

**A PSYCHOANALYTIC STUDY ON THE WAR OF  
RELATIONSHIPS IN THE NOVELS OF NOVONEEL  
CHAKRABORTY**

Submitted in partial fulfillment of the requirements for the award of  
Bachelor of Arts degree in English

By

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**DEPARTMENT OF ENGLISH  
SCHOOL OF SCIENCE AND HUMANITIES**

**SATHYABAMA**

**INSTITUTE OF SCIENCE AND TECHNOLOGY  
(DEEMED TO BE UNIVERSITY)**

**Accredited with Grade “A” by NAAC**

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CHENNAI - 600 119**

**APRIL 2021**



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## DEPARTMENT OF ENGLISH

### BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of **P. JANANI (38010005)** who have done the Project work. She has carried out the project entitled "**A Psychoanalytic Study on the War of Relationships in the novels of Novoneel Chakraborty**" under my supervision from June 2020 to April 2021.

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## DECLARATION

I, **P. JANANI** hereby declare that the Project Report entitled **A Psychoanalytic Study on the War of Relationships in the Novels of Novoneel Chakraborty**, done by me under the guidance of **Dr. J. Amutha Monica**, is submitted in partial fulfillment of the requirements for the award of Bachelor of Arts degree in **Sathyabama Institute of Science and Technology**.

**DATE: 05-04-2021**



**PLACE: CHENNAI**

**SIGNATURE OF THE CANDIDATE**

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## **ABSTRACT**

The project titled *A Psychoanalytic Study on the War of Relationships in the novels of Novoneel Chakraborty* ' was aimed to identify and explain the psychological conflict of the main characters from the novels ' Ex : A twisted love story ' and ' Roses are blood red ' viewed from Carl Jung and Sigmund Freud of psychology The ID, the Ego and the Superego and how the conflict is significant in character development. This research consists of preparation, data collection and data analysis. The technique used here is content analysis. The content analysis used by psychology of literature to find the aspect of a character's personality by reducing data, data presentation and conclusion. (a) Reducing data is data collection and data grouping based on the study. The exact words taken from the two novels. (b) Data presentation after reducing data by data, collection and data grouping then explaining the character's personality using Sigmund Freud Psychoanalysis that is ID, Ego and Superego and (c) conclusion, done after reducing data and data presentation. The researcher also describes the important meaning of the data collected.

**KEYWORDS :** Character development, Personality, Psychoanalytic study, Psychology of Literature, Relationships

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# **CHAPTER 1**

## **INTRODUCTION**

### **CONTEMPORARY LITERATURE**

Before we can discuss about contemporary literature, we want to set up what we imply when we say contemporary. When is the contemporary or now? By definition, "now" is a fleeting second in time. Not something we can surely put on preserve and learn about for as long as we need. However, we don't favor to be too philosophical, so let us stick to what appears to be a commonly agreed-upon definition amongst sociologists and literary critics, which is that now is roughly after 2001. How can we provide a significant and beneficial description of the world we live in right now? Is it feasible to factor out particular traits that outline lifestyles as it is now as adverse to life as it was, say 20 years ago, earlier than 2001? When we learn about the 1960s, a habitual phrase about that time is that it used to be "a time of exquisite unrest". The second decade of the twenty first century clearly also feels like a time of brilliant unrest, doesn't it? Instead of making an attempt to decide what is more true, let us learn about what variety of unrest we see now.

Many defining phrases are stated about our time: an generation of transferring geopolitical positions, an age of flux, of instantaneity - where merchandise are made to ultimate solely a brief time to be changed by using new products. Sociologist Zygmunt Bauman would describe it as a motion from "solid modernity" to "liquid modernity". The phrase now, then, is characterized with the aid of a feel of existence as being brief and transient, precarious and volatile. Living in a world where nothing appears to provide any constant assurances, standard questions about human existence emerge as no less urgent. Where have we originated from? Where do we cease? What is the the means of our existence? What is there to be known? Who is aware of it? How do they comprehend it, and with what degree of

certainty? How can I distinguish this world of which I am a part? And what phase do I play? How can I describe my ideas and worries? These ought to be traditional questions that modern-day literature asks. Writers have the opportunity to discover how it feels for the individual human being to stay in the world as it is - through describing or inventing the lives of individuals, couples, families, groups, relationships, societies or simply life. Literature can exhibit us viable future trends and how to cope with an ever-changing world.

## **THE ELEMENTS OF CONTEMPORARY LITERATURE**

Contemporary literature would possibly be some distance too diverse in fashion to be labelled as a style or a historic duration such as the "Victorian Era". Living in "the contemporary age", as we do right now, makes it tough to say when contemporary literature began, and when it is going to end. Furthermore, it is additionally difficult to perceive specific traits that have no longer been considered before. Contemporary literature can be described as containing qualities from both modernism and postmodernism plus something more. It is, however, normally popular that these days we see and trip new patterns of writing that require their very own new names. Identifying contemporary texts is a matter of figuring out which factors within them are specially dominant. The accompanying portrayal of the most property components in contemporary writing will also be a rundown of "What to search for when you break down a contemporary content". The listing includes the factors which you discover in usual textual content analysis, and which you will be acquainted with, however right here we solely focus on what is exceptional to contemporary literature.

Contemporary writers no longer solely experiment with a variety of stages of fiction and non-fiction. They additionally test with how to specific their ideas, and they depend much less on usual narrative types or genres. If they prefer to remark on the amplify in unlawful immigration from Africa and Syria throughout the Mediterranean, they might also choose to draw interest

to the hassle in the structure of an sms novel, a sarcastic detective thriller, an article or a romantic poem. The subject might also be addressed via a range of factors of view, the use of progressive language, experimenting with time and place, as a combination of excessive artwork and famous culture, etc.

Not surprisingly, contemporary writers will frequently let the uncertainty and fluidity of the now be mirrored in the composition of their texts, too. Thus, they will opt for opening their texts in medias res. They will depart gaps in the narrative for the reader to fill in, and you will locate that there is a refusal of closure through open endings. When endings are no longer closed or clear-cut, the contemporary readers have to be progressive and figure out for themselves what occurs next and draw their personal conclusions, simply like they will have to draw on their personal lifestyles experiences, knowledge and tradition to fill in the gaps. As you can see, the writers' desire of style and structure is simply as essential for the way we talk about the subject in query as the subject matter itself.

## **SETTING**

**TIME** -A great deal of contemporary writing is set during the early days.. However, most of the literature that is represented in Worlds of Now, is firmly set in the modern age or in a close to future. The writers might also be more or less unique and particular about the time they choose to signify however it is characteristic that the modern setting in time is emphasized or made specific in order to provide the readers a experience of immediacy and relevance.

**PLACE** - Literature is historically used to pick out and enhance a nation, a community, a "we". However, modern writing has come to be increasingly more global; it crosses and mixes national traditions and cultures, and is translated into more than one languages to be read in multiple countries. Talking about a particularly English or American or

Kenyan novel is no longer relevant. Like the human species, writing is going global, and an American author may additionally effortlessly write a textual content that is set in the Middle East and written in a style that used to be recognized with 19th-century Britain on a global topic. Put hopefully, new worldwide composing will teach us about one another's exceptional expectations and fears, and our "we" will be vastly extended. Is that true, do you think, or will that sort of literature certainly make us too unsure about who we are and weaken our feel of national identity?

**NARRATOR AND POINT OF VIEW** - The notion that the entirety we understand is based on our viewpoint is a tremendously ancient realization that was once made around the flip of the nineteenth century (i.e. since Modernism): I see matters in one way, and you see them in another, and there is no such factor as the Truth. What is extra is that we see matters in one way these days and recognize that we may also very properly see them in another way tomorrow. We additionally recognize that our personal views are now not solely "individual" however also fashioned by way of our national and cultural and social backgrounds: A middle-aged white man does no longer necessarily see things in the identical way as a young Pakistani woman. There is your reality and my truth, and these can alternate at any moment.

Contemporary writers appear to combine this thought in their writing to a large extent than writers have earlier done. Thus, the regular omniscient narrator is challenged and no longer used as regularly as before. All things considered, we see many first-individual stories with storytellers whose unwavering quality is suspicious. Alternatively, a textual content may also have more than one narrator telling the same story, or the same story may additionally be informed from moving factors of view. Additionally, the writer may also stress the narrator's peculiarity in order to play with the reader's understanding of reality.

One of the foremost renowned contemporary authors in India is Novoneel Chakraborty. He is additionally known as one of the most well-liked romance trader and is popularly known for his dark plots and powerful female protagonists. His speciality lies in romantic thrillers that he writes alongside philosophy mixed with it. He is the most effective selling author of 14 bestselling thrillers and one short story collection called "*Cheaters*". His novel, "*Forget Me Not, Stranger*", debuted as the No. 1 bestseller across India. His incomprehensibly mainstream thrill ride arrangement, The Stranger Trilogy, has been converted into 6 Indian dialects and furthermore into a web arrangement named "Hello Mini".

#### **INTRODUCTION OF THE SELECTED NOVELS - EX : A TWISTED LOVE STORY ( 2016 )**

The novel begins with a prelude to the most action of the novel. A boy and a girl on the terrace of Sharada heights take a solemn pledge to be faithful to each other forever and acknowledge timeless love. The primary chapter introduces us to Neel, an aspiring author who desires to carve a distinct segment for himself within the literary world. He leaves his consistent sweetheart Titiksha in Kolkata and takes off for the Jaipur Literary Festival. There, he chances to meet a beautiful girl who, claims to be his ex. Neel is drawn to Nivrita and therefore the mystery she seems to embody. Once he comes back, he is perplexed at the modification in Titiksha and his own growing attraction for Nivrita. Nivrita, on the otherhand relates a romance that she desires Neel would write and she would assist him publish it. The primary plot of the novel is blended with a romantic tale which amounts to reinforcing of the plot. As the novel progresses some unforeseen and unreal events appear to happen nearly sinister in their essence. The climax of the novel however brings us back to sanity and the novel ends as logically together as we expect.

The story slowly builds up. Initially the steamy affair between Nivrita and Neel makes the reader marvel what all this can be about? Is it one of those boy meets woman and rejects his steady girlfriend sort of story? very little will he grasp that very shortly all his notions can go awry and things will go completely out of control! The structure of the novel is quite unusual. While Neel goes into raptures along with his newly- found interest Nivrita, he starts pondering the story he desires to write. He goes into an unreal world where he sees Titiksha with another man and discovers that he is being drawn further and further into a dark abyss. While not revealing the suspense that keeps us on tenterhooks, we are able to only say that the author has succeeded in capturing the imagination of the reader until the very end.

Novoneel Chakraborty has created a twilight world which hovers around the real and the unreal. With deft skill he has managed to carry the reader captive and that's an achievement. From time to time the novel borders around psychoanalysis, examining the characters from a psychoanalytical perspective. As Sigmund Freud would have it, pent-up thoughts and fears within the unconscious mind emerge sometimes in dreams and language which can reproduce themselves in neurotic behavior. We discover glimpses of such falsification of reality in Neel Chatterjee's world or in the strange mannerisms of Nivrita and so on.

### **Roses Are Blood Red ( 2019 )**

The book is set in Tosh, Himachal Pradesh, New Delhi and Ajmer. It's divided into 3 mini-books in itself: The Present, The Past and again The Present. The antagonists of the story are Binny and Samiha. Binny is Vanav's childhood friend who incorporates a not-so-secret crush on him. Binny is the only character who has been Vanav's constant in each past and present. Their relationship is however not the center of attention in the novel thus it's apprehensible that we have a tendency to not get to understand her in-depth.

While Samiha, is somebody Vanav cares for, she features a serious case of phobic neurosis (fear of social situations or going outdoors) which is interesting. She has the habit of sketching Vanav and capturing his expression once he talks regarding 'her' i.e Aarisha. Vanav views what Samiha drew as unchanging whereas Samiha explains to him that it's perpetually slightly different. This could be seen as a trope for Vanav's constant endless love for Aarisha and Samiha's growing hurt and pain, as she loses Vanav to Aarisha each time. Vanav sometimes stuffed colors in Samiha's sketches as if he is agreeing to Samiha's interpretation and adding his own concepts to it.

Aarisha is continually cited as 'her' by both Binny and Samiha, that symbolizes that what Vanav felt for 'her' was quite common yet very uncommon, as he constantly chooses 'her' over Binny or Samiha. It may also be perceived as irony.

Moving on to Aarisha Shergill, who lives along with her parents and is stricken by memory loss after an "incident" occurs. The incident is delineated in the introduction of the novel. She finds it tough to grasp who she really was before the "incident", and keeps reading her previous diary entries regarding Vanav and her. Vanav keeps calling her *Ranisa* (queen) endearingly. Her folks appear fully fine with her relationship with Vanav despite their major age gap. Her friend Pragya is her complete opposite.

Vanav offers very specific gifts like a "Nose Ring" and "Ghungroo" to Aarisha and continuously keeps her in a very distance from him, that is extremely odd considering how much he claims to love her. Aarisha conjointly runs a cafe called '*Words and Whims: A Creator's Cafe*'. In a probe to seek out who she really is, Aarisha goes to a great length and her life is left in shambles towards the end of the novel. Similar to the character

of Binny, the name “Aarisha Shergill” and also the nickname “*Ranisha*” are constant in both Vanav’s past and present.

Vanav Thakur may be a very complicated character, who instantly offers us an impact that he is concealing something and is leading an awfully distorted life. He is an operating surgeon and works in the army. In his childhood days, he is shown as somebody who is way more mature than his age and somewhat troubled. He hurts himself with the sharp tip of a compass, which is terribly disturbing. Vanav goes to great lengths to retaliate Aarisha from anyone who tries to hurt or harass her. He feels like an author or a controller of his and Aarisha’s love story. Vanav is very much aware that his relationship with Aarisha wouldn't keep going long towards the end.

#### **STATEMENT OF THE PROBLEM**

Based on the above rationale, the following questions can be asked :

1. How is Neel’s behaviour related to the psychological problem viewed from Freudian Theory of personality from the novel EX : A TWISTED LOVE STORY.
2. How is Vanav’s behaviour related to the psychological problem viewed from Freudian Theory of personality from the novel ROSES ARE BLOOD RED.

#### **OBJECTIVES OF THE STUDY:**

In line with the problems of the study, the objectives are formulated as follows

1. To explain how Neel’s behaviour is related to the psychological problem viewed from Freudian Theory of personality from the novel EX : A TWISTED LOVE STORY.

2. To explain how Vanav's behaviour is related to the psychological problem viewed from Freudian Theory of personality from the novel ROSES ARE BLOOD RED.

## **RESEARCH METHOD**

The research method here explains the research design, the procedure of data collection and the data analysis.

## **RESEARCH DESIGN**

This research is designed to be literary criticism.

*'The point of literary criticism in anthropology is not to replace research, but to find out how it is that we are persuasive' - Clifford Geertz*

According to the Oxford English Dictionary (OED), literary criticism is defined as *"the art or practice of judging and commenting on the qualities and character of a literary work"*. Literary criticism has been utilized since the seventeenth century to the description, justification, analysis, or judgments of works arts. Criticism in current instances is classified in unique ways. literary criticism helps us to apprehend the relationship between authors, readers, and literary texts. The act of literary criticism eventually enhances the enjoyment of our analyzing of the literary work. Criticism is the exercise of judgement in the region of artwork and literature. It is the universal term for studies involved with defining, analyzing, and evaluating works of literature. It refers to description, analysis, interpretation, and comparison of literary works. Literary criticism deals with different dimensions of literature. According to Griffith (2002), prior to the twentieth century, the investigation of the nature and cost of literature had had a lengthy and extraordinary history, commencing with Plato and Aristotle and continuing into cutting-edge instances with such figures as Sir Philip Sidney, John Dryden, Samuel Johnson, William Wordsworth, Samuel Taylor Coleridge, and Matthew Arnold. But their investigations focused primarily on evaluation, not

interpretation. They explored what literature is and praised or condemned works that failed to meet whichever requirements they deemed essential. In *The Republic*, to cite one severe example, Plato condemned all literature due to the fact it stirs up the passions—lust, desire, pain, anger—rather than nurtures the intellect. The characteristic of literary criticism is to study the merits and demerits or defects of a work of art and ultimately to consider its worth. The chief characteristic of criticism is to enlighten and stimulate. The true critic is the one who is geared up for his/her challenge by way of a sound expertise of his subject. The true critic can find out the features of power, splendor and depth of significance. S/he can provide us a fresh point of view. S/he is occasionally a direction finder, breaking new ground, with a pleasant passion. As such the essential features of literary criticism are interpretation and judgment. Another vital element to notice is that the view of criticism is immediately associated to the critic's own intellectual philosophy or outlook of life. It is decided by means of the likes, dislikes, and prejudices of the critic him/herself and this is equally formed through the socio-political sensibilities of the critic's environment. As such, crucial theories are formed by the spirit of the age.

The first aspect to do is to read the novels entirely and comprehensively. It exceedingly needs more than once-reading to completely understand the data. Supported by using the ample information on the theory, the steps to do in gathering the facts is to cautiously pay attention on each and every activity carried out by the characters. What apparently emerge as the considerable data is marked to avoid the loss of crucial information. In this case, the method of accumulating records would possibly be continuously finished as long as the predicted correct data have not been gained.

According to Shamoo and Resnik (2003) various analytic procedures “provide a way of drawing inductive inferences from data and distinguishing the signal (the phenomenon of interest) from the noise (statistic fluctuations) present in the data”.. Along with the process of reading, the important data

are collected and classified based on the category, i.e id, ego and superego. The data are then analyzed based on Sigmund Freud Theory.

Developed in Vienna in the 1890s by Austrian neurologist, psychiatrist and physician Sigmund Freud (1856-1939), psychoanalysis is a theory and practice largely based on the hypothesis of the unconscious. In 1923, Freud defined psychoanalysis as (i) a method for investigating (unconscious) states of the mind, (ii) a method for the treatment of neurotic disorders, and (iii) a new scientific discipline derived from the psychological insights resulting from these methods. The term “psychoanalysis” was first used in 1896, but in 1924, in an article prepared for the *Encyclopaedia Britannica*, Freud declared 1900 as the year in which psychoanalysis was born, and cites *The Interpretation of Dreams*, originally published in 1899, as the publication that presented the emerging field of study to the world (“A Short Account” 191). Sigmund Freud, in his “Structural Model theory of personality”, states that each individual’s personality is made of three parts: The Ego, the Superego and the Id. These three together works to make complex human personality. Thus Psychoanalysis is the procedure of applying what humans know about these three parts of one’s personality and to discover the ways how a person behaves. Literary critics often analyze the actions of literary characters in the work of literature by applying the three personality structures id, ego and superego which Freud identified. As critics explore the ego, superego, and id of characters in a literary work, they stress on the ways how these parts based the behaviors of the characters and consequently affect the work as a whole. This process is called psychoanalytic criticism Wali (2011).

According to Freud the id is the part of the personality that holds our basic desires. such as thirst, anger, hunger and the desire for instant fulfillment or release. Freud, believes human being are innate with their id. The id is a vital part of our personality since as infants; it allows us to get our primitive needs met. Freud believed that the id is based on our desire principle. The id wants whatever feels worthy at a time, with no concern for

the other state of affairs of the situation. As id have the power to influence ego and can easily bring self –pleasure, it is sometimes described by a “devil sitting on somebody’s shoulder”

A Research Guide. (2010). As this devil sits there, he tells the ego to base performance on how the action will affect the self, specifically how it will bring the self-pleasure. “Superego” The superego is the part of the personality that embodies the conscience and the moral part of us. The superego grows due to the moral and ethical restraints located on us by our caregivers. It commands our belief of right and wrong. The superego is associated with an “angel sitting on one’s shoulder” A Research Guide. (2010).

Superego telling person to control the ego’s behaviors and to base behavior on in a way the action is influenced by moral part of human personality. “Ego” The ego is the part of the personality that keeps a sense of balance between desires we have in (our id) and our conscience (our superego). The ego is based on the real belief. The ego knows that other people have needs and desires and that sometimes being impulsive or egoistic can hurt us in the end. In addition, it is the ego’s job to come across the needs of the id, but taking into consideration the reality of the situation. The ego, in other words, has duty to balance id and superego. The ego is represented by an individual, with a devil (the id) on one shoulder and an angel (the superego) on the other (Freud, 1949).

Psychology of literature is literary approach which views literary work as psychological activity (Endraswara 96). On the other hand, Barry defines that psychoanalytic criticism is a form of literary criticism which uses some techniques of psychoanalysis in the interpretation of literature. Psychoanalysis itself is a form of therapy which aims to cure mental disorders by investigating the interaction of conscious and unconscious elements in the mind (96-97). Psychoanalysis is considered as a treatment concept that relies on observation that people are often unconscious about

various factors that influence their behavior and emotions. Originally the concept of psychoanalysis was developed by Sigmund Freud and later developed and modified by various experienced psychoanalysts. These unknown factors entail the source of considerable unhappiness and distress, where sometimes it acquires identifiable symptom trait and at other times troubling personality characteristic. Those factors may, therefore, cause difficulties in love relationship or the workplace, or mood disturbances and self-esteem. Because those factors are unknown, the advice of family and friend, self-help books, or even the effort of will, often fail to provide relief.

Psychoanalysis assumes that the unconscious mind influences the behavior of an individual. Freud as the founding father held that the human mind comprises of three elements: the superego, the ego and the id. Initially, Freud was trained as a neuro scientist but he later made a shift to the psychoanalysis. Freud disregarded the brain possibly because the concept of the brain was not appealing to him. Furthermore, Freud's passion was on discovering the psychological predispositions of psychodynamic process.

Some psychoanalysts point out that there is an interconnection between human conundrum and psychoanalytic theory and technique through the Freud and Ferenczi relationship. Through comparing the work, conflicts and struggle of Ferenczi and Freud, Kilborne, (2008) argues that the psychoanalysis can take another view. Consequently it is from their writing and correspondence that a portrait of the relationship is derived. Thorough comparison of the two figures can enhance understanding of psychoanalysis because the two are reputable figures in the field of psychoanalysis. Their rationale ideas about their argument and researches match with their emotions. Therefore, one can understand psychoanalysis from their struggling relationship that include boundary and friendship, transference and counter transference, rivalry and despair, and about shame.

Kilborne, (2008) provides a comparison based analysis and relationship of relationship between Freud and Ferenczi to shape up the

psychoanalysis thought. Ferenczi concentrated on understanding the scope of childhood humiliation and trauma. By this understanding, an individual can understand the significance of the regression in working such trauma through. Ferenczi described regression experientially, in conjunction with "shameful, regressive fears of separation from analyst, exacerbated by his relationship with Freud" (Kilborne, 2008). From the analysis of the relationship between the theoreticians, Kilborne provided a reminder that theoretical progress is insignificant if it does not allow physicians to be more effective and respectful to their patients. In addition, the difficulties encountered in human relationship can be solved by psychoanalytic work. From the two theoreticians' "professional responsibilities, their friendships, their loyalties, their ambitions, and their anxieties can serve as useful reminders that no theory, no matter how contemporary, can save us from struggles of a similar kind " According to Fonagy (2003), psychoanalysis can only help to improve psychology in the modern days if "it has to show its mettle in the battlefield of systematic laboratory studies, epidemiological surveys or qualitative exploration in the social sciences."

## **CHAPTER II**

### **PSYCHOLOGY, LITERATURE PSYCHOANALYSIS AND PERSONALITY**

In the twentieth century, the character of the novel commenced to change with the transformations within the philosophical, scientific and political spheres. The social-realist nineteenth century novel, that aimed toward being the mirror of the external world, entertained its focus towards the inner one. Once, the novel was the interpreter for society; but, the ongoing world with its changes prompted it to steer a replacement path into the psyche of the man. Thus, the novel has moved through a method of socialization to individualization, and therefore the conception of society, ethical values and collective experiences are left behind within the nowadays because of the fact that the new world has been currently composed of the individual's own interests.

The effects of mechanization, industrial enterprise, two huge wars, technology and scientific developments on the human psyche led man to be involved with solely himself. Man turned inward examining himself in relation with faith, his atmosphere and also the universe. The ruinous force of innovation and its barbaric results made him lose his faith in human qualities. Thus, man has become alienated and isolated from his atmosphere and is bound up in himself (Josephson 1-5). Truth be told, the century resolve by "the aggregate tension" because of the conflicts and negative sides of innovation. Granofsky explains in his book titled as The Trauma Novel that: "The advent of TV and its relatively rapid unfold within the industrial world therefore shortly after World War two is a major consider increasing the sense of a collective anxiety"

Therefore, art, that has forever mirrored man's world, now focused on fashionable man's perplexity, his conflicts and every one altogether, his inner world. the necessity to mirror this world prompted writers to be anxious

with psychology. In fact, the inter relatedness between literature and psychological science is not something new; on the contrary, it dates back to the traditional times. The relation may be detected within the works of Plato and philosopher in their views of aesthetic expertise as "inspired 'phrensy' or emotional 'catharsis'" (Schwartz 205). moreover, the priority over the unconscious was also a space of interest for the Greek philosophers. Gekoski explains in his article "Freud and English Literature" that anatomist is claimed to own realized that within the perceptions of the creature, unconscious plays some role. Moreover, philosopher (c. 204-70) guaranteed that "sentiments might be available without attention to them" (qtd. in Gekoski 187). Later on, throughout the Renaissance, psychological science and its effects on literature were revived along with the classics, and therefore the stress on the human individuality with his dilemma was unified with these effects. The characters were individualized by some playwrights like Shakespeare, and such protagonists as Hamlet were created with cryptic nature. However, there wasn't still deep understanding of the individual, and it had been solely within the last century that man became additional and additional inquisitive about his consciousness collective anxiety"

In the 20th century, the cutting edge novel remained away from traditional authenticity and its anxiety about character, plot and setting was reflected in an alternate way. Novel liberated itself from the constraints of external world and "level authenticity"; henceforth, it has gotten the novel of consciousness. Malcolm Bradbury clarifies it in his article as: "It gets away from the conventions of truth giving and narrating; it de-substantiates the material world and places it in its simply place; it rises above the foul limits and simplicities of authenticity to serve a higher authenticity" ("Introverted" 408). Therefore, the novel has gotten profoundly associated with the cognizance of the individual and took a gander at the outside world which "appeared to be less a clear material substance than a position of arbitrary time and turbulent history, and the novel pluralized mindfulness, increased

insight, ironized narrative and gazed straight into its proper nature as craftsmanship" (Bradbury, *The Novel* 4)

In the cutting edge world, the more distanced man has become from his society, the more he has turned inwards. The motorization of the modern times has made man have a programmed existence style and have a tough life in enormous cosmopolitan urban communities where nobody knows one another. Thus, he has gotten segregated from his current circumstance. Additionally, destroying nature for automation made a universe of stone for man in which he turned into a never-ending detainee. Man in this world got more doubtful and uncomfortable towards life and himself. Muller clarifies in his book *7 Present day Fiction* that "in the novel, in spite of the multitude of new bits of knowledge, the preoccupation with the whys and hows of the conduct is another symptom of the deterioration of present day culture" (57). Man doesn't take anything for allowed any more. The more he questions, the more doubtful he gets as he loses his confidence in all things. In this manner, current novel provides variety of chances for the per user to have theories and understandings.

Accordingly, the writers started to mirror the mind boggling activities of the mind of the individual as opposed to profoundly managing his deeds. In addition to these, styles of the conventional novel were insufficient for modern novelists to extend the tumultuous brain of the person. Consequently, they adapted their style to their subjects and there came out the "stream of consciousness" strategy. Authors found that life isn't framed in a chronological request and along these lines, since the writer's point is to show the world of the individual, they tracked down the new procedure more appropriate to their requests. Virginia Woolf explains this in her famous article as:

Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of the consciousness to the end. Is it not the task of the novelist to

convey this varying, this known and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? ("Modern Fiction" 161).

Consequently, the accentuation on the devastation of the brain, baffling and inconsistent impulses of the characters were mulled over with this technique. The interest in the awareness of the person developed stronger with the advancement nearby brain science inferable from the way that it reveals the complexities of the person's psyche. The unrests in brain science with the beginning of analysis in the late nineteenth and early twentieth hundreds of years significantly influenced the understanding and arrangement of literary works. The characters, subjects or the images the essayists applied to their works in the 20th century have been impacted by significant changes in the scholarly world.

Radford and Wilson listed some components of psychoanalytic framework, which were generally utilized in literary functions as "an oblivious (or oblivious mental demonstrations), instinctual drives, the mystic interest for drive decrease, the instrument of repression, clairvoyant clash between them went against requests of drive reduction and suppression, self-controlling clairvoyant powers, the presence of an inside encapsulation of outside qualities (a superego) and the diagnostic potential of manifestations, blunders, word affiliation and dreams" (317). Nonetheless, the greatest benefit of analysis has been for the critics and the per users, who have figured out how to embrace another approach towards scholarly functions. They rose above the set up convictions owing to the therapists who have revealed insight into the clouded side of human mind. Consequently, to have a mental way to deal with abstract works, it is fundamental to appreciate certain speculations in brain research and psychoanalysis.

## **SIGMUND FREUD AND PSYCHOANALYSIS :**

Analysis began in the nineteenth century with the discoveries of Sigmund Freud, it however was divided into various subgroups. The primary two ways of thinking at the time were Vienna School addressed by Sigmund Freud of Vienna and Zurich School addressed via Carl Jung. In any case, therapy changed its structure and each gathering zeroed in on unmistakable subjects, for example, the individual and society, and language. Eric Fromm explains in his book *The Revision of Psychoanalysis* that,

“Revised psychoanalysis will examine the psychological phenomena that constitute the pathology of contemporary society: alienation, anxiety, loneliness, the fear of feeling deeply, lack of activeness, lack of joy. These symptoms have taken over the central role held by sexual repression in Freud’s time (20).”

Psychoanalysis created serious repercussions with the discoveries of Freud not only in literature but also in the intellectual world. Today, Freud is considered to be the father of analysis inferable from the reality that his progressive comments broke the set up sees about childhood, sexuality and gentility. He uncovered the haziest passages, and revealed the mysteries of the human psyche. Gekoski considers Freud an "bounteously brilliant thinker" and the person who has "drastically changed the language and concepts with symbolization" (195-96). Freud empowered authors from diverse cultures to utilize specific topics and pictures in their books like the "Oedipus Complex, oblivious, dream symbolism, charisma, transaction and repression".

Freud conveyed two significant talks in his life time, one of which was the "*Clark Lectures of 1909*" and the other was the "*Vienna Lectures of 1915-17*". Moreover, he had a few books on analysis and hysteria, which assumed a critical part in the advancement of psychoanalysis(Gekoski 188).

At the point when Freud conveyed his talks to the Society of Medicine in Vienna, they were gotten with appall by a large portion of the intellectuals (Hoffman 4) since he clarified that youngsters are not as unadulterated as man generally might suspect regarding sexuality. His investigations uncovered the cover of the world of the oblivious to all humankind including kids.

Freud partitioned our cognizance into various parts. Concurring to him, there are two sorts of obviousness; one of which can be transformed into the awareness effectively and this is called the "pre consciousness", and the other is "somewhat hard to pass into the conscious level and stay as the stifled forever, that is the "unconscious" (Freud, An Outline 32-34). Man's life is primarily shaped by the drives that are principally oblivious and these drives are the majority of the time in clash with his explanation and the estimations of the general public. Freud came to this end with the incomprehensible of his patients and he went on with his examinations discovering that the majority of his patients appeared to have failed to remember the reasons of their bothers. Indeed, forgetting was repressing, and any endeavor to carry it to the attention to the individual by Freud was gotten with a sort of "obstruction". Also, a large portion of the time this failed to remember material was identified with the youth of the patient. Hence, Freud arrived at a resolution that man's advancement is highly determined by his/her youth encounters (Hoffman 6; Fromm 14). The experiences in the adolescence are stifled in the unaware of man and if they are in clash with his cognizant psyche, they can go to the surface as "a hypochondria, brutality, uneasiness, diffused drowsiness and soon" (Fromm 14). Thus, Freud declared that no quelled craving is forgotten in the dim well of the brain, yet it rests in the oblivious.

The line among ordinariness and irregularity lies in balancing out one's repressed longings. The more an individual curbs his/her desires, the more he/she is available to the chance of confronting sorrow or despondency. The severity of suppression prompts extraordinary mystic

pain attributable to the fact that the cravings are dynamic in the oblivious which lead to the peculiarities of conduct.

Freud is particularly renowned for his speculations about the various sides of human mind as "id, ego and superego", which are generally utilized in artistic attempts to show the contentions of characters. These three pieces of human mind decide certain mentalities, feelings and clashes throughout everyday life

### **PERSONALITY :**

The word personality is gotten from Latin word, *persona*. It alludes to a veil worn by an entertainer in Roman show. An entertainer needs to assume his part dependent on his veil. By degrees, the word persona isn't just utilized in dramatization yet in addition in the reality (Koswara in Sobur, 2003:299). While Allport expressed that character is the powerful association inside the person of those psycho-physical frameworks that decide his novel changes in accordance with the climate (in Sobur, 2003:299). In brain research, notwithstanding, character is a part of brain research where character hypotheses endeavor to comprehend the mind boggling relationship among the distinctive part of an individual working including the part of learning, discernment and inspiration (Pervin, 1984:3). Furthermore, Koswara (1991:12) has contended that in spite of the fact that there are numerous sorts of meaning of character, in reality every one of them have a similar essential idea, those are;

- a. Personality is viewed as the "association" that decided or dealt with the conduct.
- b. Personality is viewed as an extraordinary thing of person.
- c. Personality shaping is resolved and impacted by inner (nature) and outer (environmental) factors.

In brief, personality is the human's association that means to deal with the conduct that he needs to do. During the time to shape personality, individual can't maintain a strategic distance from the climate as a factor affected him. Along these lines, character doesn't just come from the nature side of human (inward) yet additionally from the outer factor. However, there is one thing that needs to recall, each human will have an alternate personality.

## **STRUCTURE OF PERSONALITY**

As indicated by Freud, who has advocated the analysis, there are three frameworks that form the personality, those are; id, conscience and superego. Three of them function as their job and together in framing the personality of a person.

### ***THE ID***

The Id is the sloppy piece of the mind that contains a human's instinctual drives. The Id is the solitary piece of the mind that is available upon entering the world and it is the wellspring of our real necessities, needs, wants, and motivations; especially our sexual and forceful drives. The Id is a totally oblivious part of the mind and, as per Freud, is the "wellspring of all mystic energy"; in this manner making it the essential segment of character. Freud guaranteed that the Id acts as indicated by the joy rule and that the Id contains the moxie, which is the essential wellspring of instinctual power that is inert to the requests of the real world..

The Id is the disorderly piece of the mind that contains a human's instinctual drives. The Id is the lone piece of the mind that is available upon entering the world and it is the wellspring of our substantial necessities, needs, wants, and motivations; especially our sexual and forceful drives. "Id" doesn't submit to the laws of rationale, which implies that there is "no association and no bound together will" in its tendency. It resembles a

youngster who just demands its cravings and requests with no consideration for the rest of the world. The Id is an altogether oblivious part of the mind and, as indicated by Freud, is the " wellspring of all clairvoyant energy "; in this way making it the essential segment of character. Freud asserted that the Id acts as per the joy standard and that the Id contains the drive, which is the essential wellspring of instinctual power that is lethargic to the requests of the real world.

The joy standard drives the Id to look for guaranteed delight, all things considered, needs, and wants. Plainly moment satisfaction of these cravings isn't generally conceivable and consequently mental pressure is made that requirements to some way or another be released. The Id cures this pressure through, what Freud called, Primary Process. The Id utilizes Primary Process to satisfy the need to follow up on a urge that is hazardous or inadmissible by making a psychological picture of the ideal item to fill in for the inclination. This psychological portrayal at that point diffuses mental pressure and calms uneasiness. Staring off into space and masturbation would be regular instances of the Primary Process. To expand, Freud accepted that when an individual stroked off it was to diminish sexual pressures that they were encountering. The demonstration of masturbation continues from a psychological picture that at that point substitutes for the object of sexual craving truly. Masturbation gives, Freud's opinion, to be an ideal picture of ones sexual cravings. It permits that individual to be in finished control of their experience and it is a direct result of this that some really contend that masturbation is superior to sex. Furthermore, it does not hold any concept of time, space or syntax (*Freud, An Outline* 85). Freud claims that;

'[I] d and unconscious are as intimately linked as ego and preconscious... If we look back at the developmental history of an individual and of his physical apparatus, we shall be able to perceive an important distinction in the id. Originally, to be sure, everything was id ' (*Freud, An Outline* 35-36).

## **THE EGO**

As per Freud's construction of the mind, the Ego is recognized as being "a lucid association of mental cycles". Freud's origination of the Ego is unequivocally identified with cognizance and it controls ways to deal with the release of excitation into the outside world. It is a component of the mind that attempts to control the entirety of its constituent cycles. Freud accepted that in any event, when one rested around evening time, the Ego kept on practicing an oversight upon one's dreams. It is from this part of the Ego that it gets important to disk its job in the oblivious." EGO " is in direct contact with the outside world, such as, life. Freud explains this as: "the sense-organ of the whole apparatus, receptive, not only of excitations ... but also of such as proceed from the interior of the mind" (Freud, "The Structure"). Constraints are an endeavor to remove certain parts of mental working not just from cognizance yet in addition from their different types of indication and action. Those capacities that have been closed out remain contrary to the Ego. All that is curbed is a piece of the Unconscious brain implying that it is conceivable that a piece of what was at first the Ego may turn into a piece of the Ucs. Freud recommends that the genuine distinction between an oblivious and a preconscious thought comprises in the idea that the oblivious is framed from some material which stays unseen, while the preconscious can be brought into association with verbalizable pictures. With the subdued oblivious there are no verbalizable pictures to allude to, accordingly it stays unseen.

The ego takes on a number of capacities. It orders willful development. It has the errand of self-conservation, and should in this manner to ace both interior (id) and outer upgrades. The ego experts outer improvements by turning out to be "mindful," by amassing recollections, by evasion through flight, and by dynamic transformation. As to drive boosts, it endeavors to control the requests of the senses by reasonably choosing the method of fulfillment, or if fulfillment is to be had by any means. For sure, the sense of self endeavors to outfit instinctual libidinal drives so they submit to

the truth guideline. On the off chance that the id is a cauldron of interests, the inner self is the specialist of reason, realistic, and protection. However the inner self is never pointedly separated from the id. Freud contends that the "lower partition" of the personality reaches out all through the id, and it is by methods for the id that quelled material speaks with (presses "up" against the protections of) the self image.

" Ego " is in the middle of the necessities of " id " and the principles of the outside world. It decides "whether the attempt to obtain satisfaction is to be carried out or postponed or whether it may not be necessary for the demand by the instinct to be suppressed altogether as being dangerous" (Freud, *An Outline* 86). While "id" is determined by the pleasure, "ego" is defined by "the consideration of the safety". "Ego" stands for "reason" and "circumspection" while "id" stands for the "untamed passion" (Freud, "The Structure"). "Ego" fights against the two enemies: first, it has to defend itself against the external world which threatens it with excessive demands. At the same time, it has to control the demands of "id", which is more dangerous because the defense against the internal world is not adequate. Hence, Freud states that "they persist as threats, even if they can be temporarily held down" (Freud, *An Outline* 8)

In a general sense, the Ego has a bunch of clairvoyant capacities ready to recognize dream and reality. It arranges musings and sorts out the world. The Ego addresses reason and sound judgment. The conscience is said to serve three experts: the outer world, the Id, and the Super-Ego.

### ***THE SUPER EGO***

The Super-Ego is the third piece of Freud's framework. The Super-Ego mirrors the disguise of social guidelines, predominantly instructed by guardians applying their direction and impact. For Freud the Super-Ego can be portrayed as an effective occasion of distinguishing proof with the parental organization. The Super-Ego focuses on flawlessness. It is

comprised of the coordinated piece of the character structure, which incorporates the person's Ego beliefs, profound objectives, and one's heart. It is a mystic office that condemns and denies one's drives, dreams, emotions, and activities. The Super-Ego works in logical inconsistency to the Id since it endeavors to act in a way that is socially proper. As a result of the Super-Ego clashing with the requests of the Id, the Ego frequently needs to intervene between the two.

The "Ego" is cautioned against the potential disciplines on the off chance that it doesn't submit to the standards of the "superego"; that is the "heart". It is very much like the parent which consistently holds the authority over the "conscience". There are two aspects of "superego"; one is "conscience", which punishes and warns "ego" against "id" and the other is "ego ideal", which "derives from rewards and positive models presented to the child". Both of these indicate themselves to the ego through feelings like "shame, pride and guilt" (Freud, "The Structure"). Therefore, "ego" faces various anxieties; "reality anxiety in the face of the external world, normal anxiety in the face of the superego and neurotic anxiety in the face of passions in the id" (Hoffman 25).

The superego is consequently a hasten of day to day life. It is an office that tries to uphold the taking of a stab at flawlessness, as it holds out to the personality ideal principles and moralistic objectives. As a result the superego is the "soul" of the character, and it can fight back against the flaws of the personality by actuating blame. To the extent that the superego is gotten from the id's first item cathexis (in the oedipal circumstance), the superego stays near the id "and can go about as its delegate" (as opposed to the self image, which addresses reality). Furthermore, on the grounds that the birthplace of soul is attached to the Oedipus complex, which is oblivious, the comparing feeling of blame, as well, should be oblivious. Surely, Freud affirms that the superego ventures down into the id, and is subsequently "farther from awareness than the inner self is." This prompts an intriguing mystery that was noted by Freud. Since one is oblivious to

having silly libidinal and forceful cravings, one is undeniably more "shameless" than one accepts. But since the superego (and the blame that it forces as discipline) is likewise oblivious, one is additionally more good than one knows.

The superego has two parts

- I. The conscience includes information about things that are viewed as bad by parents and society. These practices are frequently illegal and lead to terrible results, disciplines, or sensations of blame and regret.
- II. The ego ideal includes the rules and standards for behaviors that the ego aspires to.

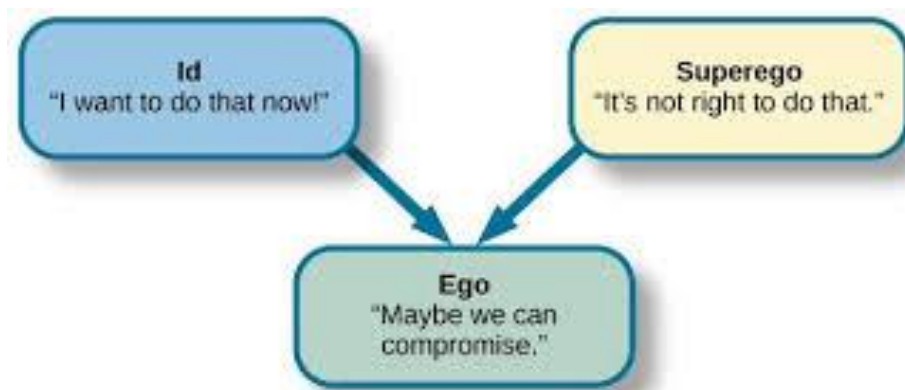
The superego tries to perfect and civilize our behavior. It works to suppress all unacceptable urges of the id and struggles to make the ego act upon idealistic standards rather than upon realistic principles. The superego is present in the cognizant, preconscious, and oblivious.

The superego incorporates both a rebuffing and a remunerating capacity. The still, small voice, which incorporates thoughts regarding which practices and contemplations are inappropriate, unsatisfactory, and wrong, completes the rebuffing capacity. The conscience ideal, which incorporates thoughts regarding what practices and musings are splendid, adequate, and deserving of recognition, completes the compensating capacity. Freud's work drove him to reason that the superego doesn't start to create until the age of 5 or 6, and presumably isn't immovably settled until quite a while later. Different scholars have proposed that the foundations of the superego arise in early stages as the kid gets separated from the guardian and mindful of the chance of upsetting the nearby security with this caring item (Klein, 1948).

Since it is framed during youth, the superego will in general be cruel and ridiculous in its requests. It is frequently similarly as unreasonable and unwavering as its continued looking for legitimate conduct as the id is as its continued looking for joy. At the point when a youngster ponders acting in an ethically unsatisfactory manner, the superego sends an admonition by creating sensations of nervousness and blame.

The superego is created through an interaction called recognizable proof. Inspired by adoration, dread, and esteem, youngsters effectively mirror their folks' attributes and disguise their folks' qualities. Through distinguishing proof, guardians' qualities become the goals and yearnings of their kids. Along these lines, the ethical guidelines of society are communicated starting with one age then onto the next.

To clarify these marvels, he offered the idea of the superego as the disguise of the guardians' qualities and forbiddances. He depicted it as creating out of the personality and turning into an undeniable construction by its own doing as a component of the kid's oedipal goal. This last direct proceeds toward be bantered in the writing. Some contemporary underlying scholars, for example, Paul Gray contend that the superego is only a particular conscience work and not a design by its own doing. Conversely some kid psychoanalysts have noticed the presence of a completely working superego far sooner than oedipal goal and have contended that its capacity as a different mental design should be kept theoretically separate from the formative level of the drives against which it is hollowed. Notwithstanding these nuances of hypothesis, most psychoanalysts consider the to be as vital in getting conduct. Basically it capacities both as a heart and as a disguised arrangement of beliefs, the two of which are huge sparks of conduct.



**FIG 3.4 (i)**



**Id:**  
Instincts



**Ego:**  
Reality



**Superego:**  
Morality

**FIG 3.4 (ii)**

## **INTRODUCTION TO PSYCHOANALYTIC LITERARY CRITICISM**

Psychoanalytic methodology isn't a term which can be just utilized by the psychiatrists. More often than not separated from the specialists, this hypothesis can be applied for the craftsmen or authors too. More often than not, we need to understand the reasons of an activity done by a specific character in a novel, therefore psychoanalytic perusing of the content gives knowledge to learn the hidden reasons or wants of a specific character, in light of the fact that occasionally it is possible to see that craftsman mirror their oblivious cravings or nerves to their characters while composing.

Consequently, it tends to be said that psychoanalytic literary criticism is an abstract procedure that utilizes the psychoanalytic methodology while interpreting the scholarly messages. It was emphatically impacted by the psychoanalytic theory of Sigmund Freud and Jacques Lacan. Psychoanalytic analysis aims to give a mental depiction of the people or the essayist, then displays the mental impacts on the per users. It firmly contends that literary text like our fantasies is an approach to communicate the mysterious oblivious or repressed wants of the writer to the per users. We are largely determined by our motivations and senses, a craftsman follows his impulses and this contributes to his inventiveness. The creator is enlivened from these motivations and senses and this makes him more innovative as a craftsman. Besides, psychoanalytic criticism requires a nearby perusing of the content. The per user or the pundit should relate the practices of one of the character with their own mental issues and own desires of the creator.

Psychoanalytic criticism is defined by Brian Moon like this:

‘ [A]s seeing literary texts as representing the unconscious thoughts and desires shared by members of a culture. It provides a way of exploring the social construction of personal identities, especially through the readers’ interaction with the text.’ (Moon 97). Psychoanalytic hypothesis created by Sigmund Freud firmly centers around the unconscious brains of the people; deciphering the images identified with their repressed wants and sentiments. Scholarly messages really do a similar thing. They attempt to uncover the creators’ own constraints, oblivious and desires and how the creator shows them through the characters in artistic texts. Psychoanalytic analysis doesn’t way to deal with the writings just from the point of literature. It attempts to go into the more profound pieces of the content; it doesn’t need to only inspect the surface. In his book, Maud Ellmann states: "In literary studies, for instance, psychoanalytic analysis regularly ignores the textuality of messages, their verbal surface, for the Freudian themes supposedly encrypted in their profundities" (Ellman 2).

The main part is to uncover is the mystery or unvoiced wishes of the writer and how he passes on them to the per users through his writings. It very well may be said that the primary objective of psychoanalytic analysis isn't to know the creator; it requires the acknowledgment of the content. Robert Mollinger states; psychoanalytic scholarly analysis is "*a hypothesis of the brain that can fill in as a logical model for writing*" (Mollinger 31). However, to accomplish the acknowledgment of the content, the per user initially should know the writer and build up a connection between the writer and the content. The life story of the creator in that sense has a significant spot during the translation of the content. Having data from the individual existence of the creator may help the pundit arrive at dependable allowances. As it is expressed previously, the connection among writing and analysis may be this way; during the psychoanalytic treatment the expert attempts to feature current realities and wants that lay in patients' oblivious. Then again, the pundit means to discover the secret realities that occur in the content.

The expert findings the issue of the patient subsequent to analyzing the more profound pieces of oblivious brain. The pundit really does likewise. The basic images or allegories can address the oblivious brain of the content. The examiner tires to discover answer for the uneasiness or melancholy of his patient, which originates from the suppression of wants. Pundit endeavors to track down the basic pieces of information of the content to discover the secret importance in the content. All in all, both expert and per user are keen on the narratives that are communicated by the patient and the creator. Expert tunes in to the narrative of his patient and attempts to investigate and remark on the circumstance of the patient. The per user as an expert of the scholarly messages peruses the story and attempts to comprehend the basic truth of the content by following the follows that are referenced in the content. Psychoanalytic pundits look for the instances of exemplary psychoanalytic manifestations in the content (like oral, butt - centric, and phallic stages, or the Oedipus complex). Scholarly messages

come out because of a fabrication of the creative mind. It is a broadly known reality that unaware of an individual is a principle wellspring of inventiveness and efficiency. A scholarly book is the creation of creative mind, dreams and dreams. As indicated by the psychoanalytic hypothesis, dreams and dreams are the significant results of oblivious. During the psychoanalytic hypothesis, the patient communicates his dreams to discover an answer; this can be applied to the creator as well. The creator may be communicating his own dreams and wants through the scholarly content. Barry depicts psychoanalytic artistic analysis like that: "the oblivious, similar to the sonnet, or novel, or play, can't talk straightforwardly and unequivocally however does as such through pictures, images, insignias, and illustrations" (Barry 102). Scholarly messages may take after to the patient who happens during the time spent in psychoanalytic treatment. The scholarly messages are created to give translation to the per user. Consequently, the patient offers similar focuses with a scholarly book, on the grounds that the two of them require translation. In the presentation part of his book, Ellman states: "The abstract content, similar to the logical patient, gives the details of its translation, and the per user needs to figure out how to grapple with this saying instead of supplant it with prepacked speculations" (Ellman 11). As it is expressed above, scholarly messages are dealt with like patients, they incorporate mystery signs and implications, and they are not entirely clear very much like the oblivious brain of the patient. The pundit should manage these writings by utilizing new methodologies or his own perspective as opposed to relying upon the antiquated artistic speculations. The pundit should profit by the speculations, and yet he ought to build up his own point of view too, he needs to decipher the content from an alternate artistic point. For this point, the content and the patient meet at a similar point. The examiner deciphers his patient's circumstance from an alternate perspective to arrive at more legitimate resolution and arrangements, very much like the pundit of an abstract book.

## **CHAPTER III**

### **PSYCHOANALYTIC CRITICISM OF EX: A TWISTED LOVE STORY**

#### **INTRODUCTION TO EX : A TWISTED LOVE STORY**

The snippet of the book discusses procuring somebody's heart by tempting their brain. The actual slogan makes one jump far beneath the skylines of shallow reasoning.

In the snippet you discover the referencing of three principle characters in particular; NEEL, the male lead. TITIKSHA, Neel's current sweetheart and NIVRITA, whom Novoneel handovers the layer of power ( one female character will be there whose huge mental strength will cause you to feel frail in your spines).

NIVRITA here assumes the part of an impetus by hopping into the cauldron of Neel's life and in this way changing each and every idea that was flourishing in it. They meet at the Jaipur Literature Festival, where Neel, a hopeful writer went to look for motivation. Nivrita says to Neel that she was her ex during his school days while Neel has no clue about her. For Neel she is an outsider yet Nivrita's hot appeal and style made Neel wind up going through a night in her lodging. It was that make out with Nivrita that the establishment blocks of Neel's pseudo conspicuous life begins to uproot.

Nivrita entangles Neel by promising to make his introduction novel a moment hit since she, at the end of the day, was the senior charging editorial manager of a lead distribution house. She additionally guarantees Neel to portray a story to him. It was in the creative cycle of the story that Neel feels regretful of having deceived his current sweetheart Titiksha by laying down with Nivrita.

As the story builds up Neel's blame develops further and Nivrita, who started with penetrating Neel's profound quality as a needle by luring him to bed, by then transforms into a sword that was cutting Neel's spirit with a vindictive inclination. It is when Nivrita arrives at the last scene of the story she was portraying that Neel understands that his whole life is a LIE, or a lamentable truth that he was avoided. To think about it, get the book and perused it yourself.

With a plot like "EX" that swings back and forth among over a wide span of time, never did it uncover anything. A particularly grasping read it was. It was the final expression of the book, that cleared each uncertainty in the psyche. Anticipation was held with sheer polished methodology. Novoneel's order as a writer over the plot was wonderful.

The story will give your breath a run forever. You will chomp nails, you will feel startling, you will feel love, you will feel contempt, you will feel energetic and toward the end you will feel it was a MAGIC.

## **PERSONALITY ASPECTS OF ID CHARACTERS**

Id is clairvoyant and natural energy that stresses people to satisfy their fundamental requirements. The id can be said as a certifiable character framework, brought into the world from birth. Upon entering the world, the ID contains every one of the mental perspectives that are determined, like senses, motivations, and drives. There is an oblivious psyche dependent on our physiology. It is firmly identified with the actual cycle of acquiring clairvoyant energy used to work the framework from other character structures. Discovered some information identifying with the character of the id character. The ID perspective depends on a real character, is brought into the world from birth, and is firmly identified with the character framework that exists in the human body.

The following excerpts and explanations are related to the discovery of the aspect id personality in the novel by Novoneel Chakraborty..

*It is true he wants to control her the way she is controlling him. There's a sadistic pleasure he will derive if he can make Nivrita kneel in front of him, look into his eyes, and ask...no wait...beg, for sexual mercy. All this is in his mind. In reality, though, he knows he doesn't have an inch of courage to even touch her without her permission. She is as unpredictable as the weather and as unmanageable as nature. ( pg. 83 )*

The above lines were the inner thoughts of Neel. Neel wanted to control Nivrita the way she was controlling him. Though Neel wanted to have Nivrita at his hands, he was afraid to tell it out openly to her. He was angry over Nivrita and the first thing that popped in his mind was to control her. If he had controlled her, it would have given him immense pleasure which explains his ID characteristics in him.

Another example of ID exhibited is,

*Neel was sitting in a faraway corner with other boys while I sat by the table which had three girls with whom I had never talked before. I pulled out a Harry Potter book from a nearby shelf, and pretended to read it while the truth was that I was looking at Neel time and again. He did look at me once and smiled but I was so confused that I looked away. I repented it immediately. ( pg. 87 )*

Here Titiksha wanted to look at what Neel was doing so she was pretending to read a book but in reality she was focusing on what Neel and his doings. When she saw that Neel too looked at her and smiled back she was visibly confused and looked the other way. This way of looking away clearly depicts the ID behaviour of human that he/she would not feel comfortable when someone catches us looking at them and would look away.

The third example of ID is,

*She spoke to the librarian for some time, walked to the last book shelf in the hall, and then disappeared behind it. I couldn't see her anymore. The bookshelves were placed in a manner which shielded the person behind it unless the books were pulled out of the shelf. And the one shelf she went behind was the last one*

*adjacent to the bench around which Neel and his friends were sitting. I was about to look somewhere else when I saw the guys sitting with Neel nudging him with a naughty grin. I could guess what they were hinting at but I was not comfortable accepting it. ( pg. 87 )*

The above quote is an example of the aspect id personality displayed by Titiksha. When Titiksha saw that Avni had gone behind the last shelf she was kind of curious to know why. But when Neel's friends poked him and had a mischievous grin on their faces, Titiksha knew what was going to happen, but she was ready to come to terms with it. Her ID behaviour came out of her and couldn't accept the truth that was happening before her. It knew it would hurt her so it simply couldn't accept even if it was the truth.

Examples of other citation quote about aspect ID personality. Here's the explanation.

*I asked her whether wishing for someone is a good reason to get someone for real. She put forth a straight 'no'. I was shit scared. I wanted Neel the way Avni got him. I wanted to go behind the bookshelves of the library with him, and come out wiping my mouth like she did. I wanted to walk out of the school every day alongside him. And I also wanted him to laugh at my jokes.*

*In simple words, I wanted Neel to be mine. Exclusively mine. (pg. 89 )*

In the above quote, Titiksha wanted something that Avni had with Neel. She was jealous of Neel being Avni's. Though Neel was just a friend

to her, Titiksha wanted him to be more than that. She wanted Neel to be hers and hers alone. She displays an attitude, that is in her, namely selfishness. Selfish attitudes arise from every human being these traits are innate.

*‘ You dog! You have been following me! ’*

*‘ Yes I have. You compelled me to! ’ This is the right time, Neel feels, to start the emotional blame game and turn the tables in a way that Titiksha feels she is sorry for what she did, and guilty too, and then perhaps she would do things the way he wants. For any relationship to flourish, one of the two has to be the emotional slave. ‘The day I came back, I saw you being dropped by a guy. You guys even kissed standing by the main door. Standing right by the main door of our flat! Don’t tell me you got a boyfriend after I slept with a girl. You were actually having an affair before I had even met the girl in Jaipur. And by the way, you have no right to be angry for you too have had me followed around Jaipur. I know Lappan is your man. ’ ( pg. 109 )*

The above quote is an example of the aspect ID personality displayed by Neel. When Titiksha and Neel started fighting, Neel decided to put all the blame on Titiksha. He cornered her by pointing out all her faults. In this way, Neel thought that Titiksha would feel sorry and guilty and start to behave the way Neel wants her to. This displays the attitude of blaming in humans which is a natural trait.

There are several other examples of aspect ID personalities that are not much different from the quotations described above. Basically, the personality aspect of the id appears from birth and is closely related to our physiology.

## **PERSONALITY ASPECTS OF EGO CHARACTERS**

Ego is a mental part of character that emerges as a result of the person's need to relate well to this present reality. Ego works following the rule of reality by organizing an arrangement and afterward completing activities as per what has been thought. The following are examples of quotes and explanations of EGO characteristics from the novel.

*The fact that I had visited Neel in the hospital before Avni made me feel*

*victorious in a stupid way even though her card had reached before mine.*

*‘ How is it going with Avni? ’ I asked deliberately.*

*‘ The usual, ’ he said.*

*I kept the soup bowl aside since he was done drinking it. He wiped his mouth with a napkin. He could have said ‘ it was going great ’ or something like that, but he said a dull ‘ usual ’. Was he trying to lead me somewhere?*

*‘ You guys are so much in love! ’ My tongue burnt when those words escaped my mouth, but I had to say it to get to where he was leading me, if at all.*

*‘ We are in a pact. Not love. We are family friends. And our wedding card was printed by our parents even before we were born.’ ( pg. 94 )*

In the above lines, it was clear that Titiksha loved Neel so much but wasn't able to express it to him as he was already in a relationship with Avni. When Neel said that his relationship with Avni was going just the usual, Titiksha wanted to know more about what was really happening between him and Avni. Titiksha wanted to confess her feelings for Neel but she, on the contrary complemented Neel and Avni quoting that they were ‘ so much in love ’. Although Titiksha hated saying those words, she did so that Neel

would confess what he was really undergoing. This false compliment of Titiksha earned her the results she wanted. This is in accordance with the reality principle of the ego which devises the plan and then implements it according to what is thought.

The Ego character is also seen in the below quoted and explained line,

*Neel is back in his flat, waiting for Titiksha to arrive. He wants to talk to her about where their relationship is headed, and then take a decision. It can't go on like this with her going around with another guy right under his nose. If she has to stay with the other guy, she better get out of his life. In fact Neel decides that the moment she comes, he will initiate an emotional battle, and charge her with infidelity. He will not tell her anything about Nivrita. He slept for business purposes but she slept for pleasure, and that's why it's Titiksha who has cheated on him and not the other way round. ( pg. 108 )*

Though both Titiksha and Neel are at fault here, Neel is very eager to put all the blame on Titiksha. He consoles himself that he had slept with Nivrita only for ' business purpose ' whereas Titiksha is the one who had cheated him by sleeping with another guy for ' pleasure '. For the time being, Neel wants to accuse Titiksha with infidelity so that he could escape his guilt. He knew very well he's at fault too but doesn't come to terms to accept it. This character of Neel shows his egoistic side to blame others but not him although he is the one who had slept with Nivrita behind Titiksha's back.

The next example of Ego from the novel is quoted and explained,

*Titiksha comes to Neel and starts hitting him.*

*' You idiot. I had asked Lappan to take care of you because you had gone out of station for the first time.'*

*Neel knows Titiksha is speaking the truth. But he can't get himself to accept it, because then his argument would have died a certain death. Instead he now knows Titiksha is totally caught in his emotional trap. ( pg. 110 )*

In the above lines when Titiksha explains why she had sent Lappan to accompany Neel, he finds it hard to believe her even though she is telling the truth. Deep down Neel knows that what Titiksha says is the truth, but he doesn't want to accept it because he then knows that he would be at blame before Titiksha. He wants to avoid that situation hence he doesn't want to believe her. This is an example of Ego behaviour by Neel.

Other quotes about the personality of the ego aspect of the character . Here's the explanation.

*For some time Neel stands like a bird who is busy hatching while dreaming about her egg's future only to turn and realize that there's no egg. Frustration forces him to storm out of the bedroom and into the kitchen. He takes out a freezing cold bottle of water from the refrigerator and gulps half of it. As the cold water gushes down his throat, Nivrita's way of humiliating her boyfriend reverberates in his mind. The frustration slowly gives way to an evil grin. Neel takes some time to calm down totally and prepares his mind for the humiliating assault that he will be having on Titiksha. ( pg. 111 )*

When Titiksha informed Neel that she was going to inform his parents that he had cheated her with another girl, Neel's initial reaction is frustration towards Titiksha. But he controls himself for the moment and storms out of the room to subside his anger. He takes his time to calm down which in here exhibits his ego character in him.

The next example of Ego characteristic in the novel is explained,

*'Forget Neel. Neel's dad and I have grand plans for his wedding with Avni. Now come out with me and tell Neel that you will never meet him again, and that he deserves someone better.'*

*She held my chin roughly and pressed her fingers on my face hard. It*

*hurt but I didn't budge except for looking at her straight as she said, 'Is that clear?'*

*A few seconds passed by. Her eyes were burning with contempt. I nodded in agreement after which she let go of my face.*

*'You are a nice girl, Titiksha.'*

*I followed her as she moved out. My steps were heavy for I knew this could be the last time I was meeting Neel. I knew I would continue to see him in school and tuition but with a sense of loss, knowing he would eventually be someone else's. His mom wanted me to tell him that he deserved someone better than me. ( pg. 139 )*

When Neel's mother warned Titiksha to leave his son alone and forget him Titiksha grew angry and sad but she didn't show it at the moment to Neel's mother. She kept the anger within herself. She knew that if she had shown her anger towards his mom, she would've put herself down in front of Neel. On the contrary, she hid her anger and accepted to tell Neel what his mother wanted her to say. This shows that Titiksha was able to hide her anger for that time being and act naturally in front of Neel. Though anger is an intact human behaviour, egoistic characteristic within Titiksha handled the situation well by hiding it.

Some other figures also get the ego aspect personality, but the most dominant with these attitudes is Titiksha's figure.

## PERSONALITY ASPECTS OF SUPEREGO CHARACTERS:

The Superego is an ethical power and character ethic that works utilizing optimistic standards rather than the guideline of fulfillment and the sensible rule of the conscience. The superego creates from the inner self, similar to the conscience he doesn't have his own energy. Superego alludes to profound quality in character. The Superego resembles an inner voice that knows great or strict qualities.

In the novel, several superego aspects are found. The following is the quote and explanation below :

*It was during the Chemistry practical class in the laboratory the following day, after the lunch break, I found Neel standing right beside me performing the experiment that we all were doing. The echo of Avni's slap was still ringing loud in my ears. I wanted to wear my bitch-suit and slap her back harder but I couldn't because I didn't want Neel to think wrongly of me. But why did I care what Neel thought about me? This goody-goody-girl-nature never came naturally to me until that day. I held onto this new avatar of mine only because of Neel. One night of traipsing on a lonely road, and I was more concerned about his feelings than mine. Yo-didun never said love was also about digging your own grave with a stupid smile. ( pg. 86 )*

When Avni warned Titiksha to stay away from Neel and slapped her hard across her face, Titiksha was boiling with anger. She could've easily eased her anger by slapping back Avni. But she did not. She did not want Neel to think wrongly of her even though that slapping someone is not morally right. This is the attitude/personality of the superego in Freud's psychoanalytic theory with the strength of morality and religious values.

Examples of quotations are aspects of Superego's personality. Here's the explanation.

*But to become a published author in a hurry, what has he done? Slept with a woman on the first opportunity he had? Neel feels sick in the stomach. For momentary pleasure, he cheated on his permanent happiness. Suddenly he feels Titiksha was right. He shouldn't have left his job to become an author. And even if he wanted to become an author, he should have not fallen for the temptation that Nivrita brought with her. ( pg. 97 )*

In the above lines, it is evident that Neel is feeling bad for cheating on Titiksha. He feels that he had done something very bad and he is shameful for that. Just to make sure his book gets published, he slept with Nivrita in the first given chance compromising his relationship with Titiksha. He knows that what he had done to Titiksha is not right at all. This is the attitude/personality of the Superego that is in Neel.

Examples of quotations are aspects of the personality of the next superego. Here's the explanation.

*Neel is back in his flat, waiting for Titiksha to arrive. He wants to talk to her about where their relationship is headed, and then take a decision. It can't go on like this with her going around with another guy right under his nose. If she has to stay with the other guy, she better get out of his life. In fact Neel decides that the moment she comes, he will initiate an emotional battle, and charge her with infidelity. He will not tell her anything about Nivrita. He slept for business purposes but she slept for pleasure, and that's why it's Titiksha who has cheated on him and not the other way round.*

*Neel's conscience knows it's a lie. He knows he's being a hypocrite. His conscience knows he has committed something which is unpardonable. Infidelity anyway is a thin line between a physical act and an emotional one. He can't deny that he is attracted towards Nivrita, and if she says he would again sleep with her. But knowing this, he still thinks Titiksha is to be blamed? Who is he trying to kid? ( pg. 108 )*

Neel, in the above lines is sure that he would turn the tables and blame Titiksha for cheating on him with another guy. He makes up his mind that he slept with Nivrita only for business purpose whereas Titiksha slept with another guy for pleasure which is the real fault here. But Neel's conscience mind know that Neel is cheating himself. He knows that he too had committed an unforgivable mistake. He feels it. He feels that he is attracted to Nivrita although he is in a stable relationship with Titiksha, which is completely wrong. This conscience mind of Neel, which understands that he had done something wrong is an example of Superego behaviour.

Some more examples and explanation of Superego from the novel,

*Avni started avoiding me in school after Neel's birthday party, and her silly groupies kept looking at me detestfully whenever I passed by them. Not that I cared about them, but I never abused Avni or her groupies because I knew if I was in her place, I would also not appreciate someone snatching Neel from me or acknowledge if Neel willingly got inclined towards any other girl just like he did towards me being in a relationship with Avni. True, he wasn't in a relationship with Avni by choice, but then he could have told Avni about it rather than playing on with the relationship just for the sake of it. Maybe she loved him just as much as I did. ( pg. 136 )*

Titiksha was continuously belittled by Avni's group in school. Though she could've teased them back, Titiksha chose not to. Titiksha knew that it was not good to tease someone. She put herself in the shoes of Avni, and thought that had she been in her place, she would've too, like any other would have felt bad for Avni especially when someone had snatched their boyfriend from them. Hence, it was Titiksha's Superego that stopped her from teasing Avni and her group even though they had teased her.

Another example of Superego exhibited in this novel is,

*Here I was going to tell Neel that maybe Avni was behind the vulgar graffiti and there he was, smiling alongside her. I marched towards them and very stupidly caught hold of Avni's shirt collar and asked why she was doing it. She was obviously taken aback and so was Neel. He started yelling at me, saying that I was hurting her but I didn't leave her until Neel forcefully took off my hand from her collar. She feigned innocence. It irked me the way she was playing the sympathy game with him, as if I was the bitch breaking her life apart.*

*'You should learn to behave Titiksha!' Neel shouted. I stopped. I looked around to realize most of the students were gaping at me as if I was some crazy soul. I regained my composure and simply walked off from there. At night when I had cooled down a little, I felt ashamed at my reaction. Whatever it was, I shouldn't have gotten physical with Avni. It must have given a very wrong image of me to Neel. I was sick and tired of acting abruptly like a possessed soul. The way Neel raised his voice against me felt worse than the graffiti on the wall. I wanted to apologize to both Neel and Avni. The whole incident exposed a side of me which I had only seen in Avni till then. ( pg. 170 )*

When Titiksha saw that Avni was walking alongside Neel, she grew curious. She lost her composure, walked straight to Avni and grabbed her by the collar. It was not until Neel forcefully stopped her, she let go of Avni. She didn't apologize right away but it was later that night, she realized that whatever she had done is wrong and she felt ashamed of her actions. This realization of Titiksha is where the Superego aspect comes out. She knew that getting physical with someone and she had realized it later. This attitude shows that Titiksha is a person who cares about realizing she is wrong. This is the attitude of the superego in Freud's theory of psychoanalysis which triggered moral power.

Some other figures also get the personality of the superego aspect, but the most dominant with these attitudes is Titiksha's character.

## **INTRODUCTION TO ROSES ARE BLOOD RED**

It is a crime thriller fiction. The story is about the genuine affection between Vanav Thakur and Aarisha Shergill in the recollections of the time. It is an exceptional grasping story that gives bits of knowledge on genuine love, genuine companionship, weaknesses, marriage, social issues, depression, torment, blame, trust, the force of quietness and the contrast between a bond and a relationship.

A spirit burning story with covered up facts, secret, unforeseen amazements and turns. Superbly described what genuine romance is by hitting the harmony with the perfect measure of feelings and investigating top to bottom the connection between the friends and family.

**it is partitioned into 3 sections.**

Book I: Clueless about what's going on in the present with the characters with a ton of inquiries emerging in our psyches while we read.

Book II: Discover what occurred in the past which influenced the present.

Book III: Enquiries, Analysis, and Investigations to discover the secret truth and the Revelations which gives answers to every one of our inquiries.

## **PERSONALITY ASPECTS OF ID CHARACTERS**

The following lines from the novel depict ID characteristics of the characters,

*‘ The “ incident ”—that’s what you and papa keep referring to. It was a bad “ incident ”. But what was this bad “ incident ” ?*

*‘ Of course, we have told you,’ Mrs Shergill looked shifty-eyed before adopting an ultra casual facade, ‘ it was an accident.’*

*‘ At first, you guys kept referring to it as an “ incident ”, then a “ bad Incident ” and then finally you say it was an “ accident ”. If it was an*

*accident, then how did it happen? That is something you’ve never told me.”*

*Why is it so important? By God’s grace you survived. That’s all we need to be happy about. Forget the rest of it.’*

*‘ I don’t remember much. I know my messed-up memory is because of the accident, but today I want you to describe this “ accident ” to me,’ Aarisha sounded annoyed.*

*Realizing that there was no way that she could distract Aarisha from this topic, her mother said, ‘ All right. You were on your way home from college and a car hit you. It was a hit-and-run. You were discovered by the police and taken to the hospital before we were informed. You remained in ICU for half a month before regaining consciousness. There, are you happy now? ’*

From the above mentioned lines, it is clear that Aarisha had been in an accident from which she couldn’t remember most of the things that happened in her life before. She asked her parents many times to explain what that incident was but her parents did not open their mouth. But one fine day, she was determined that she had to know what happened to her. Aarisha’s parents realized that she would not leave without knowing the story. This shows Aarisha’s adamant nature, which is the intact human nature. She wanted to know the truth right away and hence she pestered her parents to explain the ‘ incident ’ to her. This is an example of ID behaviour exhibited by Aarisha.

Another example of ID from the novel is quoted and explained below,

*She asked her parents about it during dinner as soon her father was back.*

*‘ You were the one who asked us to sell them off because you weren’t able to sit for CAT that year,’ said her father.*

*‘ You said that a new set comes out each year.’*

*That made sense, unlike some of the other things, Aarisha thought to herself and carried on with her dinner quietly, oblivious to the concerned glances that her parents exchanged.*

*That night, she had an acute urge to talk to Vanav, but her message to him kept bouncing and she couldn’t contact him. She grew impatient and angry. An hour later, it reached him, and he telephoned her. ( pg. 55 )*

From the above mentioned lines, it is evident that Aarisha wanted to know why she didn’t have any CAT exam books, even though she had previously prepared for it. The answers that her parents gave her were quite acceptable but still she had trouble accepting it. Later that night, she had the urgent urge to call Vanav and enquire about this but her calls kept bouncing. This made her furious. Since the call didn’t reach Vanav immediately the moment she called him, she was angry. This act of getting angry when her call didn’t connect exhibits Aarisha’s ID characteristics in her.

The third example of ID exhibited in the novel is quoted and explained below,

*In the months that followed, Aarisha focused on her studies but on weekends there was something else awaiting her. Pragya and Nimish were going steady. It was a little difficult for Nimish to come to Tosh from Delhi all*

*the time, so they decided to meet at a place which was convenient for both: Dharamshala. He asked her to visit Dharamshala every Friday evening and return to Tosh on Saturday night.*

*‘ You have to do this for me,’ insisted Pragya. ‘ And I don’t want to hear a no. We’ll take the bus. It’s just a seven-hour journey. Nimish and his friend from Delhi will be there. It’ll be fun.’ ( pg. 60 )*

From the above quoted lines, it is clear that Pragya, who was a close friend of Aarisha wanted her to accompany her to Dharamshala, where Pragya would be meeting up with her boyfriend. Pragya didn’t request Aarisha to come with her rather ordered her to accompany her. This behaviour of Pragya proves that any human would want others to listen to what they say. This is an example of ID exhibited by Pragya.

Another example of ID behaviour,

*The next evening, Nimish emerged from his house to walk his dog. Later that night, around nine, he drove to a nightclub in his car. Vanav stationed his car close to Nimish’s in the parking lot. At around 1.30 a.m., when Nimish and Deep emerged, the latter began to be tailed. His car was haphazardly overtaken by Vanav in one of the lonely stretches in Noida before screeching to a halt. Deep hurled a barrage of abuses. But the car in front of him had stalled and didn’t budge. Frustrated, Deep alighted from his car, walked to Vanav’s car and thumped the window by the driver’s seat, all set to punch the driver. The window swished down. Deep realized that the driver was wearing a mask. Before he could react, pepper was sprayed into his eyes. Deep broke into a stream of profanities that turned the air blue. He felt a blow on his head and fainted. He was dragged into his own car. Within the next hour, Vanav skilfully amputated Deep’s lips using a surgeon’s scalpel and left him bleeding in his car. ( pg. 66 )*

From the above lines, it is evident that humans tend to show anger when they are disturbed, rather than trying to sort out the problem. When Vanav blocked Deep's car, his first instinct was to get angry and abused the driver. He was frustrated and decided to get to the driver himself and was ready to fight the driver. From the above lines from the novel, it is clear that Deep shows high level of ID characteristic in him.

Examples of quotations are aspects of the personality of the next ID. Here's the explanation,

*Lying on her hotel room bed she wondered whether the incident in Dharamshala still rankled him. She didn't voice her doubts to him, however. Then, she asked herself the ultimate question: if she had discovered that Vanav had cheated on her, what would she have done? Her first instinct would be to scratch, claw and mutilate the other woman. Then, perhaps, she would kill Vanav. But what did he do? ( pg. 71 )*

In the quotation above, Aarisha asked herself a question to which the answer was sure to exhibit ID characteristic. When she asked herself what would she do if she found Vanav cheating on her, her first and primary instinct would be to hurt the other girl. Her first intuition is to scratch, hook and mangle the other lady. She also went to the point of thinking that he would murder her very own boyfriend. This animalistic behaviour is the proof that ID characteristic is an intact trait in every human being.

## PERSONALITY ASPECTS OF EGO CHARACTERS

The following lines from the novel exhibit Ego characteristics,

*She approached the balcony door and frowned, ‘ I know why you’re out there, captain. Please come back inside.’*

*‘ Come here, Samiha,’ Vanav coaxed. The last time she had stepped out in the open was two years ago when she had moved into this house, and she alone knew the Herculean effort it had been and the toll it had taken.*

*‘ If you don’t confront your fears, how will they ever go away? I’m still waiting for my tea,’ Vanav smiled and gestured to her invitingly to step out and admire the view from her balcony. Samiha took a deep breath. Vanav was too stubborn to get off his favourite hobbyhorse once he was astride it. Her hands trembled as she*

*carried out the tea tray, making the teacups rattle. By the time she was on the balcony, she had turned ashen. Raindrops splattered on her neck and arms.*

*‘ Captain, can I go back inside please? ’ Samiha pleaded, her eyes squeezed shut.*

*‘ Won’t you give me my tea? ’ Such was her agoraphobia that with every step it was growing more difficult for her to focus. She felt like she was walking on brittle ice that was beginning to crack under her feet. She wanted to run back screaming into the safety of the house. However, she couldn’t disappoint her captain, so she shut her eyes and very, very slowly traversed the distance of four meters until she reached Vanav. The entire exercise had taken her five whole minutes. ( pg. 46, 47 )*

From the above quotation, it is clear that Samiha has agoraphobia ( Agoraphobia is an anxiety disorder that makes people very fearful of certain places and situations ) . Yet Vanav is very adamant and asks Samiha to come to the balcony where he is seated. Though Samiha wanted to turn and run back, she does not want to disappoint Vanav. She struggles with each step to reach the balcony. Her primary feeling may be fear, but she hides it well and faces her fear to go to the balcony. This behaviour of Samiha trying to please Vanav even though she is afraid of spaces, shows her Egoistic trait.

Examples of quotations are aspects of Superego's personality. Here's the explanation.

*‘ You have to do this for me,’ insisted Pragya. ‘ And I don’t want to hear a no. We’ll take the bus. It’s just a seven-hour journey. Nimish and his friend from Delhi will be there. It’ll be fun.’*

*‘ What do we tell our parents? You know they won’t allow us to spend the night out.’*

*‘ I know. That’s why you’ll tell your parents that you’re sleeping over at my place and I’ll tell my parents that I’m sleeping over at yours. They don’t call or meet with each other anyway.’*

*Aarisha’s instinct was to say no. But the thrill of going to Dharamshala on her own, away from the monotony, was tempting. ‘ Come on! ’ Pragya urged.*

*‘ Oh, all right then,’ Aarisha said after a beat. She wanted to inform Vanav, but there was no way to contact him immediately, given that they had agreed on a weekly time-schedule for telephone calls. She also feared that his reaction would be the same as her parents if she were to inform them. ( pg. 60 )*

In the above quote, Pragya asks Aarisha to accompany her to meet his boyfriend back in Dharamshala. Aarisha first instinct was to say no, but she wanted to experience the thrill of travelling alone for the first time. This directly deals with the Ego trait of Aarisha. She thought about the momentary thrill which instantly made her agree to Pragya's plan although it was dangerous. She compromised the fear for thrill. This is an example of Ego behaviour.

Examples of other quotes related to the superego personality aspect. Here's the explanation.

*As she spoke, Vanav keenly observed her. The way her shapely lips moved prettily as she spoke. He counted the number of times she ran her right hand through her silky hair, the number of times she blinked and even the number of times she chewed her food before swallowing. He noticed that she, unusually, used her left hand to eat her food. As she ate a tad slowly, she kept apologizing to the others at the table. At one point, he noticed a grain of rice stuck to the side of her lower lip—he wanted to tell her about it but didn't. There was something imperfect in all the perfection she exuded—and Vanav found that mysterious imperfection fascinating. ( pg. 93 )*

From the above quote, it is seen that Vanav has been observing every bit of Aarisha while she was eating. Though he didn't make it obvious, he had been noticing every action of her. When he noticed a grain of adhered to her lips, but he did not tell it to her. Deep down he knew he should have, but did not because he wanted to see even her imperfect self. This behaviour of Vanav clearly exhibits Egoistic characteristics.

Examples of other quotes related to the superego personality aspect. Here's the explanation :

*Aarisha glanced at him, their gazes interlocking for a trice. She smiled and nodded. ‘ May I make a request? ’ she asked taking both the anklets in her hand and rising.*

*‘ Anything,’ Vanav said fervently. She handed over the jingling anklets to him. Vanav stood confused.*

*‘The thing is, I love to dance but your Daksh bhaiya doesn’t like it. That’s why I did this today when I was home alone. If he sees these with me, he may not like it. Although I can keep them with me, I am worried that if I do, I’ll be tempted to dance again. So, please keep them with you. I’ll take them from you if I ever need them.’ ( pg. 97,98 )*

The above quote reflects that although Aarisha loved to dance, she decided not to so as to please her boyfriend Daksh. She asked Vanav to keep her anklets with him because she was afraid she would be tempted to dance if she had them. Though she likes to dance, she puts away those thoughts so that she could be happy with Daksh. She gave up her happiness for the time being. This behaviour of Aarisha paves way to his Egoistic side.

The next example of Ego from the novel is,

*Vanav not only topped the XII standard board exams across India but also secured the coveted numero uno position in the All India Pre-Medical Exams. He also cracked a seat in the Armed Forces Medical College (AFMC) in Pune. The moment he got his results, he had wanted to share the joy with Aarisha, but that was not possible. The fact that she hadn’t reached out to him yet was a sign for him to not reach out to her as well. And he had to respect it. For her was not ‘her’ man. He was, at best, the other man. ( pg. 136 )*

In the quote, Vanav topped his medical exam and was happy. When he got the news, the first thing that popped in his mind was to tell Aarisha about it. But he knew that it was not possible. Although he wanted to share the news, he stopped. Realizing he was a nobody to Aarisha now, he gave up on that thought. He only had dreams in his heart, because he did not dare to reveal his heart.. This is the reality principle of ego power.

### **PERSONALITY ASPECTS OF SUPEREGO CHARACTERS :**

The following lines from the novel exhibit Superego characteristics,

*Feeling very awkward, Aarisha rose and went into the adjacent room followed by Deep. Aarisha realized her head was spinning with the excess alcohol in her system. She felt like she was losing her self-control. It was only with great determination that she could keep her eyes open. Deep shut the door before tottering to the bed and sprawling on it. Aarisha saw a sofa on the other side of the bed. The remnants of her common sense told her that it was advisable to maintain some distance from Deep since they were inebriated. She sidled past the bed,towards the sofa.However, Deep deliberately tripped her with his leg. ( pg. 61 )*

The above quote explains how Deep and Aarisha were so drunk that they were not even in their senses. Aarisha's mind told her to maintain a safe space from Deep, as that was the right thing to do. This behaviour of Aarisha is from the morality values that she had learnt. This is an example of Superego behaviour showcased by Aarisha.

Examples of quotations are aspects of Superego's personality. Here's the explanation.

*Suddenly, Aarisha's life was filled with sleepless nights because of assignments, late night beer parties in dorms, attending lectures and making*

*presentations. She became part of the college's literary society. Although there were a few male batch mates and seniors who showed an interest in her, after what happened in Dharamshala, she was extra careful with boys. She had a phrase ready to keep them at arm's length: ' I'm deeply committed to someone.' ( pg. 73 )*

The above lines indicate that whenever any guy from her college approached her in terms of wooing her, the incident where she was taken advantage of by Deep came to her memory. She stopped others from making any advancement towards her as she was scared. This repenting action of Aarisha proves that her Superego helped her build a barrier around her. It helps her to keep herself safe. This is an ideal example of Superego.

Another example of Superego from the novel is given and explained below,

*Pragya's father telephoned Aarisha to find out if she knew where Pragya was. Although Aarisha felt guilty to lie to him, she said she didn't know. She immediately telephoned Pragya. Once. Twice. Thrice. ( pg. 83, 84 )*

These lines indicate that Aarisha was feeling guilty to lie to Pragya's father, when he enquired about her whereabouts. Although Aarisha knew that Pragya had eloped with Nimish, she lied to her father saying that she wasn't aware. The immediate feeling of guilt, even though knowing that she had lied, is an avid example of Superego. Superego is the part that knows the right and wrong. Hence this is another perfect example of Superego exhibited by Aarisha.

Examples of quotations are aspects of the personality of the next superego. Here's the explanation,

*Vanav was furious like never before. He knew his mother had packed, after a long time, his favourite lunch for school recess. He opened his tiffin box to find just one strand of the delicious Maggi noodles in the form of a smiley. It would have been better if someone had just eaten it all, but the prankster left that 'smiley' as a taunt and that was galling. Vanav knew exactly who the prankster was. A few hours later, with hunger roaring inside him, he stood by a small lane, his bicycle parked by the side. This was the lane that his tormentor and target took every day to reach home at around this time.*

*Today, she'll get it from me, he thought. As a girl swerved into the lane on her bicycle, Vanav almost leaped on to her.*

*'Binny ki bachchi ! I won't spare you.'*

*She let go of her bicycle to scuffle with him. He could have hit her when she ruthlessly yanked his hair, but he didn't. Taking advantage of the fact that Vanav wouldn't ever strike her no matter how angry he was with her, Binny clawed him mercilessly and then pushed him away. While he tried to recover his balance, she scampered to her house at the end of the lane. The scratches hurt as Vanav ran behind her. ( pg. 87 )*

The above mentioned lines indicate that though Binny ( childhood friend of Vanav ) stole Vanav's lunch, Vanav was sure not to hurt her in any way. Binny very well knew that Vanav would not hit her back and so she started striking again. Vanav's behaviour of not hurting anyone, even though she hurt him proves that his Superego personality was superior in all ways. This attitude shows that Vanav is a person who cares about moral values. This is the attitude of the superego in Freud's theory of psychoanalysis which triggered moral and religious power.

Another example of Superego mentioned in the novel is explained below,

*‘ I loved her without demanding or claiming anything. In that process, without realizing it, I built a bastion around what she meant to me. It was a fortress because I didn’t allow anyone or anything to invade it and my love for her was a shrine within that acropolis. Sacred. Unimpeachable. Unapproachable. Constant. Permanent.’*

*Vanav went to stand by the open window and gazed into the distance with narrowed eyes as if he was contemplating something.*

*‘ And then, suddenly, destiny ran a fucking bulldozer into my citadel and the stronghold that I once thought was impenetrable, lay in ruins around me. I somehow managed to rebuild it with the bricks and mortar from the debris. And now that I’ve salvaged and resurrected it, I question myself whether it had been the right thing to do. I feel that I should come clean with her and tell her everything honestly, but . . . ’ he choked at this juncture and struggled to get a grip on himself before continuing, ‘ I know I’ll lose her if I confess . . . and I can’t afford to lose her. I once did. Not the second time. ( pg. 165 )*

From the above mentioned lines, it is evident that Vanav has a wave of guilty feeling when he thinks about all the wrong doings he had done to have a secured life with Aarisha. Halfway, Vanav mentions that he should’ve confessed everything to Aarisha. Since his conscience knows that Vanav is at fault, it wants to apologize. This is Superego’s trait. Its ability to distinguish the wrong and feel bad for that is the perfect example of Superego’s characteristic in humans.

## **CHAPTER IV**

## **CONCLUSION**

### **VIEWS ON NOVONEEL CHAKRABORTY'S EX - A TWISTED LOVE STORY :**

In view of the discoveries from the examination on the characters in Novoneel Chakraborty's novel, it very well may be seen that there are three perspectives, in particular parts of the ID, parts of the Ego, and parts of the Superego. The character parts of the ID found in the EX - A Twisted Love Story novel by Novoneel Chakraborty are principled on the first character framework, which was completed by human instinct. This attribute is claimed by each person. This ID is firmly identified with the actual cycle of working the framework from other character structures. Like ID, the Ego emerges due to the person's need to relate well to this present reality. The Ego works following the truth rule by organizing an arrangement and afterward making a move as per what has been thought. In EGO, the most predominant viewpoint was raised by the Neel figure. He made a few arrangements to persuade Titiksha was at fault and not him. Moreover, the character parts of the superego found in this examination were created from the sense of self. The superego alludes to character ethical quality. Superego like a still, small voice who knows great qualities or religion. A few parts of the superego are found in this novel, the most prevailing of which was advanced by Novoneel Chakraborty. This is as per the conduct communicated by Titiksha's character. Titiksha's conduct is a part of the superego character in Freud's hypothesis of analysis which contains ethical quality, strict, and great qualities.

### **VIEWS ON NOVONEEL CHAKRABORTY'S ROSES ARE BLOOD RED :**

Taking into account the disclosures from the assessment on the characters in Novoneel Chakraborty's tale, it might be seen that there are three viewpoints, specifically parts of the ID, portions of the Ego, and parts of the Superego. The character portions of the ID found in the *Roses are Blood Red* novel by Novoneel Chakraborty are principled on the main character system, which was finished by human impulse. This quality is asserted by every individual. This ID is immovably related to the real pattern of working the system from other character structures. Like ID, the Ego arises because of the individual's need to relate well to this current reality. The Ego works observing reality rule by getting sorted out a plan and a while later taking an action according to what has been thought. In EGO, the most dominating perspective was raised by the Vanav figure. He made a couple of plans to convince Aarisha was the love of his life and the way that he was unable to experience without her. Additionally, the character portions of the superego found in this assessment were made from the self-appreciation. The superego implies character moral quality. Superego like a still, little voice who knows extraordinary characteristics or religion. A couple of parts of the EGO are found in this novel, the most predominant of which was progressed by Novoneel Chakraborty. This is according to the direct conveyed by Vanav's character. By this analysis, it is clear that Vanav exhibits most characteristics of EGO. In most scenarios, Vanav works as per the truth standard, working out reasonable methods of fulfilling the ID's requests, frequently bargaining or delaying fulfillment to keep away from negative results of society.

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