" (Desai 96). Maya's frustration reaches its height at some point of time and unable to control the anger she lashes out at Gautama. "Because when you are away from me, I want you. Because I insist on being with you, being allowed to touch you and know you. You can't bear it, can you? No, you are afraid. You might- perish"(Desai 97) says Maya. Maya's sarcasm holds scorn towards Gautama because he expressed his love towards her. She was dying inside for that love. Subha Tiwari exclaims, "Since love is an overwhelmingly powerful element in a woman's life, it must get instinctual outlet" (Tiwari 30). But Maya was unknown to all aspects of love, her husband was an allergic to

everything she desired for and this further increased her neurosis.

Throughout out the novel, it is seen that Maya has some kind of obsession towards her father because after the death of her mother he was the only person she could go for. Being a fragile child her father nurtured her like a fairy princess and so whenever Gautama shouted at her for behaving childish, she would cry to go to her father. Even after her marriage Maya searches for a father figure in Gautama because she shared a very special kind of bond with her father. This emotional bonding between a father and a daughter is called 'Electra Complex' according to a neo-freudian psychologist Carl.S.Jung, who is credited for the term "collective unconscious". Those days when she was frustrated with her husband, she recalled her childhood days with her father, who was there for her all the time. Desai writes, "She intoned her sense of devotion to her affectionate father in a tragic vein: 'No one, no one else,' I sobbed into my pillow as Gautama went into the bathroom, 'loves me as my father does.' The curtain fell behind him in tragic folds. He did not hear me- 'the tap was running. The vacuum into which I spoke made me more frantic. And yet he was not really meant to hear'" (Desai 43). Maya makes it clear how badly she missed her childhood and struggled herself to maintain her identity as the young and sensitive one even after years of marriage. These thoughts to some extent released her from the delusions but Gautama curiously asks, "What cause for excitement then? Where would you like to go? Darjeeling?" and Maya says, "Father would be there" (Desai 41). She was excited enough to meet her father and thinks about those days when her father used to take her to the hills of Darjeeling. "My father peels a loquat" for me says she to Gautama. Her father filled her void life with love and laughter and she had the freedom to ask for anything she wanted. Being a child with a fragile psyche, sometimes she was prescribed with sedatives. She says, "Around this pretty tale he builds for me, he hopes to compose my dreams for the night, for it is the doctor's

order that I must be permitted no anxieties, no excitements” (Desai 77). Maya had expected Gautama to play the role of the ‘father figure’ in her life. The feeling that her father was no longer staying with her and Gautama could never treat her like her father disturbed Maya. She wanted to live a free life like she used to and says:

In Gautama’s family, one did not speak of love, far less affection. One spoke- they spoke- of discussions in parliament, of cases of bribery and corruption revealed in government, of newspapers editors accused of libel, and the trials that followed, of trade pacts made with countries across the seas, of political treaties with those cross the mountains, of distant revolutions, of rice scarcity and grain harvests...”  
(Desai 43)

Life and people at Gautama’s home turned so different for Maya that she could do nothing but remember her father’s home. “As it always happened to me, it was after my most anguished moments that a piece of truth fell into my exhausted mind- the truth that it was not for them I longed with fiercest desire, not even for Gautama, but for my gentle father who would have said to me with that assured and reassuring calm, ‘It will all be well, it will all be well soon Maya” (Desai 48). Amidst the disharmony between them, Gautama sometimes insulted her father and blamed her for the childlike traits that she possessed. Maya screams at Gautama as father was the hero for her. She says, “Don’t you speak of my father” (Desai 98). The way Maya defends her father against each word Gautama utters shows that Maya is really obsessed with her father. Electra complex is generally the competition that exists between a daughter and the mother for the possession of her father as opposed to Oedipus Complex. Though the competition for the possession of the father doesn’t exist, the special relationship among the father-daughter is

evident. Her desire for demonstrative love like her father made her more neurotic. She married Gautama only because he was her father's friend and she expected the same treatment from him too. Gautama on the other hand had her become completely dominating and she had begun a search for the real Maya. The only true company she had in her life was her father. "I had the happiest childhood. They were my happiest times" (Desai 98) exclaims Maya. Gautama gives the meanest reply:

If you know your Freud, it would all be very straight forward, and then appear as merely inevitable to you taking your childhood and up bringing into consideration. You have a very obvious father - obsession - which is also the reason why you married me, a man so much older than yourself. It is a complex that, unless you mature rapidly, you will not be able to deal with, to destroy. (Desai 122)

Gautama's words show the obsession that Maya had towards her father. Being a well read person he could perhaps understand what Maya was going through, but wanted Maya to come out of the fairy tale world that her father had created for her. Maya's father treated his son Arjuna and daughter Maya differently. While he was too strict with Arjuna, he treated Maya with all the care and love he could. This behaviour of the father may be seen as 'electra complex' in psychoanalytic terms. Maya wanted to live her life well and good again but wanted no Gautama there. "Above all I wish to return to my old home with its garden, its arbours and roses and azure necked pigeons. No, not that either. Better still my summer home in these hills, Darjeeling, and my little knock-kneed pony that took me for rides while my father preceded me on his horse Typhoon....."(Desai 148). Her father's home as she recounts on all situations is the most comfortable place she could find. "People say he spoils me. This means that he fondles my

cheek, holds my hand....They also say that I can get anything I want from him” (Desai 124). While she caught a fever, she remembered her father’s word, “Have a lichee! Have a lichee!” (Desai 124). She was proud of her father because he treated her in a much more special way than her brother Arjuna. While Mrs. Lal in the story wanted a son even though she had four daughters already, Maya thought, “I ought to have been able to rejoice at this, as my father had rejoiced in me saying that in a daughter he had treasure” (Desai 63). Spring was to Maya the most joyous time when they used to stroll “amidst the vegetables” and their “bougainvillea arbour”. Subha Tiwari comments, “The way Maya off and on spoke of her father’s kindly act shows that her father had an elevated sense of life and wisdom and that Maya as a daughter was grateful to him”(30). The memory of her paternal home was so strongly embedded in her heart that she could not forget thinking of it. The fictional world created by Desai is a real world where certain circumstances, emotional and physical tend to affect an individual too much when they are repressed for a long period of time.

Sigmund Freud in *Beyond the Pleasure Principle* says, “We have become accustomed to the term *compulsion* when we speak of compulsion neuroses in other words, a neurosis which makes the sufferer there from aware that he is "compelled by something" to make this or that gesture or this or that turn or else he feels uncomfortable, uneasy, at times plainly anxious” (14). Maya is certainly a puppet at the hands of these compulsions. “Her unhappiness is in part related to the process of her growing up: she has led a protected life and has been brought up on fantasies, and now when confronted with the reality of life and its disappointment, she is unable to face it” (Jain *Stairs* 16). Her anxiety is the prime reason for her neurosis and nothing could stop her from being so. She feared of the uncertainty of her own life as well as death. Neurosis made her more self-centric and she could know nothing else but that what pleased her. The

*Encyclopaedic dictionary of psychology* defines neurosis as:

Apart from anxiety itself, psychological symptoms include irritability, difficulty in concentration and restlessness. Physical symptoms include signs of arousal of the automatic nervous system including palpitations, sweating, nausea and diarrhoea. In addition, there may be tremor, difficulty in breathing or over breathing, dizziness and headache. In some patients the physical symptoms predominate and physical disorder must be carefully considered in differential diagnosis.(425)

As stated above, Maya was a showed signs of physical as well as psychological neurotic. She is caught by the terror and fear of death, as the albino astrologer had prophesied. While listening to the peacock's cry, she felt it like the cry of life and its dance, the dance of death. She could not avoid thinking of horrifying facts and hallucinate later. During the daytime she felt a moment of relief but as the night dropped in, she starts seeing horrific images and has the worst of nightmares. "But in the night, under the stark gaze of the moon, in that wanting silence, my memories came to life, were so vivid and, so detailed, I knew them to be real, too real. Or is it madness? Am I gone insane? Father! Brother! Husband! Who is my savior? I am in need of one. I am dying, and I am in love with living" (Desai 84). To live or not to live was the dilemma that Maya faced till the last breath of her life. However, the murder of Gautama was not pre-planned in her mind. A Maya once surreally innocent is now provoked by the shadow of Gautama coming in between her and the moon. She says:

And then Gautama made a mistake- his last, decisive one. In talking, gesturing, he moved in front of me thus coming between me and the worshipped moon, his figure an early crooked grey shadow that transgressed its sorrowing chastity.

‘Gautama!’ I screamed in fury, and thrust out my arms towards him, out at him, into him and past him, saw him fall then, pass through an immensity of air down to the very bottom. (Desai 173)

The long buried anger and unfulfilled desires had taken the slow poison that took away Gautama’s life. While Maya pushes him off the parapet, she shows no grief or guilt of any kind, but watches him fall. She, who once cried for months at the death of her pet doesn’t show any sign of repentance while throwing her husband off the parapet. How could the overly-sensitive piece of soul hold so much hatred! But when passions and interests are not taken care of, a question of identity arises and this is the point where most women become helpless. “Poor Gautama” is the only word she uttered at that point of time. The existence of Gautama did not matter to her because according to her he failed in carrying out the duties of a husband. Also, she had the albino astrologer’s words at the back of her mind that raised a sense of fear of death in her. In order to live one of them must die, and she chose herself to be the one who deserved to live. “The paranoiac condition of Indian women even though they are liberated, is an important trait of post modernity. This condition occurs in India due to the cultural burden which do not permit Indian women to express sexual feelings freely to her family members and even to her husband” (Patil678). Not only the husband, but a woman is sometimes not free to express the desires be it sexual or anything related to it even to the members of the same sex. The same happened with Maya. Though she shared a good relation with her mother-in-law and sister-in-law, she could not tell them what disturbed her to that extent. This pressure of maintenance of relations and the home sometimes becomes too much for a woman to handle that she turns pugnacious as Maya did.

Freud laid importance on the traumatized sexual instances in a person's life and opined that these struggles are reflected in one's dreams. Dreams represent the unconscious of a person says Freud. He believed dreams as a representation of a person's repressed wishes. The latent content of the dream, i.e the part of the dream that we don't remember is the part that represents our unconscious. Maya's dreams were haunted by the fear of death as told by the albino astrologer. Her sleepless nights made her more neurotic and the hallucinations became far more deep and frequent. Freud states that, "the dream is defined as the psychic activity of the sleeper, in as much as he is asleep" (Freud, *Interpretation* 4). Dream is a world where a person is awake and carries out all efforts to fulfill the subdued wishes. Maya had been suffering for years from this state of mind where nothing was going according to her and her identity was vanishing at the hands of marriage. She utters:

Yet, once I fall asleep, the dream dissolves quickly into a nightmare in which a row of soft shaggy, frail footed bear shamble through a dance. By a grotesque transformation, the bears are rendered into a lonely, hounded herd of gentle, thoughtful visitors from a forgotten mountain-land and the gibbering, cavorting human beings are seen as monsters from some pre-historic age, gabbling and gesticulating, pointing at their genitals, turning their backs and raising their tails, with stark madness in their faces. (Desai 77-78)

Her disturbed state of mind is visible in the awkward dream sequences that she goes through. The grotesque images of a bear, lizard and reptiles reflect the gothic in Maya's dream. Anita Desai has used the symbols of these fearful animals in Maya's dream to bring out the darkness that Maya was going through. In Noval's view:



The chaos and confusion of her life is manifested through her dreams. Dreams, according to Freud are close to one's unconscious. In the above passage one wonders to see a world of dreams beyond human imagination. It is a bizarre world. This bizarre world of animals symbolizes sexual obsessions (as per Freud's psychoanalytic theory) of Maya which is yet another unfulfilled need of Maya. Maya's fears of loneliness, unfulfilled womanhood and motherhood, emotional unrest and exaggerated death phobia disturb her inner peace due to which she is unable to sleep.(27)

The fear of 'drums and shadows' haunted Maya, the approaching hysteric seemed to haunt her till the end. "Wild horse, white horse galloping up paths of tone flying away into the distance wild hills" (Desai 150). Her dreams were acting as a visual fantasy to her desires. Dream analysis is one of the specific therapies that Freud used in his theory of unconsciousness to read the mind of his patients. In order to understand the mental state of a neurotic person, the understanding of the latent content of the dream is a must. This part of the dream is an occasional expression of what an individual is unable to show or talk freely. Every dream has a connection to the experiences, most recent or the past of the dreamer. Dreams provided signals and the method of dream interpretation is used by Freud to read the mind of the dreamer.

While Maya dreamt of darkness and terror it simplifies that Maya was at unrest and failed to pacify throughout the series of events that took place in her life. Her attempts to probe through the entire restlessness and dissatisfactory series of events in her life were in vain and she could do nothing but take the hardest decision ever. The intermingling of the desire and identity exposes Maya to herself and her dreams. Her unconscious could hold no more desires and thus it

bursts out in the form of hatred towards her husband. The moment the unconscious can no longer hold desires, the individual feels lack of adjustment with everything around. This is what neurosis does. Maya's psyche was shattered and she had already lost the ability to decide between what to choose, the life that she had with Gautama or a life without him. Her unconscious is unveiled through psychoanalysis and her innermost realities are visible through her dreams and unconscious.

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