

**A PSYCHOANALYTICAL STUDY OF THE NOVELS OF  
WILLIAM STYRON**

A Thesis  
In the Partial Fulfillment of the Requirements for the  
Award of Degree of

**DOCTOR OF PHILOSOPHY**  
in  
**ENGLISH**

By  
**Shobna**  
**(11720116)**

Supervised by  
**Dr. Jeet Singh**  
**Assistant Professor**

**Submitted to**



**L**OVELY  
**P**ROFESSIONAL  
**U**NIVERSITY

---

*Transforming Education Transforming India*

**LOVELY PROFESSIONAL UNIVERSITY**  
**PUNJAB**  
**2021**

## **DECLARATION**

I do here by acknowledged that:

- 1) The thesis entitled “A Psychoanalytical Study of the Novels of William Styron” is a presentation of my original research work done under the guidance of my thesis supervisor. Wherever the contribution of others is involved, every effort is indicated this clearly, with due reference to the literature and acknowledgement of collaborative research and discussions.
- 2) I confirm that the thesis is free from any plagiarized material and does not infringe any rights of others. I also confirm that if any third-party owned material included in my thesis, which required written permission from the copyright owners, I have obtained all such permissions from respective copyright owners.
- 3) I carefully checked the final version of the printed and softcopy of the thesis’s printed to complete and incorporate all the Doctoral Committee’s suggestions.
- 4) I hereby submit the final version of the printed copy of my thesis as per the guidelines and the same content in CD as a separate PDF file to be uploaded in Shodhganga.

**Dated : 01 Nov 2021**

**Place: Phagwara**

**Ms. Shobna**

**Regd No.11720116**

## **CERTIFICATE BY ADVISOR / CO-ADVISOR**

I hereby affirm as under that:

The thesis presented by Shobna (11720116) entitled “A Psychoanalytical Study of the Novels of William Styron,” submitted to the Department of English, Lovely Professional University, Phagwara, is worthy of consideration for the award of the degree of Doctor of Philosophy. She has pursued the prescribed course of research.

- 1) The work is the original contribution of the candidate.
- 2) The candidate has incorporated all the suggestions made by the Department Doctoral Board of the university during her annual presentations and pre- submission seminar held on 28 Jun 21.

**Place: Phagwara**

**Supervised by**

**Dr. Jeet Singh**  
**Assistant Professor**  
**Lovely Professional University,**  
**Phagwara**

## **ACKNOWLEDGEMENTS**

There have been numerous people who has supported and motivated me to complete my Ph.D. work and always walked alongside me during this journey. They have shown me the doors that helped me out. They placed numerous opportunities before me. This thesis could only be completed due to the constant and consistent encouragement, love, and support of numerous people to whom I would like to pay my gratitude. I would be joyful to pay my sincere thanks to my advisor, Dr. Jeet Singh, Assistant Professor, Lovely Professional University, for his valuable and significant guidance contributing to completion my research work. His contribution is outstanding and I'll be cherishing throughout my life. I am heartily indebted to him for the whole hearted discussions and the patience he has shown towards me. I would also like to thank all the people of the library of Hyderabad University who support me unconditionally in completing my work. My extended thanks to the members of the research committee: Dr. Pavitar Prakash Singh, Dr. Ajoy Batta, and Dr. Sanjay Pandey for their insightful comments and direction that helped me to widen my research work. I am grateful to all the people whose suggestions contributed to the development of my research. I want to thank Lovely Professional University for providing me best facilities while staying in campus and researching a through my topic. A special thanks to my in-laws and my parents for their blessings and blind faith in me. Above all, I am indebted to my caring and tolerant husband Sahil, whose support is so much respected and cherished in every regard of my life. I want to dedicate this thesis to my daughters Sahira and Inaaya whose persistent words of motivation: "Mumma! Please finish your work....." always kept me moving towards my achievement. I am thankful to almighty God, who blessed me with patience, hard work, strength and wisdom while making this research journey.

**Date: 01 Nov 2021**

**Shobna**

## ABSTRACT

The present study titled: “A Psychoanalytical Study of the Novels of William Styron” is psychological as the significant novels of William Styron that investigated relying on the psychoanalytical theories of Sigmund Freud. Judith Herman in, her book *Trauma and Recovery*, observes that the physical wounds are curable but, the scars on the psyche remain incurable and give endless torments to man. In her book, *Trauma and Survival in Contemporary Fiction* Laurie Vickroy observed that alienation is the leading cause of depression and trauma. Alienation is a common factor in the hectic life of modern man; “the anxieties and stress often compelled a man to withdraw from his environment,” William Styron found that Americans are the victims of psychological ailments such as anxiety disorder, neurosis, depression and dissociation of self. He came under the influence of Nietzsche and Schopenhauer, and William Faulkner and found that life is meaningless. He investigated the traumatic life of the soldiers who fought in World War II and when they came back home, led a lonely life. The theory of trauma became very popular after World War. Sigmund Freud in, his *Beyond the Pleasure Principle*, expressed his interest in trauma and gave his idea of trauma and the death consciousness thus: “Trauma is a result of “an extensive breach being made in the protective shield against stimuli” (35). Thousands of soldiers were the victims of war trauma and were ‘shell shocked’ during World War I. The soldiers suffered physical and psychological ailments and showed the symptoms of trauma in their life. War is the results of moral, psychological and paralysis of thoughts. He wrote novels such as *Lie Down in Darkness* (1951), *The Long March* (1952), *Set This House on Fire* (1960), *The Confessions of Nat Turner* (1967), and *Sophie’s Choice* (1979) depicting, a galaxy of characters suffering from multiple psychological ailments.

In the following thesis, each chapter has depicted the symptoms of trauma and other psychological ailments in the characters of William Styron. In the “Introduction” part of this study, a detailed analysis is given to study psychological factors and the cause and the symptoms of the characters’ psyche. The history of the evolution of the psychological theories of Sigmund Freud is discussed and, while analyzing the

characters, these theories are applied to portray the fundamental problems afflicting the characters.

The first chapter of the thesis entitled: “History of Psychoanalysis”, has given a detailed analysis of Freud’s theories and the post-Freudian thinkers. The chapter is exhaustive. It is the backbone of the study since the history of psychoanalysis and the significance of the psychological approach discussed. With the growing interest in a psychological study, analysis of the individual’s inner world became a part of depicting a character in the literary work. Psychoanalytic criticism is concerned with the laws of mental functioning at the level of text and highlighted the interaction between conscious and unconscious processes.

In the second chapter of the study entitled: “Life of William Styron”, the life and achievements and the main influences that led to the formation of the psychoanalytical vision of William Styron is analyzed. The ideas and perceptions of William Styron motivated him to create a galaxy of characters that are mentally retarded and are the victims of multiple psychological ailments.

In the third chapter entitled: “Depression and Suicide in William Styron’s novel *Lie Down in Darkness*”, the text of Styron is analyzed to highlight the themes of depression and suicide consciousness of the characters. The very title of the novel is depressive and malignant. The suicide of Peyton is analyzed relying on the theories of death consciousness of Freud.

In the fourth chapter of the study entitled: “War and Sufferings in William Styron’s novel *The Long March*,” the traumatic experiences of the characters are explored relying on Sigmund Freud’s theories. The novel is set in a lonely and desolate place as the landscape is bleak strewn with “shreds of bone, gut, and dangling tissue” (3) and, as Robert Fossum observes, it is a bloody wasteland which God seems to have abandoned” (21). The climate of the novel is mild and fair in the 50s and 60s. World War II has ended and, Korean War is about to start. It is the time of two huge wars.

The fifth chapter of the study entitled: “Dissonance and Disintegration of Self in *Set this House on Fire*”, explores the causes of the deflation of the self of Cass

Kinsolving and Peter Leverett. Peter fed up with his erratic behaviour but, he is after Cass; he knows about the mystery of Mason's death. Peter is tormented by the harrowing memories of the past and is the victim of nightmares. He suffers because the horrifying old memories of the school days haunt him and disturbs his mental peace. He loses his divine faith in God and thinks that the whole world is conspiring against him. It leads him to alienation and eventually he becomes a victim of trauma.

The sixth chapter entitled: "Identitarian Trauma of Nat Turner in William Styron's novel *The Confessions of Nat Turner*", explores the quest for identity of a black man Nat Turner, confronted with the forces of chaos and disorder. His search for identity eventually leads him to neurotic disorder.

The seventh chapter of the study entitled: "Shame and Guilt in William Styron's *Sophie's Choice*", explored the theme of guilt consciousness of the survivors of the Jewish Holocaust. The plot reveals the haunting and heart-rending experiences of Sophie's lonely and helpless mother forced to hand over her girl baby to cruel Nazi officers to save her son. The theories of guilt consciousness of Sigmund Freud are applied to give proper justification to the delineation of the character of Sophie

The thesis has the study's outcome and the relevance in the Covid-19 era when people lead an uncertain life. They are taught through this study how to confront the uncertainties and challenges of life. This conclusion part is followed by the bibliography containing all the citations.

## CONTENTS

Sr. No.	Topic	Page No.
1.	Declaration	ii
2.	Certificate by Advisor / Co-Advisor	iii
3.	Acknowledgements	iv
4.	Abstract	v-vii
5.	Contents	viii
6.	Introduction	1-12
7.	<b>Chapter-1:</b> History of Psychoanalysis	13-30
8.	<b>Chapter-2:</b> Life of William Styron	31-55
9.	<b>Chapter-3:</b> Depression and Suicide in William Styron's novel <i>Lie Down in Darkness</i>	56-72
10.	<b>Chapter-4:</b> War and Sufferings in William Styron's Novel <i>The Long March</i>	73-87
11.	<b>Chapter-5:</b> Dissonance and Disintegration of Self in <i>Set This House on Fire</i>	88-110
12.	<b>Chapter-6:</b> Identitarian Trauma of Nat Turner in William Styron's novel <i>The Confession of Nat Turner</i>	111-135
13.	<b>Chapter-7:</b> Psychological Dilemmas of Guilt and Shame in William Styron's <i>Sophie's Choice</i>	136-168
14.	Conclusion	169-192
15.	Bibliography	193-219



## **Introduction**

The research thesis “A psychoanalytical study of the Novels of William Styron” is a serious attempt to critically analyze and evaluate the psychological factors of protagonists in the novels of William Styron. Sigmund Freud explored different psychoanalytical theory concepts in which defence mechanism, depression, trauma, disintegration, different psycho-sexual stages, and dream analysis can be included. He also formulated the topographical division of the mind into the conscious, the unconscious and the pre-conscious. Later, it developed a structure that is concerned with id, ego and super-ego. To portrait it, William Styron developed free association and discovered the transference technique. He includes the Oedipus complex as the central tenet of psychological theory in redefining the theory of sexuality. He analysed dream as a wish- fulfilment. It further provided him with models for repression. He gave a theory of libido, sexual energy which generates attachment and a death drive which is the source of compulsive repetition trauma, hate, aggression and neurotic guilt.

The purpose of psychoanalysis is to investigate the inner world of an individual. It deals with the internal drives, unconscious motives and, unresolved needs from childhood that govern our development. We all know that literature is an actual replica of today's society. Literature itself has total control over societal work and, writers are an addition to it. Writings on literacy have everything to say in respect of positivity as well as its reciprocal. It is the image of the generations we lived through and how changes came from one generation to another that is depicted beautifully by literature. In the very initial stage, we come to know, how it looks at life and what it thought about it and also create a curiosity of exciting things and facts, what kind of passion it was deeply stirred. In a nutshell, it is the reflection of the growth and inner spectrum of the people. This research explores the impact of the depressive vision of the author on the mind and sensibility of the characters. Like William Styron, they struggle and battle with psychological ailments. The conspicuous trait of the protagonists of William Styron is their plunge into the isolated self. William Styron used the material of his own harrowing experiences in his works

such as *Lie Down in Darkness* (1951) *The Long March* (1952), *Set This House on Fire* (1960), *The Confessions of Nat Turner* (1967), *Sophie's Choice* (1979), *This Quiet Dust, and Other Writings* (1967), *Darkness Visible: A Memoir of Madness* (1989), *A Tidewater Morning: Three Tales from Youth* and *Havanas in Camelot*. The main themes of his novels are depression, suicide, emotional bankruptcy, trauma, alienation, incest, sense of loss and failure, mental breakdown and schizophrenia. The novels that have undertaken for research are *Lie Down in Darkness*, *The Long March*, *Set This House on Fire*, *The Confessions of Nat Turner* and *Sophie's Choice*. The main focus is to analyze the novels of William Styron through a psychological lens, to depict the various psychological ailments through which the protagonists are suffering. It has been found that his novels depict the battered and wounded characters trapped in the abyss of pessimism and despair. In the subsequent chapters, the psychic deflation of the notable characters has investigated.

William Styron is a prominent American novelist who came under the influence of William Faulkner, Ernest Hemingway, Scott Fitzgerald, Thomas Wolfe and Joseph Heller. They depicted the traumatic experiences of the soldiers. Faulkner's *The Sound and the Fury* represents the "mental processes of individuals communicating with themselves" (213). Quentin has depicted as a mentally wounded protagonist. Faulkner's this theme of style of writing determined the way Styron represent the experiences of his characters in the fiction. Styron is a prolific novelist famous for his novels such as *Lie Down in Darkness* (1951), *The Long March* (1952), *Set This House on Fire* (1960), *The Confessions of Nat Turner* (1967), and for *Sophie's Choice* (1979). The violence and brutality of World War II greatly impacted Styron, depicted the state of disillusioned and traumatic Americans leading a lonely and desperate life. He was the victim of psychological ailments such as neurosis, depression and anxiety disorder. In addition to this, the research explores the causes and the symptoms of psychological ailments of the characters of William Styron relying on the psychoanalytical theories of Sigmund Freud.

The psychoanalytical theory focuses on an individual gets inspired more by unconsciousness or sub-consciousness, further controlled by conscious or rational thoughts. The word 'psychology' defined as the science of mind and behaviour. It is

the combination of words 'psyche' and 'logos' which means the study of the mind (Colman 2). Psychoanalysis is in fact, a vast discipline that investigates human thoughts to find out why individuals act, believe and feel the way they do. Sigmund Freud was a leading psychiatrist who propounded the theory of psychoanalysis that explains human behaviour and mental illness. He believed that our childhood events and incidents affect our adult lives. These events and happenings shape the personality.

Sigmund Freud did many experiments on the life and experiences of the soldiers involved in World War. Thousands of soldiers were the victims of war trauma and were shell shocked during World War I. The soldiers suffered physical and psychological ailments and showed the symptoms of trauma in their life. William Halse Rivers conducted psychotherapy of the soldiers who were war victims of World War II.

Different theorists depict different explanations of the psychoanalytical theory. Judith Herman in his work *Trauma and Recovery* believes that "man's physical wounds can be cured but, the wounds of man's psyche remain incurable" (35). Simone Weil observes thus, "The mind ought to find a way out, but the mind has lost all capacity so much as look outward" (123). Laurie Vickroy in her work *Trauma and Survival in Contemporary Fiction*, believes that "man's alienation is a major cause of his psychological pain. In the postmodern era, depression is a common factor and the anxiety and stress often compel a man to withdraw from his environment" (123). *Oxford Dictionary* defines trauma as, "Trauma is a personal trauma like the death of a child; soldiers who come after the war also suffer from trauma; emotional shock following a stressful event or a physical injury, which may lead to long-term neurosis" (234).

A neo-Freudian psychoanalyst, Erich Fromm in his work *Escape from Freedom*, explored individual freedom's suppression leading to a degeneration of sensibility. Another Psychoanalyst, R.D. Laing wrote *The Divided self*, giving an account of schizoid and symptoms of schizophrenia. A German Psychoanalyst, Dr. Karen Horney focused on human psychology and explored the causes of neurosis in

*Our Inner Conflict*. Ihab Hassan's *In Quest of Nothing: Selected Essays, 1998-2008* and *Radical Innocence* discusses the growth of trauma and the impact of fractured identities on the mind and sensibility of the individuals. Except all, Cathy Caruth from America published *Unexplained Experience: Trauma, Narrative and History* and explored all the causes and symptoms of trauma. Diane Marcotte discusses the nature of depression. All the latest theories on psychoanalysis such as anxiety, depression and neurosis explored by the famous 'Father of Psychoanalysis' Sigmund Freud. The different critical concepts related to psychoanalysis have been used to interpret and investigate the psychological ailments of the protagonists of William Styron. Almost all his characters suffer from the following ailments in one way or the other.

**Anxiety Disorders:** Anxiety disorder was initially attributed to Sigmund Freud. He described neuroses as a condition that reflects a state of anxiety, repression as well as displacement. Feelings of anxiety and fear disturb the normal working of the mind and are always associated with traumatic memories. Anxiety and fear are about past and future which concerns the normal state of affairs in the present moment. It is a group of mental illnesses that cause constant and overwhelming anxiety and fear that makes people avoid gatherings, school, a family that might further trigger associated psychological disorders. It results in a kind of trauma that plays an essential role in the character's psyche. Today psychiatrists use the term anxiety to designate such symptoms while treating psychological research ills by unravelling the causes of inner conflict, fear, nervousness/ neuroses to resolve issues arising out of such mental conditions.

**Paranoia:** Paranoia is also related to anxiety and fear in which false delusions and feelings of insecurity threaten the man. Paranoid thinking includes persecutory delusion, beliefs of misapprehensions related to the delusionally perceived threat towards oneself. It is also a process that causes irrational suspicion or mistrust towards others as a sign of a mental illness. There are many more reasons for paranoia: constant anxiety, misunderstood or victimized isolation, and some of the signs of being paranoid. Paranoid people find it very difficult to connect with society, causing trouble with their intimate and personal relationships. People suffering from paranoia may feel that others are plotting against them and trying to cause them

physical and emotional harm. Such people always find it very hard and impossible to work and socialize with other people, leading to their hostile and animistic behaviour, which further adds to their psychological disorder and eventual isolation.

**Amnesia:** It is a Greek word meaning ‘forgetfulness’ and connotes a lack (a-mnesia), closely linked to a deficit of ideas. It results in the loss of memories, information and experiences. It might cause brain damage, severe stress and psychological trauma. There are mainly two conditions of an amnesic person: difficulty in learning new information and difficulty remembering past events and previously familiar information, leading to a new and strange psychological disorder called short-term memory loss. During amnesia, people forget about their recent memories and remember things of the remote past through a fragmented manner, causing disorienting behaviour, speech and thought processes.

**Depression and Intrusive Memories:** Depression pulls people apart to feel emotional pain at a very high level. It makes people commit suicide and finds survival impossible. A depressive person is socially challenged and often finds homeless and hopeless. If a person has no hope in life to end up suffering, it is a way to get dignity and control of their life. People who are sufferings from higher chronic pain are more likely to have depression and anxiety. Cathy Caruth firmly believes that old memories haunt the characters and often become a source of trauma and mental restlessness. Memories take the shape of nightmares and intrusive memories bring trauma and despair.

**Death Consciousness:** In Freudian psychoanalytical theory, it is a drive towards death and destruction and often expressed through behaviour such as aggression, compulsion and self-destructiveness. Freud observes that “Death is the great Unknown and the gravest of all misfortunes” (123). He further argues that death is the “main aim of all life” (123). The idea of death instincts was initially explained by Sigmund Freud in *Beyond the Pleasure principle* that “people generally and typically channel their death instincts outwards, resulting in self-harm” (122).

**Dissociation of Self:** Dissociation is considered a mental process of disconnection from the thoughts and feelings of an individual. Dissociative disorders lead to

amnesia and identity disorder leading to the loss of self of the individuals. The leading causes and symptoms of dissociation of self are child abuse, rape, depression and anxiety disorders. It affects one's sense of identity. Physical injury and the old memories also lead to the dissociation of self. It has several symptoms: feeling like you are a different person, feeling emotionally detached and numb, feeling no pain etc. Sometimes trauma may be a result of dissociative thoughts, where one's feel disconnected either from past, present or future. The roots of trauma and dissociative of thoughts can be traced to the history of torture, physical assault, motor vehicle accidents, natural disasters etc. The repetitive experiences of such feelings and dissociative thoughts have associated with drugs and alcohol consumptions.

The popularity of William Styron depends upon those fictions which have chosen for the current research analysis that is as follows:

In *Lie Down in Darkness*, there is a disorder in the house. Peyton becomes rebellious and leaves the house for ever. Helen runs upstairs screaming like a wild cat. He tries to soothe Helen but, she behaves like a neurotic and Milton is lost in drinking and leading a lonely life. Maudie dies and gets freedom from all the psychological ailments. Peyton is shattered and attempts to commit suicide. Milton feels guilty for his failure to settle his house and that they don't have much left as all is over. However, he again breaks the shell and pleads with Helen to give him a chance to start over. But she refuses. Milton starts living relationship with Dolly who, is divorced and deserts Helen. Peyton is not happy with Harry Miller, a Jew and she commits suicide in depression. The entire plot of the novel is a psychic journey of Helen, Milton and Peyton, an arduous meandering exploration of the therapeutic process. Helen and Milton pursue psychic explorations hoping to glue themselves together, but the moods of depression and the bout of alcohol obstruct the meaningful patterns of life and are all over at the end of the novel. He goes to Helen after the funeral of Peyton and asks her to give him one more chance since there is nothing left from their family. The sight of the funeral shakes him but Helen is smiling at him looking like a cold witch. She yells at him: "God damn you!" (Styron, *Lie Down in Darkness* 291), he tries to smother her in depression but suddenly stops and runs out into the storm screaming, "Die, damn you die!" (*Lie Down* 291) at Helen. He once

again is lost in his wounded soul and retreats into the cocoon embracing, all the darkness of the outside world. Styron portrays the fragile personality of Peyton depicting, the tense atmosphere in which all the major characters suffer experiencing a nightmare.

The next novel *The Long March* (1952), in which Culver and Mannix are also examples of psychological sufferings. The metaphor of “march” symbolizes the journey of the encapsulated self and it dramatizes the harrowing experiences of two middle-aged men, Culver and Mannix, trapped in the war situation. The accidental death of eight soldiers forces them a long thirty-six miles march ordered by Colonel Rocky Templeton. The plot reminds the inhuman attitude of the war lords as depicted by Norman Mailer in his novel *The Naked and the Dead* or by Heller’s *Catch-22*. The scene of horrible death haunts his memory throughout the novel. The order of the Colonel for the long march is cruel and oppressive. Mannix protests as he is outraged by the hike: “But this silly son of bitch is going to have all these tired, flabby men flapping on the ground like a bunch of fish after the first two miles. Christ on a frigging crutch!” (William Styron, *The Long March* 33). Culver and Mannix are imprisoned psychologically by the oppressive forces of the inhuman world. Culver thinks that his tent is a coffin (*The Long* 38). At night the radio terrifies him as he hears “a crazy, tortures multitude of wails...like the cries of souls in the anguish of hell” (*The Long* 41). Styron gives the image of death and horror and hell to dramatize the anguish of Culver and Mannix. Styron uses the metaphor of death to describe the terrifying irrationality and death which, can alone liberate the encapsulated soul. Culver dreams of his wife and the baby trapped in a world where h lost his “innate simplicity and charm” (*The Long* 9). He remembers the warmth of home, “familiar delight of the baby’s goodnight embrace” (*The Long* 10). Welles T. Brandriff observes in the article “The Role of Order and Disorder in *The Long March*” that the haunting memories of home and his baby of Culver depict the encapsulated self of the protagonist.

*Set This House on fire* (1960) depicts the depressive vision of the life of Cass and Peter, the main protagonists of the novel. The setting of the novel is in a small village in Italy centred on the confrontation with the evil forces. Most of the events of

the plot are narrated through the recollections of the harrowing memories of Cass. He is introduced as a troubled self “trapped by terror, trapped by booze, trapped by self” (54). He is a disintegrated self; he is a painter without the painting brush; he is a father but doesn’t know the meaning of love; he is an American from the South like the protagonists of William Faulkner but he is homeless. He uses alcohol to escape from neurotic depression and damnation. His confrontation with Mason Flagg forms the core of the novel. Cass is leading a miserable life; he is alienated and uses alcohol to escape from the neurotic depression and damnation. Lewis Lawson observes, “He is a victim of the moral and psychological disease what Kierkegaard calls” the sickness unto death” (*Set This* 54).

Styron’s Nat in *The Confession of Nat Turner* (1967) is another example of a man afflicted with trauma symptoms related to identity. He is rebellious and fired with the passion for fighting for the freedom of the blacks. In a fit of psychological passion, he wants to kill all the white people. He thinks that all blacks have a natural right to be free. Styron narrates the traumatic journey of Nat through flashbacks and his death consciousness.

William Styron states in his novel that “he had been experiencing a hopeless and demoralizing terror as each day passed and I slept and ate and breathed, still unclaimed by death” (9). It is a well-known fact for him that he is going to die, for he confesses to Gray, “yes, I know I'm going to be hung” (*The Confessions* 29). Styron’s novel is a heart-rending tale of Nat who, is symbolically at the centre of the plot. Nat is in prison, sentenced to death by the County Court of South. He is accused of “plotting cold blood the indiscriminate destruction of men, of helpless women, and of infant children in psychic disintegration” (*The Confessions* 23).

The thesis also explains William Styron and his first novel *Lie Down in Darkness* (1951) that has unluckily been ignored in the Czech Republic. *Sophie’s Choice* depicts the wounded self of the heroine Sophie who is the victim of the Holocaust. The genocide of the Holocaust impacted Styron. He wrote the novel *Sophie’s Choice* (1979) to expose the cruelties of the Nazis who tortured and tormented the innocent Jews in the concentration camps. The leading character is



Sophie. She is a Polish woman. She meets Stingo who, is a budding writer from the South moving to New York. He develops a sexual relationship with Sophie inspiring her to narrate her traumatic experiences of the concentration camps. Sophie's guilt stems from her sexual adventures and her weak character as she emerges too fragile to confront the existential realities. She is a Jew but being a catholic, she participated in writing an anti-Semitic pamphlet in her youth. She was captured by the Nazi police and sent to the concentration camp of Auschwitz to experience horrendous trauma. The main focus of Styron is on depicting the self-destructive depression of Sophie and on her elusive and contradictory confessions. Styron has taken pains to explore the trauma of Sophie in the novel who passes from many stages of love, sex, crime and punishment experiencing awful shame and guilt in her entire life Journey.

Sophie had witnessed the inhumanity and brutality of the Nazis. Nathan is demonic and highly unstable. Styron portrays the schizophrenic behaviour of Nathan who, is a mixture of madness and normalcy. He speaks several languages in a fit of schizophrenia. Alan Gibbs called the novel a melodrama to dramatize the atrocities of the Holocaust. Depression manifests and allows whims that it was wrought amid the twisting of Peyton's mind labyrinth. She suffers from multiple psychological ailments and ultimately, she fails to confront the realities and commits suicide. Men and women in the tragic world of Styron are victims as well as victimizers. His is a double vision, in a sense, which perceives both the victims and the victimizers. Probably, this demonstrates his inclination to the Southern heritage but not in the usual sense. The characters of Styron live in a tragic world characterized by violence, sex, oppression and depression. They have to confront the forces of repugnance, oppression and alienation. Styron dramatizes his world as a wilderness of human suffering projected in both physical and emotional terms. He depicts personal grief sans nihilistic dilemmas. In this study, the psychological ailments of the characters of William Styron are explored relying on the psychological theory of Sigmund Freud.

Freud's writings explain his major themes and theories. Some of the major books include *The Interpretation of Dreams*, *The Psychopathology of Everyday Life*, *Totem and Taboo*, *Civilization and its Discontents*, *The Future of an illusion*.

### **Objectives of Research**

- 1) To trace the causes of the disintegration of families, divorces and disruption of old values in America in the 1950s.
- 2) To explore the impact of new American culture on the mind and sensibility of William Styron who formed a depressive vision while creating characters who represent contemporary Americans.
- 3) To investigate the harrowing scenes of death, suicide, broken relationship resulting in neurosis, depression, schizophrenia and deflation of self in the protagonists of William Styron.
- 4) To apply the psychoanalytical theories of depression and neurosis of Freud.
- 5) To Analyze dissonance and disintegration of the self.

### **The Novels Under Study:**

1. *Lie Down in Darkness* (1951)
2. *The Long March* (1952)
3. *Set This House on Fire* (1960)
4. *The Confessions of Nat Turner* (1967)
5. *Sophie's Choice* (1979)

### **Review of Literature**

Ihab Hassan in "Radical Innocence: Studies in Contemporary American Novel" (1961) investigated the vulnerable and fragile nature of the protagonists of William Styron who, fail to cope with the existential realities. According to him, contemporary American society is complex and subtle and people have to struggle to understand and assimilate into the new American culture. He further claims that the problem with the heroes of Styron is of adjustment and genuine faith in the family, parents and life partners. The chaos comes into their life because of the crazy nature of the Americans.

Louis D. Rubin, Jr. in his book *The Faraway Country: Writers of the Modern South* (1963), points out that the situation of the novel *Lie Down in Darkness* is quite

similar to the novel *The Sound and Fury* of William Faulkner. But Faulkner deals with the disintegration of a dynasty. Styron is concerned about the inner turmoil of the protagonists. Faulkner's study is sociological.

Louise Y. Gossett in *Violence in Recent Southern Fiction* (1965) believes that William Styron is basically concerned to explore the plight and anguish of his characters who dream of a free life. The main focus of Styron is the freedom of man. The plot of the novel *Set the House on Fire* (1960) deals with the decline of stability of life and man's confrontation with the American institutions that demolished individual liberty.

Peter Hays (1966) in his article "The Nature of Rebellion in *The Long March*" published in *The Modern hegemony Fiction Studies* opines that there is direct conflict between Mannix and Colonel Templeton who represent the institution. Styron articulates his own experiences of the Korean War in the novel and the plot is loaded with autobiographical elements.

David D. Galloway in his writing *The Absurd Hero in American Fiction: Updike, Styron, Bellow, Salinger* (1966), takes up the existential vision of William Styron. He opines that the characters of his novel *Lie Down in Darkness* plunge into the abyss of existential absurdity and soon discover the chaos engulfing them.

John W. Alridge in his article, "Time to Murder and Create: The Contemporary Novel in Crisis" (1966) discusses in detail the traumatic experiences of the Loftis family in the novel *Lie Down in darkness*. He observes that Styron doesn't give any moral or philosophical idea in his novels but narrate the tensions and the anxieties of the characters in an objective manner.

Frederick J. Hoffman (1967) in his book *The Art of Southern Fiction: A Study of Some Novelists* investigates the lack of moral responsibility of Helen Peyton and Milton Loftus in *Lie Down in Darkness*. Both are guilty of the collapse of the family; Peyton is given the care of Maudie and Milton is lost in the love and affection of Peyton. Both sail in different boats and the result is chaos and disorder in their lives.

Brandriff T, Welles in his article (1967) "The Role of Order and Disorder in *The Long March*" published in *English Journal* opines that Styron uses the metaphor

of 'march' to highlight the hegemony of the war machine and the trapped existence of soldiers like Culver and Mannix. His investigation is based on the oppressive attitude of the war mongers and the background of the novel is Korean War in which Styron had also participated (54-59).

Robert H. Fossum (1968) in his book *William Styron: A Critical Essay*, investigated the Loftis family which, disintegrates because of selfishness, disloyalty and betrayal. He claims that the novel *Lie Down in Darkness* (1951) is the study of Milton Loftis who, has lost all interest in life. Fossum enquires about the fall of Milton Loftis who suffers isolation and degradation because of his deviant behaviour.

Melvin Friedman (1970) in his *The Novels of William Styron and William Styron Revisited*, gives a detailed analysis of Styron's novels. He writes, "We have reached the point in Styron criticism when more daring assertions should be made, more sophistication should be expected" (545).

Jerzy R. Krzyzanowski in his article "What Wrong with Sophie's Choice?" (1983) takes up the logical and rational view of the choice made by Sophie of William Styron. He repudiates Styron for the incorrect and irrational choice of the heroine. He contends that "since logic is a part of a philosophical system, it turns out that the entire philosophy of the novel is wrong, offensive and dangerous" (72).

Brookes suggests Cologne in his book *The Novels of William Styron: From Harmony to History* (1988), Styron's novels reflect a notable shift from an aesthetic governed by the desire for harmony by the realities of history. According to Cologne-Brookes, as Styron increasingly pursued political and historical subjects, this "notion of harmony" was displaced from his narrative structures.

## Chapter – 1

### History of Psychoanalysis

Psychoanalysis by its very nature examines all human mental and emotional occurrences. It reveals the splitting nature of human beings. It conceptualizes the mental activities of man as a struggling process in which the subject is torn by the drives of his instinctive desires and the cultural demands of society.

The word *psychology* is derived from the combination of words ‘psyche’ and ‘logos’ which means the study of the mind (Colman 2). In simple terms, it is defined as the science of mind and behaviour. It is, in fact, a wide discipline that investigates human thoughts to find out why individuals act, believe, and feel the way they do. A brief account linked with psychology dates back to 1879 when the first psychological laboratory was opened by German born psychiatrist Wilhelm Wundt at the University of Leipzig in Germany. Wundt with his co-workers attempted to investigate the workings of the mind by observing. They analyzed the structure of their mental processes and consciousness through introspection. Hunt in his article “William James and the Stream of Consciousness: Metaphor Without, Mirror Within” discussed that William James, the first prominent American psychologist who argued that humans perceive things in a continuous stream of consciousness. He also addressed the relationship between consciousness and physical reality in different ways. James’s work informed the subsequent school of thought that is generally held to be antithetical in psychology (115-138). Later his theory of introspection was challenged by John B. Watson. Morris, C. G., and A. A. Maisto in his journal “Understanding Psychology” explained that John B. Watson was twentieth century American psychologist who had the thinking that introspection’s result could never be proved or disproved. As a result, he gave the concept of new form of psychology known as behaviourism, related to the study of behaviour (11-14). The study of psychology has culminated into a subject that studies human psyche using systematic and scientific methods. It has altered the meaning of psychoanalysis altogether.

In twentieth-century, psychoanalysis got international recognition through the works and research of Sigmund Freud, who is considered the father of

psychoanalysis. The discovery of psychoanalysis as a new branch of science profoundly affected literature as writers of the late nineteenth century and early to mid-twentieth century was influenced by many famous psychologists. The study of mind became a topic of great interest for many people. Sigmund Freud in his book *The Ego and the Id* considers the topographical division of the mind into the conscious, the unconscious, and the preconscious (12). This terminology of studying the human psyche was replaced by a set of dynamic concepts such as the 'id' related to the unconscious, the 'ego' represented by conscious personality and the super-ego associated with a conscience (*The Ego* 45).

The 'id' is the source of all our desires and aggressions. The 'ego' is generally believed to be the conscious mind that stands for reason. The 'super ego' which is mainly unconscious, represents all moral restrictions. The important findings of this theory include concepts such as object relationship, Oedipus complex, and neurosis. Oedipus complex is a term used to explain child's feelings of jealousy toward the same sex and desire for opposite-sex parents. (*The Ego* 40). However, object relations theory is that process that further developed the psyche concerning others in the childhood environment. It designates theories that are concerned with the exploration of the relationship between the real and external people.

Psychoanalysis is of great significance for literary critics. The relationship between psychoanalysis and literature is such that if literature is the expression of the hidden self, psychoanalysis is the method to explore it. Nasrullah Mambrol in his work "Freudian Psychoanalysis," explained the relationship between psychoanalysis and literary criticism which, is fundamentally concerned with the three main emphases in its pursuit of the "literary unconscious — on the author, on the reader and on the text. It started with Freud's analysis of the literary text as a symptom of the artist where the relationship between the author and the text is analogous to dreamers and their dreams" (21).

With the growing interest in a psychological study, analysis of the individual's inner world became a part of depicting a character in any literary work. Psychoanalytic criticism is concerned with the interaction between conscious and

unconscious processes and the laws of mental functioning at the level of text. The textual representation of the story world, events, characters are motivated by the author's and character's desires. The history of the application of psychology to literature is as old as Aristotle himself used the psychoanalytical approach in defining the effect of tragedy which he defined as a catharsis as one of the fundamental traits of his definition of tragedy.

Stéphane Michaud in his article "Literature and Psychology," mentioned that psychoanalysis is a discipline devoted to the study of psychic life, aiming to cure diseases of the soul. Psychoanalysis is not only the branch of psychology. It helps to understand Philosophy, Culture, Religion, and above all Literature. Kenneth Burke and Edmund Wilson were also among the most influential psychoanalytic critics who were interested in this new psychology approach. Gradually with the growth of literary sophistication, literary figures and critics came out. Karl Abraham in his writing *Clinical papers and essays on psychoanalysis* talked about infant sexuality (1-15).

The American literary landscapes have become a vast psychological laboratory, observing and analyzing issues related to sexual suppression as guilt feelings, trauma and stress disorder. The twenty-first century America was a society that lived in an excessively complex world and was on the verge of psychological turmoil. Daren Kemp in his article "Psychology New Age: A Guide" discussed psychology is central to an understanding of the new age. On the one hand, schools of psychology such as Jungian, transpersonal and client-centred psychology were important influences on Human Potential and thus on New Age. On the other hand, attempts have been made to profile New Agers psychologically, both from a scientific perspective and from a critical (usually Christian) perspective (106-127).

Sigmund Freud was specialized in the field of neurology. It is that clinical method in which psychopathology is treated through dialogue between a patient and a psychoanalyst. He got a medicine qualification at the University of Vienna in 1881. Later on, his two years of study at Salpêtrière in France, under Charcot brought about a turning point in his career. He shifted his interest from histological research to

hysteria. Freud published his first work on hysteria in 1895 along with Joseph Breuer. Kailash Chandra Baral elaborated in “Freud Theory of Art and Literature” about two important developments that happened to psycho-analysis with the publication of the *Studies on Hysteria* “which were a method of diagnosis and a method of treatment. The insistence on the sexual aetiology of hysteria on the part of Freud ultimately result in the parting of ways with Breuer” (11). Nevertheless, the studies had opened for Freud a fundamental psychological insight and he came to realize that the unconscious mind is more important than the manifest mind.

During Sigmund Freud’s time, the functioning of the psyche was primarily attributed to the conscious mind. In his work *The Ego and the Id*, he describes that “It is the superficialities of the mental apparatus that is, we have allocated it as a function to the system which is situated nearest to the external world” (19-20). He formulated the first psychoanalytic system taking into consideration the three areas of the mind. The topographical description was drawn putting the consciousness at the centre and explaining the relationship of the unconscious and preconscious with it. The conscious mind comprises all thoughts, we are aware of at a given time, and a reservoir of feelings, thoughts, urges, and memories can be found only in the Unconscious mind beyond conscious awareness. Then there is the preconscious which constitutes a sort of ante-chamber to the consciousness.

Sigmund Freud in his work *The Interpretation of Dream* formulated the Oedipus complex as the central tenet of psychoanalytical theory. He analyzed and called dreams as wish-fulfillments (114) which provided him with models for the underlying mechanisms of repression. In his later works, Freud developed wide-ranging interpretations and critiques of society and religion. Freud in his work *The Ego and the id* “religion restraint by the actual process of mastering the Oedipus complex itself, and social feeling for overcoming the rivalry that then remained between the members of the younger generation (50).

Lothane in his writing explained that psychoanalysis is a theory and an “investigative tool” (711). Freud used three facets of psychoanalysis that are concerned with the structure of our understanding of human mental functioning.



Breuer & Freud in his work “On the psychological mechanism of hysterical phenomena” considers that *Studies on Hysteria* marked the beginning of “psychoanalysis as a treatment in which it is necessary to hypnotize the patient and to arouse his memories under hypnosis of the time at which the symptom made its first appearance; when this has been done, it becomes possible to demonstrate the connection in the clearest and most convincing fashion. This method of examination has in a large number of cases produced results which seem to be of value alike from a theoretical and a practical point of view” (3). The theory that organized early clinical observations gradually unfolded and many new concepts have come into existence. Three of these bedrock concepts are the output of the hidden meaning, the unconscious and the repression ideas. Quinodoz in his article “a chronological explanation of Freud’s writings,” described psychoanalysis is not only a theory and method of investigation of the human mind, but primarily a clinical approach to help the patient to resolve their unconscious conflicts (425). Further, in *Three Essays on the Theory of Sexuality* he described the sexual aberrations, infantile sexuality and transformations of Puberty. He also illustrated the gradual process of Oedipus complex over 26 years (426).

Gramzow et.al, in his article “Patterns of self-regulation and the Big Five” described psychological theorists increasingly had emphasized self-regulatory processes as a central factor underlying human motivation and emotion. For Freud, self-regulation fell under the domain of the ego, which was presumed to mediate among the unconscious impulses of the id, the moral inhibitions and ideals of the superego, and the external demands and constraints of reality (367).

The central tenet of Freud’s psychoanalytic theory is the concept of hidden meaning, repression and unconsciousness. Freud in his work *The Ego and the Id* “Freud, Remembering, repeating and working-through,” put the concept of repression is essential it is not related to the understanding of the unconsciousness but to psychoanalysis itself. He described it as the “cornerstone” (16) of psychoanalysis and viewed repression as “the prototype of the Unconscious” (16). In fact, Freud viewed repression as the mental process that constitutes the whole of the unconscious. In *The Unconscious* Freud, reworked and revisited his ideas on psychology. Here, he proposed ‘psychical systems’ that is a structure made of conscious, pre-conscious and

unconscious; he referred to these as the ‘psychical topography.’ He coined depth psychology, a term which indicates that he had advanced the field beyond the “psychology of consciousness” (173). Subsequently, he renamed his depth psychology as metapsychology, in which all psychological phenomena were examined from three different perspectives.

Quinodoz in his article “Reading: A Chronological Exploration of Freud’s Writing” also described three perspectives of the psychological phenomenon: economic, topographical and dynamic. The economic analysis assesses the quality of psychic energy being expended. The topographical analysis identifies the system in which the psychic action occurred. The dynamic analysis explores the conflict between the pressures from instinctual drives. The ego defence prevents the releasing of forbidden material from repression.

Gramzow Richard H., et al. illustrated in “Patterns of Self-Regulation and the Big Five” Psychological theorists increasingly emphasise the self-regulatory processes as a central factor underlying human motivation and emotion. For Freud, self-regulation fell under the domain of the ego, which was presumed to mediate among the unconscious impulses of the id, the moral inhibitions and ideals of the superego, and the external demands and constraints of reality (367).

Kailash Chandra Baral in his thesis, “Freud’s Theory of Art and Literature” described that there are two sub-groups of pre-conscious, one which can easily become a part of consciousness and the other which faces difficulty in becoming conscious is and remains the part of the unconscious. Freud made the unconscious a working tool for psychologists. He examined both the conscious and the unconscious and considered the shifting balance between them (12).

Freud acquired more knowledge about the nature of the unconscious mind and declared that *The Interpretation of Dreams* is the royal road to the study of the unconsciousness. In his work *The Interpretation of Dream*, he describes “dream has a manifest content and a latent content. The latent content is most important and provides the necessary ingredients for the manifest content (151). Freud noted that the evidence of the share contributed by the unconscious in the formation of dreams is

substantial. The main three theories in his *The Interpretation of Dream* are: (i) which allow the total psychic activity of the waking state to continue into a dream. (ii) theory which assumes for the dream a diminution for the psychic activity, a loosening of the connections and an impoverishment in the available material. (iii) In a third group, we may include those dream theories that ascribe to the dreaming mind the capacity and propensity for a special psychic activity. In the waking state, it can accomplish either not at all or only in imperfect manner (68-75). And there are four main activities of the dream work. They are representation, condensation, displacement, and secondary elaboration (*The Interpretations* 277-303). Representation means the transformations of thoughts into images. Condensation is one of the methods by which the repressed return in hidden ways. Displacement operates in the mind unconsciously, its transference of emotions, ideas or wishes being most used to anxiety in the face of aggressive or sexual impulses.

Mayer in his work "Primary divisions of personality and their scientific contributions: From the trilogy-of-minds to the systems set. *Journal for the Theory of Social Behaviour*" illustrated that "model re-focused attention on the importance of the social environment and the role of relationships with primary caregivers" (449-477). *The Psychopathology of Everyday Life* Studies in psychopathology was another attempt to know in details the working of the unconscious mind. In our everyday life, we are subject to numerous acts of forgetfulness, slips of tongue, misreading, which is called symptomatic actions. Freud explained that studying the different deviations from everyday behaviour, strange feelings, defects and malfunctions and random errors exhibits the symptoms of psychoneurosis. Tansley, A.G. "Obituary Notices of Fellows of the Royal Society" described that the theory of sexuality or Libido is the essence of psycho-analytic doctrine (255). He is often accused of pan sexualism. However, there is no denying fact that sex occupies one of the most important places in the life of the human organism. Freud in *Three essays on sexuality* explains the complex nature of human psycho-sexuality, mostly sexual aberrations. The important findings of this book are the fixation of libido in neurotic and infantile sexuality (59).

Libido also deals with three successive stages of infantile sexual developments: oral, anal, and genital. The development of the Libido marks the

development of the individual marked by the development of the libido. The libidinal stages starting from the oral stage and ending up with the phallic stage contribute to the formation of narcissism, Oedipus Complex and character formation. Concepts such as sublimation, reaction formation, and repression are also important findings of the libido theory. Sublimation is a sign of maturity and civilization, allowing people to function normally in a culturally acceptable way. Repression is when thoughts, memories or feelings are too painful for an individual, so the person unconsciously pushes the information out of the consciousness and becomes unaware of its existence. In Reaction, formation is a defense mechanism in which impulses and emotions are guided by exaggeration of the directly opposing tendency.

Kailash Chandra Baral in his work “Freud’s Theory of Art and Literature” offered the theory of pleasure and unpleasure by Sigmund Freud. He explained the economic factors of pleasure and unpleasure and made two important observations about pleasure and unpleasure theory: (i) the reality principle takes over the pleasure principle in the course of human development, and (ii) repression is responsible for turning pleasure into unpleasure (14). The second phase of Freud’s career is marked with the framing of a new set of terminologies for the psychic apparatus. This shift is from the conscious, preconscious, and unconscious to the id, the Ego and the super ego. This reformulation never changed Freud’s primary position on the unconscious mind. Within the mind as a whole, two instincts are in constant struggle. They are Life instinct (Eros) and Death Instinct (Thanatos) (*The Ego* 54-55). The course of life is, forced upon the organism in the beginning by external forces and conserved for repetition by the instincts. The life instinct is associated with its unique kind of energy called Libido. Drawing upon the new structural concepts of mind, Freud discovered some new concepts such as masochism, sadism (*The Ego* 57-58). These terms are used in a very specific sense. It refers to a sexual perversion in which sexual satisfaction depends upon inflicting pain on others (sadism) or experiencing pain oneself (masochism). Psychoanalysis gradually opened up a wider perspective touching upon social, cultural, and religious issues. His approach mainly was biological and the major criticism of his views came from the culturalists. His works viz., *Civilization and Its Discontent*, *The Future of an Illusion*, *Totem and Taboo*,

*Moses and Monotheism* and *Group Psychology and the Ego* deal largely with the social issues pertaining to the origin of civilization. Freud's views in these books on society and civilization are characterized by an uncompromising insistence on showing the repressive contents of the highest values as achievements in the culture. Freud's writings offer a plethora of evidence to demonstrate that his supreme value was the value of courageous realism, of bravely facing the truth. His commitment to truth is admirable and viewed in isolation beyond debate.

Waldo Frank in his work "The Virginia Quarterly Review" mentioned that Freud began as a physician seeking to heal human ills. The psychological system of Freud is a great human drama (532). There are complex organisms: the super-ego i.e. a dwelling place of the fathers-conscience and tradition, id is a hinterland of the immense accumulations of instinct, habit, appetite; and ego which, constitutes the individual will. These organisms are interacting units, from whose clash rise devious characters with strange names: cathexis, complex sex-urge, death-urge, neurosis, fixation or repression or sublimation of libido (*The Ego* 54-67). They are all filled with a life of action. Freud also makes an answer to a personal conflict. He is a man who accepts the dogma of nineteenth-century science.

In *The Interpretations of Dreams* Freud illustrates the significance of dream: The waking life never repeats itself with its trials and joys, its pleasure and pains, but, on the contrary, the dream aims to relieve us of these. Even when our whole mind is filled with one subject, when profound sorrow has torn our hearts or when a task has claimed the real power of our mentality, the dream either gives us something entirely strange, or it takes for its combinations only a few elements from reality, or it only enters into the strain of our mood and symbolizes reality (12-14).

Waldo Frank in his article "The Virginia Quarterly Review" discussed that psychoanalysis is a therapy in the treatment of the nervous and psychic disorder (535). In this task, the light thrown by Freud on the human psyche is of great importance. In *Mourning and melancholia*, written in 1917, Freud brought our attention to the interpersonal nature of depression and the close relationship between the maintenance of self-esteem and a successful relationship (243-258). Plenty of Freud's perceptions

have a sound premise and have been age making. A large number of his hypothetical formulations have been deluding and with time an extreme modification became necessary. Karen Horney differs from Freud in many ways. Freudian analysis believes the Oedipus complex to be the core element of every neurosis and attributed incredible significance to the libido, which he characterized as the vitality of the sexual impulse as represented in the mind. However, Horney dismissed the libido theory and expressed that the development of a character is generally determined by the relationships created with other individuals. The development of the psychological disorder is the result of disturbed human relationships, and the mental structure propagates the aggravated associations with individuals. According to Horney Karen in her work, *Are You Considering Psychoanalysis?* mentioned “the fuller understanding of the mental structures opens better ways by which the mental conflicts can be resolved” (59). Carl Jung in his work “Psychology and Religion: West and East” gave the concept of the unconscious as an assumption for the sake of convenience (39).

Heinz Kohut in his work *The Restoration of the Self* mentioned that a “psychological sector is that in which ambitions, skills, and ideals form an unbroken continuum that permits joyful activity” (63). Sharp D. illustrated his thoughts regarding Carl Jung’s Psychological types in which Jung described the primary cause of mental disturbances: the failure to live according to the laws of the soul. The psyche’s structure consists pairs of opposites, such as thinking and feeling, sensation and intuition. These are described as four varieties of function and two basic attitudes: extraversion and introversion. Difficulties arise when one of these modes is over-emphasized to the detriment of its opposite. Freud’s immense activity in detailed clinical work formulated his new discoveries, and constructs new concepts that created the basics of the psycho-analytic theory. These are the sexual etymology of the neuroses. In the Oedipus situation, the reality of infantile sexuality originates the origin of adult neuroses in infancy, when the Oedipus situation is not fully resolved, the period of relative sexual latency from fifth or sixth year up to puberty.

Sigmund Freud showed an array of qualities, which is rarely found in one man. He has joined with hidden questing intelligence. He has a dominant passion for

knowledge and truth and his dominant passion for knowledge and truth was profound psychological insight. He has intuitive judgements of men and their motives. His remarkable self-knowledge enabled him to recognize his own motives. These gifts (motives) were the foundations of his success in penetrating and analyzing the deeper causes of human behaviour. Lastly, he was very hard-working and his power of hard and constant application to daily clinical work and constant consideration of human activity could lighten his working of the human mind. After training of ten years work and research in different physiology, neurology and neuropathology, he used all his powers in these areas. His approach to the complicated and elusive problems of deep psychology adhered, to the essential method of natural science.

### **Neo-Freudian Developments**

There are some followers of Freud who have had difficulties with Freud's psychoanalysis. They claim to have restored Freud's foundations via their research, but they have attempted to minimise the unsettling implications of certain of Freud's ideas. Initially, Freudian followers repeated Freud's core notions, but they have done some reformulation in order to restore Freud's fundamentals of psychoanalysis. They've made the human 'subject' the focal centre of their debate, and as a result, they've gone over Freud's unconscious structure, bipolarity, culture and civilization's life, and eventually religion. It is noteworthy that they have dealt with the fundamental Freudian themes in their own light while remaining anchored in Freud. In this regard, they are more re-constructionists than Freudian psychoanalysis' deconstructionists.

### **Wendy Doniger (1940)**

Wendy Doniger is a well-known Neo-Freudian psychoanalyst. Doniger begins her examination of Sigmund Freud by stating that the Unconscious is the fundamental structure of the human mind. Doniger discovered that the Freudian mind structure is a monolithic structure in which unconscious dynamics are the primary operating force. In reality, Doniger opposes Freud's basic 'structure-quality' perspective of the mind, which is the foundation on which 'eras' and 'thanatos' operate. These two bio-natural forces that operate through the mind's Id-Ego-Superego system are diametrically

opposed to one another, and this opposition is what defines the human psyche. Doniger is a structuralist as well, but hers differs from Freud's metastructure-quality theory. Doniger's mental structure is the common framework of reference, not just the unconscious and its expansions via the levels of the id-ego and super-ego. This structuralism is similar to Levi-Strauss' structuralism. Levi-Strauss' structuralism has been dubbed 'simple-structuralism' by Doniger. The same idea of structuralism was extended to anthropology by Levi-Strauss, and Doniger followed Levi-Strauss in extending it to psychology. Doniger opposes Freud's determinism in developing a structural explanation of the mind. Doniger accepts the libido and infantile sexuality theories, but treats them in terms of a mental structure and unconscious and conscious dynamics that can and do overcome cultural impediments and live with so-called contradictions without the Freudian civilizational discontent. What Doniger believes is that any and all mental processes cannot and should not be explained by a single determining principle, whether unconscious or not. Doniger, on the other hand, did not embrace Freud's technique of using the unconscious dynamics of contradiction as the only principle in the individual mind, in the mind of the so-called primordial horde, and in the history of civilization. In the human brain, there can't be a monopoly of any one principle at action. Doniger believes that by asserting that the unconscious dynamics of contradiction are the absolute principle operating behind the mind, Sigmund Freud is making an unreasonable claim for the unconscious and, as a result, taking a very restricted perspective of psychoanalysis. A psychoanalytical study of religion, culture, and morality, according to Doniger, does not have to be riddled with unconscious bio-psychic processes and the conflict of nature and culture. Doniger aims to free the unconscious mind from the concept of contradiction as a mental law.

Doniger wants to use 'pluralism' as her analysis approach rather than relying on a single concept for explanation. Doniger has pushed for pluralism because she believes that having a large number of interpretations to deal with will allow for deeper exploration of judgments. With more judgments in hand, there will be more options for re-evaluation. She does not believe that in order to broaden a topic, we must compromise on its depth. Doniger will argue that eclecticism is a better method since it reveals several viable approaches to a problem and allows for the selection of



the most promising theory from among many. According to her, eclecticism is so important that it will not dismiss any prior viewpoint. Eclecticism, on the other hand, will seek to blend old and new perspectives owing to its open-endedness, resulting in an overarching theory. This overallism will bring all of the disparate theories together and remove conflict. Doniger has simply stated that there are crossroads in determining a subject, and she believes that the notion is best grasped via instances of religious myths. Doniger says, "Anyone attempting to fathom a profound myth should be encouraged to make use of as many sources of understanding as possible; this is the best way to avoid being brainwashed by any one of them" (5). Doniger again says, at the end of everything what matters is what "as a whole has fragmented from an originally multivalent message" (7).

### **Erich Fromm (1900-1980)**

Another famous psychoanalyst, Erich Fromm, has attempted to reformulate Freudian psychoanalysis while staying true to the spirit of Freud's original method. Fromm has retained the spirit of Freud's basic psychoanalytic formulations, but he has freed it from its underlying premise of cultural conflict and the unhappiness it causes. In reality, Fromm believes that he has refined and changed basic Freudian theory to the extent that it fits the concerns of human existence and social experience.

The constant presence of a genuine man behind his overt socio-cultural behaviour, according to Fromm, is the focus of Freudian psychoanalysis. The cultural man's struggle to live is the humanistic concern of Freud, and the attempt to reconcile the irreconcilable is the cultural man's desire to live. This is Fromm's take on the Freudian problem. Fromm went about his psychological work without losing sight of Freud's humanist interest. He has not rejected the reality of the troubled man, but he has confronted it in a unique way, departing from Freud's approach. Fromm departs from Freud's basic determinism to consider the social world's impact on man's personality formation. To create a new philosophy and psychology of man, Fromm remained a humanist. Despite his strong ties to Freudian psychoanalysis, Fromm is not a slavish follower of the Sigmund Freud. Despite the fact that man is Freud's major concern, he has developed a strong critique of modern philosophy's rationalist

and ethical perspective of man. Sigmund Freud argues that man is warped and deformed by the social structures he accepts under coercion. Because the unconscious is the ultimate essence of man, according to Freud, his social character is incompatible with his fundamental nature. Freud develops his idea of man through two channels: one is concerned with the socio-cultural man, and the other is concerned with the unconscious in the formation of man. Fromm discovered that Sigmund Freud only spoke of a "real" man as a bio-psychological life in his psychoanalysis. Fromm is opposed to a characteristic of Freudian theory in which the psychic experience and the unconscious are seen as equivalent. According to Fromm, Sigmund Freud's conception of man is founded on the science of the irrational. This is what Fromm refers to as a "too narrow" perspective of man. According to Fromm, there are intellectual and social components in the formation of man, and they are more significant than biological and natural factors in human life. As a result, his humanistic thesis is founded on the principles of logic, sociology, and ethics. (Fromm, *The Sane Society* XIX).

Fromm's version of psychoanalysis combines, rather than harmonises, Freud's radical viewpoint and that of anthropological sociology. During this process, Fromm developed a school of thinking known as the "cultural" school of psychoanalysis. Fromm has departed significantly from Freud's underlying naturalistic determinism in this 'culture' psychoanalysis, and has begun to investigate the effect of social structure on man's personality formation. The instinctive and social natures of man, according to Fromm, are not two separate existences - they are not contradictory - but are inextricably linked in the human mental constitution. Fromm thinks that a man cannot be happy with instinctive fulfillments since he is human. To be 'human,' man must be creative in order to create a unique human scenario in which his wants are no longer defined by his origin, but rather by more natural human circumstances of life. Humans' inherent state of existence, or state of being, is originally protective. The infant is helpless upon birth and completely reliant on his mother. The mother protects and cares for her children. Growing up means leaving the protective circle of the mother at some point since a child need care and protection. Man is terrified of being cut off from nature, from his mother, blood, and land. An adult's sense of

powerlessness persists, and he longs to return to his childhood. However, given the growing complexities of life, man must abandon his natural origins. A problem has arisen. Being born is the source of the issue. He looks for fresh roots to help him deal with the circumstance. He develops his reason; he creates a man-made universe of ideas that substitutes his natural surroundings and serves as a mechanism for prolonging human existence's security. Man begins to identify outside objects as a result of his training and the development of reason. He begins to relate to people and learns to communicate. That is, man starts to look at the world 'objectively' as a result of his indoctrination. Man learns to use his 'whole' reason. A man's urge at this evolved stage is no longer a need for incest, but rather a need to mature as a human being in society.

### **Jacques Lacan (1901-1981)**

Another famous reconstructionist of Freudian psychoanalysis, Jacques Lacan, has undertaken a very creative reconstruction of Freud. Lacan insists on re-reading Freud as his method of reformulation. He believes that if we truly wish to eradicate the so-called Freudian contradiction in the human subject, and hence the existential unhappiness that it is intended to lead to, we must understand Freud in his own manner. Lacan has reworked Freudian basic ideas in his dealings with psychoanalysis. And he has said that he is extremely close to Freud in this case since he has truly comprehended him. Lacan believes, and says, that he has totally restored the Freudian stance, better than any other Freudian. However, in doing so, he has offered a new perspective to the usual interpretation of Freudian ideas. Lacan requested that he be allowed to portray Sigmund Freud, as he should have been. Lacan's departure from standard Freudian thinking stems primarily from the latter's realisation that there is a contradiction in the Freudian human subject, which, because it is irreversible, leads to civilizational dissatisfaction. At this point, Lacan's position is that previous Freud interpreters have talked of contradiction because they have interpreted the subject as a conscious subject, the 'ego,' which is in conflict with the unconscious's libidinal past. In reality, thinking of the human subject as a 'ego,' with awareness and a past, is what has led us to misunderstand and misinterpret Freud—the human subject is neither a conscious ego nor a continuous existence. It is not, as conventional Freudians believe,

a metaphysical entity. The human subject is not an ontic existence, it is not a unity, and it is not aware, according to Lacan. The 'subject' of psychoanalysis, according to Lacan, is not a real-world entity. Psychoanalysis 'subject' is never a meta-subject. Lacan's position as a therapeutic psychoanalyst has evolved away from ontology and toward structural linguistics and anthropology. In this case, Lacan has reoriented the major Freudian ideas, which he has done.

In terms of functional rules of language and other models of mathematical thinking, Lacan draws parallels of Freudian basic ideas. Lacan believes that his version of linguistic structuralism is distinct from previous Freudian interpretations. His version of structuralism recommends returning to the real essence of Freud's works, rather than revising him. The Anglo-American development in psychoanalysis is discussed by Lacan here. He has mentioned Anglo-American psychoanalysis because he believes they are the ones who have obscured Freud's stance through their erroneous interpretations. The reason for this, he discovered, is that Anglo-American psychologists have placed a strong emphasis on the later Freudian idea of ego formation, and they have all built their theories on the concept of the 'ego' as an adaptive mechanism. Their basic concept is that, while Freud's 'ego' arose from the transformation of his unconscious 'id,' it is the 'ego' that is instantly linked to the outer world. They believe that through Freud's work, the ego is transformed into the reality principle. This latter Freudian idea of the adaptive mechanism varies from Lacan's theory. He chooses to keep to Sigmund Freud's early narcissistic identification theory. In this sense, Lacan's 'subject' is 'unconscious' at all times. The interpreters of Freud, according to Lacan, have considered the Freudian 'subject' to be the conscious subject, which is why they have taken the 'ego' to be absolute. Rather, Lacan would argue that Freud's interpreters have treated the 'subject' as an absolute subject, as a result of which objective reality has been connected to the subject. In his psychoanalysis, Lacan reverses the project of the aforementioned Sigmund Freud. First, Lacan argued against the concept of the partially conscious ego, and second, he argued against the idea of it being the unified perceiver, as well as an adaptation organ. Lacan has said that the subject is not conscious and has disapproved of any clear distinction between imagination and reality. Rather, any actual subject that is a conscious subject to a

Freudian cannot be passed off as a psychological subject. The 'subject' of psychoanalysis, according to Lacan, is always unconscious. Lacan's 'subject' is neither aware, egoistic, or metaphysical in any way. We discover that Lacan's idea of the non-egoistic psychoanalytic subject is in direct opposition to the Cartesian Cogito, as well as any other theory that treats the 'subject' as an intrinsic complete entity.

The study of the novels of William Styron from a psychoanalytic perspective is an attempt to critically analyze and evaluate the inner mental workings of the human mind and its relationship with religion and culture. The psychoanalysis study of protagonists in the novels of William Styron has been done. The Psychological theory of Sigmund Freud has been utilized for critical analysis in this research. Like William Styron, his protagonists to struggle and battle with psychological ailments. The conspicuous trait of the protagonists of William Styron is their plunge into the disorientation of mind. Styron out rightly rejected the themes of Joseph Heller's *Catch-22*, Norman Mailer's *The Armies of the Night* and Earnest Hemingway's *A Farewell to Arms* are writings that describes about the experiences of war in their fiction.

William Styron used the material of his own harrowing experiences in his novels such as *Lie Down in Darkness* (1951), *The Long March* (1952), *Set This House on Fire* (1960), *The Confessions of Nat Turner* (1967) and *Sophie's Choice* (1979). The main themes of his novels are emotional bankruptcy, trauma, alienation, incest, sense of loss and failure, mental breakdown and schizophrenia. The novels that will be undertaken for research are; *Lie Down in Darkness* (1951), *The Long March* (1952), *Set This House on Fire* (1967), *The Confessions of Nat Turner* (1970), and *Sophie's Choice* (1979). The titles of his major novels reveal the psychoanalytical approach of William Styron. His father who was an engineer in a shipyard suffered from clinical depression. His mother died of breast cancer in 1939 when Styron was a child. He was kept in the dark most of the time and was not allowed to be at home (*William Styron, A Life* 41). He was sent to live with his friends so that he would not know the pain of his mother. Styron couldn't comprehend the mystery of his mother's death though people tried to cheer him up yet he could never really express his grief and turned depressive. Styron also became a victim of clinical depression till the end of his life. In an interview with Gavin Cologne, Styron observed thus: "It seems like it

would be a lesson one would learn around the age of 20 or there about that what you're doing is confronting the unknown" (Mary Louise Weaks 94–97). The intensive review of literature of past and present of the novels of William Styron highlights the multiple approaches of the critics. John Gardiner in his article "A Novel of Evil" published in the New York Times, observes that in his novel *Sophie's Choice*, Styron depicts "the desperate struggle of his characters to get into the bottom of even the most terrible, most baffling evil that destroys them" (16). Marc L., Robert H. Fossum, Cooper R. Mackin and Richard Pearce discussed the role of evil in the novels of William Styron. Kenny Crane discussed *The Root of All Evil* in which he discussed in detail the pervasive vogue of evil in the fiction of William Styron.

Crane *The Root of All Evil*, argues that selfishness is the root of all evil in Styron's fiction. All these scholars have dwelled on the Southern and Gothic influences on his novels. But no critic in the past and in the present has done the psychoanalytical study of the novels of William Styron. With the help of the textual analysis, the current study will elucidate the detached and isolated status of all the characters of William Styron. From his novel *Lie Down in Darkness* (1951) to *Sophie's Choice* (1979), William Styron dramatizes his struggles with depression to his literary achievement. The characters of their writings are also so much engrossed in their problems and absurdities that they are lost and disintegrated. The quest of each character of William Styron begins to get freedom. It is also the quest for freedom and harmony which begins with the publication of his debut novel *Lie Down in Darkness* in 1951.

## Chapter – 2

### Life of William Styron

Styron was an American novelist, critic, editor, and dramatist. He broadened his foreign locales and non-southern characters in his works and addresses all southern writers. His main focus was on mortality and the effect of the past and the present. He was famous to examine difficult subjects and for his intelligent treatment of moral dualism as pride and guilt, compassion and cruelty as well as love and hatred.

William Clark Styron Jr. was born in the Hilton Village. It is in the historic district of New Port News, Virginia. He was one of the greatest American writers of his generations. He was such a writer who got name and fame for his treatment of tragic themes and his use of rich, classical prose style. He was the son of William Clark Styron and Pauline Margaret. They called him Billy with love. He was a good-looking blond child with brown eyes and an animated face. Two years later, his mother discovered that she had breast cancer. She was now confined to the house almost entirely and now her books became her close friend. Reading of novels occupied her mind and helped to distract from her illness. Styron's duty was to go to the library regularly and bring books for his mother from the library as his mother was fond of novels of Willa Cather and Thomas Wolfe, it helped her to escape from her disease. Her son was kept uninformed about the illness of her mother. He was got off to live with his friends so that he would not know the pain of his mother. William Styron and his friend Alek Watson spent maximum time alone upstairs in his reading room. Both had some talent for drawing and in the afternoon they together do their own illustrations for books like *Treasure Island* or *The Count of Monte Cristo*. When his mother died in 1939, William Styron (Billy) was only thirteenth.

He spent his maximum time with his father. He and his father often discussed articles from the newspaper or talked about local sports teams or navy vessels under construction at the shipyard. Styron was quite interested in going along his father to William Morgenstern's gift shop on Washington Avenue. Morgenstern had a good layman's knowledge of literature, art, and music. Morgenstern and his father liked to

sit and discuss books and composers while Styron sat and listened to their talk. The rhythms of adult conversation were fascinating. Much of the discussion was above him, but he liked to hear Morgenstern's heavily accented English.

Styron met a local couple named Tom and Thérèse Skinner who, sometimes came over after dinner. Tom Skinner was an artist, a painter who lived in Paris, often gave an explanation about Paris. William Styron listened to his comments about art and music. This gave him his first sense of what French culture might be like. Later, after he had been put to bed by his father, Billy would creep out on the landing above the living room and listen to the risqué, slightly off-colour stories that the adults told.

Styron began his study at Morrison High School. He had been reading Joseph Conrad and he came to finalized to give his hand at fiction for the Morrison High School newspaper, *The Sponge*. I wrote an "imitation conrad things," "Typhoon and the Tor Bay' it was called—a ship's hold swarming with crazy Chinks. I think I had some sharks in there too. I gave it the full treatment" (*William Styron, A Life* 464) He liked seeing his words in print. The fall of 1939 began well for young William Styron. He was elected president of his class in September and later won the title of 'Wittiest' in a class election. For Christmas 1939, Auntie Elmer, his mother's friend, gave him a Wanamaker Diary for 1940. He kept it and writing in it each night before going to bed. He did not confide his private thoughts to his diary. The diary is essentially a log of his activities: it is almost nothing self-revelatory in it. (56) The entries gave a good picture of his daily life only. He was now an usher at the Hilton Village Movie Theatre and he watched great films—*Judge Hardy and Son* with Mickey Rooney, *The Hunchback of Notre Dame* with Charles Laughton, *Blackmail* with Edward G. Robinson, *The Grapes of Wrath* with Henry Fonda, *My Little Chickadee* with W. C. Fields, and *The Man They Could Not Hang* with Boris Karloff. He also watched some war films—*The Marines*, *Fly High* and *Torpedo Raider*. He played chess and cards with friends and read *Boy's Life*, *True Detective*, and *Crimefile*.

After this, he was sent to the prep school at Christchurch. There he had begun his final two years of preparation for college. During his first year, he had still not reached full physical development, so he continued to compensate for his small size



by his wit and sarcasm. “He had a tongue like a double-edged razor,” (67) recalled one classmate. “He could make you bleed. I can remember wanting to strangle him” (67). During his first year at Christchurch, he co-edited the paper with Vincent Canby, a scholarship student from Lake Forest, Illinois, who later became the lead movie critic for *The New York Times*. William Styron continued to work on the paper during his second year at the school. In the fall of his second year at Christchurch, he was elected president of the Literary Society and supervised some activities—reading, declamation, and discussions of current events. With his knack for memorization and elocution, he shone here, delivering Kipling’s ‘Gunga Din’ and ‘A Code of Morals’ at evening chapel. In his second year, “he arrived early and claimed one of the choice corner cubicles on the northeast side, with windows on both outside walls. One of his windows looked out over the slate roof of the headmaster’s house; the other commanded a view of the bell tower, the woods near the school, and the broad Rappahannock in the distance” (64). During this same year, 1941–42, his second at Christchurch, Bill Styron tried his hand at fiction. In December, he was required to write a short story for English class, and he turned out a good one, which he later sent to Auntie Elmer. Set in wartime Germany, it was called “A Chance in a Million” (465). He disliked school and was panic to get admission to Davidson College. Marcus Klein in his writing *William Styron’s Life and Work* described that “Bill did not like the place. He stood with his father on the edge of the football stadium and pleaded tearfully not to be sent to the school” (9). William Clark Styron was the father of William Styron. His father was a mechanical engineer. He was a poet. His father was one of the major influences on his writing career. Styron has placed on record his appreciation of his father’s grasp of the psychological situation. The familial influences on Styron thus seem to be very strong.

After graduating from Christchurch, William Styron joined Davidson College in 1942 “Christian college of high rank” (79) Where, Cumming was a careful scholar and a supremely methodical man who helped Styron to donate his themes to the Davidson College library. They are written on different themes: a theme on one’s favourite magazine, autobiographical sketches, business letters, a hobby theme, a library exercise, a descriptive paragraph. The best of these papers of William Styron is

an attack on tabloid journalism “lies wholly in the presentation of sensational stories, reeking with sadism, vice, and crime” (80).

William Styron’s accomplishments during his one year at Davidson were few. He admitted that his one year at Davidson he had been “the most miserable freshman in the state of North Carolina” (87). One activity in which Styron was very much interested on campus was writing for Davidson’s school publications. It must be said that William Styron, in 1942, would probably have been unhappy at any school he attended.

He had not entirely recovered from the loss of his mother’s death. He continued to face troubles with his stepmother and knew that he was not welcome in Newport News. He was emotionally and physical very immature and he had little idea of what he wanted to do in life. At that time, for most American boys of his age, it was pointless to think about such matters in any case: they were heading into the war (92). Nothing had yet caught Styron’s fancy or stimulated his intellect. He needed to catch fire. He moved to Marine but due to an eye cataract, his vision was blur and unfocused and he returned to Duke University and completed his Graduation in English in 1947.

Initially, his first semester at Duke, Styron taught by a professor named William Blackburn. He was curious to know the perfection of the writing. He worked hard on his composition for Blackburn *Where the Spirit is* It is an ambitious piece, replete with much dialogue and with a long stream of consciousness. He used to attend Blackburn’s two classes in creative writing and his course in Elizabethan and seventeenth-century literature. He learned that Blackburn, was in possession of an uncanny ability to reveal literature to the young people under his tutelage. Styron did much reading work here so, performance on his papers improved. Blackburn, his professor started to pay more and more attention to him. He asked Styron what books he had read, and Styron had to confess that he had read very little —*Huckleberry Finn*, some novels by Sinclair Lewis, and *The Good Earth* by Pearl S. Buck. He used to write letters home to his father that was replete with the names of the books and writers. He reported reading an eclectic mix of authors: “Hemingway, Wolfe,

Faulkner, Dos Passos and short stories by Balzac, Thurber, de Maupassant, Joyce, Poe, and others. The book matched exactly his own feelings of “youthful ache and promise and hunger and ecstasy” (100). Michiko Kakutani in his work illustrates:

As Styron himself admitted: My emotional life was in upheaval. I’d lost what little faith I had in religion. I was just adrift, and the only thing that allowed me any kind of anchor was the only idea of creating a work of literature which somehow would be a thing of beauty in the old-fashioned sense of the word and would also be a kind of freeing for me of these terrible conflicts that were in my soul. And by the time I got to the end of that tunnel, I was a relatively happy young man. (3)

Blackburn motivated him to be a writer and complimented him. This soupcon of praise drove Styron to even great efforts at reading and writing. In Blackburn, he saw a paternal, authoritative figure who told him that it was admirable to devote one’s life to the written word. Blackburn arrived to Styron at the right moment and turned him in the direction of writing. The relationship between the two was formal. but they come close to each other. Because each must have recognized in the other part of his own personality. Like Blackburn, young William Styron could be prickly and withdrawn, and like his professor he responded deeply to fine music and good writing. For Styron, “Blackburn was his great discovery at Duke” (102). Styron’s authorial ambitions at this point centred on Duke’s literary magazine, “The Archive” (105). He started to submit his fiction there. During his first period at the university, he managed to have five short stories. He also landed one poem in the Archive. Two of the stories, “*Where the Spirit Is*” and “*Autumn,*” draw on experiences from Christchurch (105).

A third narrative, entitled *A Story about Christmas* (106) was very interesting and the pseudonymous poem, called *October Sorrow* (106) is a four-stanza effort in rhymed quatrains, melancholy and grieving though a little shaky in scansion The two remaining stories *The Long Dark Road* and *The Long Dark Road Sun on the River* are quite good. The former concerns the lynching of a Negro man in the Deep South. The latter is set in a community that closely resembles Hilton Village. These early efforts

in the Archive are promising. The writings are concerned with unhappiness, frustration, loneliness, and loss. William Styron was only eighteen and nineteen when he wrote them. He consistently invested his energies in listening, observing, writing, and reading.

When he completed his graduation from Duke University, he was chosen for an editor job at McGraw Hill in New York City. It was supposed to publish respectable trade books if it could, but Styron quickly learned that other divisions at McGraw-Hill were more important. Styron found his duties at Whiteley House dull and tiring. Styron's work in progress—a short story he had been writing that summer—earned him admittance into Haydn's workshop who, was the leader of the fiction-writing seminar at the New School. Styron showed Haydn two other stories as well: one of them, entitled *The Enormous Window*, dealt with Christchurch, and the other, called *A Moment in Trieste*, was based on his cattle-boat experiences. Styron was not interested in his job and made no particular effort to hide his boredom. He was doing competent enough work, but was dismissed from his job. Management wanted someone with more experience and wider contacts, and that was that. Styron was told to draw his last paycheck and clean out his desk. Styron was not surprised by his dismissal. He began immediately to feel a curious elation. "When I left the McGraw-Hill Building for the last time," he later recalled, "I felt the exultancy of a man just released from slavery" (146).

Three years later, When Styron returned to New York in late August 1951, he published the novel *Lie Down in Darkness* (1951). It is the story of a dysfunctional Virginia family. Michiko Kakutani mentions that his first novel "is a book which is a mirror of the family life I myself put up with" (117-118). Styron got name and fame with the Rome Prize that was awarded by the American Academy in Rome and the American Academy of Arts and Letters. He has to go back into the military due to the Korean War that became the reason he was unable to accept the Rome Prize. He, in the coming year, published *The Long March* (1958) which was adapted for the Playhouse 90 episodes.

He spent an extended period in 1953 in Europe and came into contact with Young Rose Burgunder. She possessed the soul of a poetess and introduced to Styron

at a seminar. They became close friends and despite the distraction of the city and ups and downs of his love affair with Rose Burgunder, he managed to read a great deal. He began to work his way through English translations of then-current French literature—Sartre, Camus, de Beauvoir, and others of their generation. He never forgot the experience of reading *The Plague*, *The Rebel*, and *The Myth of Sisyphus* that fall and winter. He was strongly affected that year too, by the works of the Swedish author Knut Hamsun, especially by the novel *Hunger*, a profoundly bleak document.

William Styron published his third novel *Set This House on Fire* (1960) after the seven years publication of *Lie Down in Darkness*. It was followed by his most controversial novel. *The Confession of Nat Turner* (1967) in which he described a passage which is about raping a white woman. This novel gained a lot of controversies but despite it, the novel got a financial success. It also won The William Dean Howells Medal in 1970 and Pulitzer Prize for fiction in 1968.

In 1979 William Styron wrote another novel *Sophie Choice* and it achieved great controversy. It is about a non-Jewish of Nazis and banned in high schools in the U.S. as well as in South Africa in Poland. It was a nationwide bestseller even though it won the 1980 National Book Award. A film version was nominated for Five Academy Awards in 1982 in which Meryl streep winning the best actress award of Sophie. His readership expanded with the publication of *Darkness Visible* in 1990.

Bernard Duyfhuizen in a review of “This Quiet Dust and Other Writings,” states that this collection “is held together by an autobiographical thread... a partial record of a life.” He considers “the most compelling theme in history, including the history of our own time—that of the catastrophic propensity on the part of human being to attempt to dominate one another” (742).

William Styron’s extra-literary activities have been significant enough to keep alive his name and picture in print. His active support for liberal causes like, opposition to the death sentence, protest against Russia’s oppressing treatment of its writers and his support for Eugene Mc Carthy for the presidential candidacy, the defence of a Negro who belonged to Connecticut and was convicted of murder,

opposition to death sentence kept Styron at the centre of public controversy. He has produced five novels, one Drama and a collection of essays. Actually, William Styron famed for his non-fiction since 1960. Most of his collection was published in 1982 in a volume entitled *The Quiet Dust and Other Writings* (1967). Sirlin Rhoda in his writing “William Styron’s Uncollected Essays: History Collides with Literature” states that this collection “will surely one day have a place next to Mann’s *Essay of Three Decades*, Valery’s *History and Politics*, and campus’s *Resistance, Rebellion and death* where it belongs” (54–65).

According to Thomas R. Edwards: “This Quiet Dust was Gentlemen and Ladies, / And Lads and Girls; / Was laughter and ability and sighing, / And frocks and curls” and in it one comes to see more clearly that death and loss are Mr Styron’s major subjects, nostalgia or grief the moods that most powerfully stir his rhetorical powers. Styron’s views on politics, the south, the military, and Nazi atrocities, a fellow at Silliman College, Yale University. He was an advisory editor of ‘The Paris Review’. He was a member of the editorial board of *The American Scholar* and also served as an Honorary Consultant in American Letters to the library.

In an angry piece “on the Democratic convention of 1968 and its attendant horrors” William Styron powers are rhetorical, that he has often called on eloquence and passion for doing the work of thought. Mr Styron has lived up to his best intentions. In a recent essay about a voyage up the Nile, he worries about our passion for tourism which may ruin the world by looking at it too hard. Styron’s essays on capital punishment are cases in point. The first of this: “The Death-in-Life of Benjamin Reid” was originally published in 1962 and apparently performed an indispensable role in the subsequent commutation of the death sentence of its subject, a Connecticut man of exceedingly limited education and opportunity who had killed a person in a moment of panic.

Jonathan Yardley in his work *Styron’s Choice: Essays from Three Decades* illustrates that:

Strangers often found it hard to understand how one could become a good friend of this brusque, scowling, saturnine, sometimes impolite

man with his crotchets and fixations, his occasional savage outbursts and all the other idiosyncrasies he shared with Dr. Johnson. But I found it easy to be Philips's friend. For one thing, I was able almost constantly to relish his rage, which was a well-earned rage in-as much as he was an erudite person-learned in the broadest sense of the word, with a far-ranging knowledge that transcended the strictly literary-and thus was supremely confident to sniff out fools. I discovered it to be a cleansing rage, this low, guttural roar directed at the frauds and poseurs of literature. (3)

William Styron had to face a lot of difficulties during his literary career. But he overcomes these difficulties. He himself admitted, "Writing has actually become somewhat easier over the years. Michiko Kakutani in his article "William Styron on His Life and Work" mentions "I think that you no longer agonize, like Flaubert, over *le mot juste*. You still want to write a felicitous sentence, but it's not going to kill you if it's not the most beautiful thing in Christendom. So, you are satisfied, not with second best but with the best you can do" (3-26). He thinks of writing not as of indentations. William Styron can be apprehended and understood best through what he has a series of mountain peaks, but as a plateau with a series written. His novels and other fictions are immensely and painfully self-revealing.

A major event in Styron's personal life was his attempt at suicide in the middle of 1986. Further, he gave a long list of writers and artists varying from Earnest Hemingway Virginia Woolf, Sylvia Plath to Yukio Mishima, Primo Levi, Abbie Hoffman Hart Crane and Abbie Hoffman and Randall Jerrel. He almost tried to join this long list in 1986. He suffered from long-lasting frightening bout known as Depression. Then he met journalists in 1989 who gave a searching account of Styron, how he was doomed into the darkness of life and regain the light into it. Styron's attempt at suicide is thus more than a mere evening in his personal life. It has a lot to do with the nature of his perception of death, evil, sufferings.

It was a religious atmosphere at home, where he had spent the formative years of his life-this moral bent of unique growth-an extension of life, an ethical view of the

school. William Styron uses Christian imagery without irony, it pens out the mystic archetypes and the scope of his material: I mean it when I say that no chaste and famished grail-tormented Christian Knight could have gazed with more slack-jawed admiration at the object of his quest than I did at my first glimpse of Sophie's bouncing behind. The making and emergence of this religious sensibility was vital Styron's growth as a writer. The word 'redemption' frequently comes to those who were analyzing Styron's novels. To be specific, his characters Nat Turner, Peyton, Sophie, Cass Kinsolving universalizes the experience of a black preacher and ultimately speak about their sins and confessions. Being schooled at Christchurch - a prep school, his mind was moulded by stern religious concepts. As a result, his portrayal of the twice-born experience takes on a colouring which renders the sick soul in the terminal stages, seeking release in alcoholism, suicide or mental suffering and which we find in the characters of Styron and even in the author himself who, had attempted suicide but was saved by the grace of the Almighty. This religion plays a crucial role in the literary achievement of Styron. He himself admitted that: the scriptures were always largely a literary convenience, supplying me with allusion and tag lines for the characters in the novel.

William Styron was a great writer. His greatness lies in his writing of Southern fiction. He calls up a different kind of guilt-ridden landscapes that was related to the southern vision of the world. The wickedness makes him scared at all levels psychological, social and metaphysical and generates the moral quest, search for heroes, their pain and sufferings. Manichean dispute destroys his character, his prose and his outlook. Such a war-torn spirit further moves to death. He shoots the 'riddle of personality and tries to make a clear-eyed witness to extraordinary events and persons: Culver to Mannix, Stingo to Sophie and Nathan Landau, Peter Leverett to Cass Kinsolving, a kind of existential, finally unexorcised sense of guilt relentlessly hounds him.

Speaking about his literary influences, Styron accepts Faulkner, James Joyce and Flaubert who influenced him stylistically and gave him tremendous insight. Dos Passos and Scott Fitzgerald both have been valuable in teaching him how to write the novel but, not many of these modern writers have contributed much to the emotional



climate. He is of the opinion that story and character should grow together. When we are in the middle of reading Styron's novel, we feel the presence of the people of the South still -maintain their separate lifestyle. However, Styron, born and brought up in the South of the United States, moved away from his home to New York and settled in Connecticut, New England. The relationship between Styron and his South is therefore, highly significant.

Styron's fictional works do not display merely portrayal of the South but he moves from Italy to Southampton County. The ethos of the plantation, male dominance which gave little room for women's intellectual capacities is spread over his novels. Moreover, in almost all speeches and for fiction, he received many awards that are:

St. Louis Literary Award from the saints Louis University Library Associates. He was awarded the Prix Mondial Cino Del Duca in 1985. His short story 'Shadrach' was filmed in 1998, under the same title. It was co-directed by his daughter Susanna Styron. He has published much other work during his lifetime in which one can include *In the Clap Shack* (1973), and a collection of his non-fiction, *This Quiet Dust* (1982). President of Francois's Mitter President of Francois Mitter had invited Styron to his first Presidential inauguration and later made him a commander of the Legion of Honor. William Styron was awarded the National Medal of Arts in 1993. In 2002 an Opera House in convent Garden, London. Maw wrote the libretto and composed the music. He had approached Styron about writing the libretto, but Styron declined. Later, the opera received a new production by stage director Markus Bothe at Deutsche Oper Berlin and the Volksoper Wein, and its North American premiere at the Washington National Opera in October 2006. At Rubenstein Library in Duke University: A Collection of Styron's papers and records housed is over there. On the century of F. Scott Fitzgerald's birth, William Styron achieved the 1rst Fitzgerald Award in 1996. The F. Scott Fitzgerald Award for Achievement in American Literature award is given annually in Rockville Maryland, it is that place where Fitzgerald and his wife and his daughter. It is celebrated as a part of the F. Scott Fitzgerald Literary Festival. He was awarded the Edward MacDowell Medal in 1998.

William Styron believed in the quest for freedom and harmony that started with the publication of his debut novel *Lie Down in Darkness* in 1951 when he was just 26 years young boy. Styron received a great deal of critical acclaim. The plot of the novel is about the dysfunctional Loftis family. The plot begins with the funeral of Peyton who, is one of the daughters of Loftis and all the events are narrated in flashbacks by other characters. Styron dramatizes the complicated family relationships of all the main characters. On the surface level, it seems that the Loftis are leading a happy and perfect life. The prominent characters in the story are Milton Loftis, Helen Loftis and their young, beautiful and attractive daughter Peyton. She is such a character in the story who commits suicide and gives terrible shock to all. The whole story revolves around her. In the initial scene of the story, her father Milton Loftis comes to pick up the coffin with Peyton's dead body at Railway Station. The train arrives at the railway station at eleven o'clock and four o'clock, after Peyton's funeral, the novel ends. The timeline of the novel is just five hours. William Styron uses multiple perspectives to depict the plight and anguish of Peyton who, had encapsulated herself. Peyton can be seen through the eyes of others in the first six parts of the novel. But in the seventh part, Styron gives the interior monologue of Peyton in fifty pages through her own perspective. She wakes up at last and leaps from the window to end her life. Her confined self gets liberated at the end of the novel. Styron tries to bring harmony and synthesis of all the voices of the novel stressing the social, mental and verbal discord that led to the disintegration of the Loftis family. Milton is lost in his old memories of early married life as he struggles to hold the world but, the centre is lost. His wife Helen has a serious grudge against her husband who, has developed illicit relations with Bonner and instead of restoring the order of the family. She undermines family unity through her quest for freedom. Peyton is psychologically vulnerable and is much attached to her father to the chagrin of her mother who regards her 'whore.' Helen is emotionally oppressive and loathes Peyton. She has given all her love to her crippled daughter Maudie neglecting her husband and Peyton.

Milton feels shattered because Peyton is dead and all the doors of love are closed for him. Milton loved her too much and "the wrong way" (286). Milton is

wearing “crumpled clothes” and has “bloodshot eyes” (*Lie Down* 22). Dolly tries to soothe Milton and offers tender whisperings but all these things have no impact on Milton. Casper is also of the opinion that Helen is “devoid of feeling” (*Lie Down* 16). If Milton has loved so much “Helen has loved so little so both are poles apart” (*Lie Down* 291). Helen pulls “the skin of her face taut to look younger in the mirror” (*Lie Down* 24). Both Helen and Milton have self-pity and selfishness in common and both are depending upon the drug to alleviate their inner turmoil. Helen is looking like a witch like a “marble sepulcher, a model of the suffering woman” (*Lie Down* 157). Helen is a fine example of an encapsulated self; she is totally wrapped in herself with no communication with others. Helen struggles to hide her inner turmoil and Milton confuses freedom with self-indulgence. They try to reconcile and forget the past for mutual understanding but they fail to get the order. It is not a clash of different values but the rigidity of the mind and resistance of the encapsulated self to come out freely to embrace the truth. Helen told her she would get huge property after the death of her mother. Milton stopped drinking for some time to win the love of Helen. They lived in a small shabby flat but, they loved each other and were happy.

When Peyton runs away from the house, disorder occurred. Milton runs after her and Helen went upstairs screaming like a wild cat. He tries to soothe Helen but she behaves like a neurotic and Milton is lost in drinking and leading a lonely life. Maudie dies and gets freedom from all the psychological ailments. Peyton is shattered and attempts to commit suicide. Milton feels guilty for his failure to settle his house and feels that they don't have much left as all is over. However, he once again breaks the shell and pleads Helen to provide him with an opportunity to start over. She concedes and Milton stops meeting and flirting Dolly. He gives up excessive drinking and tries to make Helen happy.

Helen is shocked and the result is separation; Milton starts living relationship with Dolly who is divorced and deserts Helen. Peyton is not happy with Harry Miller who is a Jew and she commits suicide in depression. The entire plot of the novel is a psychic journey of Helen, Milton and Peyton, an arduous meandering exploration of the therapeutic process. Helen and Milton pursue psychic explorations hoping to glue themselves together but the moods of depression and the bout of alcohol obstruct the

meaningful patterns of life and all is over at the end of the novel. He goes to Helen after the funeral of Peyton and asks her to provide him one more opportunity since there is nothing left in the family. He is dead while watching the scene of the funeral but Helen is smiling at him looking like a cold witch. She yells at him: “God damn you!”, he tries to smother her in depression but suddenly stops and runs out into the storm screaming “Die, damn you die!” (*Lie Down* 291) at Helen. He once again is lost in his wounded soul and retreats into the cocoon embracing, all the darkness of the outside world.

William Styron’s second novel *The Long March* was published in 1952. The metaphor of march symbolizes the journey of the encapsulated self. The novel dramatizes the harrowing experiences of two middle-aged men, Culver and Mannix trapped in the war situation. The accidental death of eight soldiers force them a long thirty-six miles march ordered by Colonel Rocky Templeton. The plot reminds the inhuman attitude of the war lords as depicted by Norman Mailer in his novel *The Naked and the Dead* or by Heller’s *Catch-22*. Mannix begins his march in his quest for redemption and freedom; Styron depicts the yearning of the cocooned self for liberation.

The novel is set in a lonely and desolate place as the landscape is bleak strewn with “shreds of bone, gut, and dangling tissue” (*The Long March* 1) and as Robert Fossum observes it is a bloody wasteland which God seems to have abandoned” (*The Long* 21). Culver becomes mentally sick to see the “slick nude litter of intestine and shattered bones” (*The Long* 1). The scene of horrible death haunts in his memory throughout the novel. The order of the Colonel for the long march is cruel and oppressive. Mannix protests as he is outraged by the hike: “But this silly son of bitch is going to have all these tired, flabby men flapping on the ground like a bunch of fish after the first two miles. Christ on a frigging crutch!” (*The Long* 33). Culver and Mannix are imprisoned psychologically by the oppressive forces of the inhuman world. Culver expresses his disgust thus “It was a shock almost mystically horrifying, in its unreality, to find him in this new world of frigid nights and blazing noon, of disorder and movement and pursuit” (*The Long* 36). Both are trapped in this nightmare world pursuing a make-believe enemy. Culver thinks that his tent is a

coffin (*The Long* 38). At night the radio terrifies him as he hears “a crazy, tortures multitude of wails...like the cries of souls in the anguish of hell” (*The Long* 41). Styron gives the image of death, horror and hell to dramatize the anguish of Culver and Mannix. Mannix tells Culver, how a friend’s intoxication pushed him out of the window, and held him by the heels upside down. “I just remember the cold wind blowing on my body and that dark man, infinite darkness all around me...I really saw Death then” (*The Long* 57).

Sigmund Freud in his *Beyond the Pleasure Principle* observes that death drive opposes Eros which is the urge of man to survive and enjoy sex and propagation. Fear of death is the most traumatic experience. Mannix is always haunted by the experience as he says: “But every time I remember that moment, a great big cold shudder runs up and down my spine” (*The Long* 58). William Styron uses the metaphor of death in which he describes the terrifying irrationality and death which can alone liberate the cocooned soul. Culver dreams of his wife and the baby trapped in a world where he lost his “innate simplicity and charm” (*The Long* 9). He remembers the warmth of home “familiar delight of the baby’s goodnight embrace” (*The Long* 10). Culver’s self gets shattered as he has lost the “freedom, growth and serenity and he got anxiety, enslavement and death” (*The Long* 7). The main cause of the depression of Culver is the loss of innocence and the feeling of “unreal and disoriented” (*The Long* 7). Culver feels that he is in hell; he is a man fallen from grace into damnation. Mannix also experiences hellish isolation and the exiled nature of his existence. Mannix feels that he is a cocooned man trapped within a closed system; a slave to obey orders. Colonel Templeton represents power structure and he holds “an absolute and unquestioned authority” over them (*The Long* 19). Mannix is the only character who gets a chance to redeem himself deconstructing the oppressive power structure and confronting the existence alone like Hamlet of Shakespeare. To Mannix the forced march is a symbol of quest for liberation and an opportunity to come out of the cocoon. Mannix also avers that Colonel is “an almost impersonal element of inexorable power, the power that belongs to the established order” (*The Long* 12).

Styron evokes the allusions of the Greek tragedy to depict the struggles of Mannix as Culver looks at his face and discovers a “look of both fury and suffering,

like the tragic Greek mask, or a shackled slave” (*The Long* 30). Mannix takes up the heroic challenge accepting the order turning it into a personal triumph. Toward the end of the march Mannix finds his men lying in the weeds holding up “one bare foot, where there was a blister big as a silver dollar...” (*The Long*105). He orders them to continue the march and the soldier replies he cannot. Mannix rasps: “You can, goddamnit...You’re a Marine” (*The Long*106). When six miles of the march are left, the Colonel ordered him to board on the truck and go back to the Post in a truck but Mannix for the first time, expresses his individuality: “I’m going to make this march” (*The Long* 110). Culver also suffers mental dislocation as he watches the conflicting voices. Mannix is in revolt against the oppressive hegemony of the Colonel; he is seen sobbing and crying as his entire body is aching due to physical exhaustion but morally and Spiritually he is powerful. Culver tries to bring conciliation between the Colonel and Mannix but finds Mannix adamant about fighting with the external forces. Mannix behaves like a wounded bear ready to pounce upon anyone to protect himself and to secure liberation. He wants to break off the cocooned self and is much closer to “the baffled fury of some great bear cornered, bloody and torn” (Hay 97). As he continues the march, Culver watches him suffering thus: “It was impossible to imagine such a distorted face; it was the painted; suffering face of a clown, and the heaving gait was a grotesque like a sea-saw and with flapping, stricken arms” (*The Long* 114). Styron portrays the disintegrated self of Mannix lost in “crazy cinematic tape, chaos, vagrant jigsaw images dancing in his mind living in a “carnival tent” (*The Long* 103). He breaks the shell of isolation and learns to confront the realities of pain, sickness and fear.

Thus, Styron uses his psychoanalytical vision in the portrayal of Culver and Mannix in this novel. Cologne- Brooks in his book *The Novels of William Styron: From Harmony to History* discusses the issue of harmony. The characters of William Styron are lost and depressed like the author but in their conflicts with the external realities, they show courage to break the shell and to confront the realities, fear and death to achieve liberation.

William Styron’s *Set This House on Fire* (1960) continues the journey of the cocooned and depressed self with a mission to bring harmony in the characters. The

novel is about Cass Kinsolving's quest for redemption. The publication of the novel brought him instant acclamation; Maurice Coindreau translated it in French and Styron got name and fame. The story is narrated by Peter Leverett who belongs to the South. The influence of William Faulkner on Styron is quite apparent. The main protagonist is Cass Kinsolving and his epigraph the main theme of the novel. The title is borrowed from John Donne, symbolizing the struggle with fear, pain and death. Styron depicts his life's existential and depressive vision and the need for harmony and liberation of the soul. The setting of the novel is in a small village in Italy centred on the confrontation with the evil forces and the need for redemption. Most of the events of the plot are narrated through the recollections of the harrowing memories of Cass. His confrontation with Mason Flagg forms the core of the novel. Like other novels, *Set this House on Fire* deals with the issues of sex and death and guilt. Cass feels guilty of the tradition of blood-drenched slavery of the South and craves for redemption and liberation of his cocooned self in the novel. Cass is introduced as a troubled self "trapped by terror, trapped by booze, trapped by self" (*Set This House on Fire* 54).

Cass is a cocooned self; he is a painter without the painting brush; he is a father but he doesn't know the meaning of love; he is an American from the South like the protagonists of William Faulkner but is homeless. Cass is leading a miserable life; he is alienated and uses alcohol to escape from the neurotic depression and damnation. Cass breaks the cocoon and begins his quest for peace and redemption. Lewis Lawson observes, "He is a victim of the moral and psychological disease" what Kierkegaard calls "the sickness unto death" (*Set This* 54). Like Milton Loftis, Cass takes bouts of alcohol to escape from the terrifying realities of the outside world.

Robert Fossum contends that the problem of Cass is moral and spiritual; he is leading a hedonistic life and Styron gives an apocalyptic picture of the world in this novel. He is tormented as he feels guilty and lives in the fiery house where he struggles to get redemption. Peter also is sick and decadent as he expresses his anguish in the very beginning of the novel thus: "Estranged from myself and from my time, dwelling neither in the destroyed past nor in the fantastic and incomprehensible present, I knew that I must find the answer to at least several things..." (*Set This* 18).

Both Cass and the narrator Peter are lost people struggling to find the meaningful patterns of life. He begins his quest and goes to meet Cass in South Carolina in the hope of penetrating the past and coming in terms with the present (Fossum 7). They discuss together their moral and spiritual predicament and find the world chaotic and fragmented. They recollect the memories of the past and like the characters of William Faulkner do the soul searching. They discover beauty and substance in the South but soon realize that the Korean War destroyed the peace and harmony of his home town of Port Warwick, Virginia. His home town is now “streamlined and clownish looking metropolis” (*Set This* 10). In Wordsworth’s language he mourns at the loss of natural beauty as the lovely river-side playground is converted into a “snarling Greyhound bus stand” (*Set This* 11).

Peter discovers the decadence of faith as the men of faith are replaced by “a wave of big-hog materialists who have never read a book in their lives and who go whoring off after false gods, and the fourth or the fifth is the best, and newness and sickness and thrills are all” (*Set This* 12). Peter sees ugliness and mendacity in real life as the city is turning into a wasteland. Peter is shocked to observe the decay of the South where people are “a bunch of smug contented hogs rooting at the trough. Styron introduces Mason Flagg as representative of the new modern culture since he calls himself “unswervingly modern” (*Set This* 159). Cass describes him as “future’s darling” a “man unacquainted either with sorrow or joy” (*Set This* 184). His knowledge is divorced from wisdom, his sex from love and life in general free from all morality.” He is a “creature from a different race who had taken on the disguise of a man” (*Set This* 446). Flagg has plenty of money and friends and like Gatsby, he is devoid of all moral scruples.

According to Peter, Mason Flagg is lost in sex, art and money and is leading a life in death. He was expelled from St. Andrew and shifted to New York leading a hedonistic life with girls, liquor, money and friends. He has a wife and a mistress too. Inwardly he is shallow, an artist who has produced nothing. Styron has depicted Mason Flagg as a Mephistopheles who corrupts the innocent and the weak. Peter and Cass are leading a life of despair. For Cass, modern American is the man “in all those car advertisements, you know, the young guy waving there he looks sober; he looks



beautiful and educated and everything and he has got it made” (*Set This* 392). Cass is a very critical man of America but his personal achievements are zero. He is guilt-ridden because he cannot paint, cannot love and cannot stay sober.

Cass gives his own self-appraisal to the readers thus: “I was a regular ambulating biological disaster, a bag full of corruption held together by one single poisonous thought-and that was to destroy myself in the most agonizing way there was” (*Set This* 54). Cass is a nihilist as he wants to “get out of life, be shut of it because he has no faith in anything. He leads a life of a lost animal, directionless and believing in the philosophy of nothingness. He says he got in life Nothing! Nothing!” (*Set This* 54). Cass is in search of meaning in life; he is living with a void and his life is empty, devoid of any meaning. He is stressed as he expresses his anguish thus: “I was sick as a dog inside my soul and for the life of me I couldn’t figure out where that sickness came from” (*Set This* 55). Cass is portrayed as a man “who had suddenly had both hands chopped off at the wrist. He is completely paralyzed in mind and in spirit” (250). He is in most of the time lying in a dark and dingy room; drinking a low –class bottle of cognac, smoking and leading a hellish lonely life like a cocooned man buried deep in the orgy liquor and sex. The nightmares of Cass indicate that he is fallen and is lost in the abyss of guilt. Cass is involved in what Camus calls the “one truly serious philosophical problem, and that is suicide” (*Set This* 3).

Like Oedipus Cass, as his name suggests, is bound to solve the riddle of life and to get redemption at the end of the novel. His conflict with evil does bring spiritual relief to him. He kills Mason Flagg who raped a beautiful girl Francesca. He loved Francesca and couldn’t bear the loss of his love. He destroys Flagg taking him as an evil and to an intention to restore the order. The quest of Cass is for sublimation and restoration of love and harmony at the end of the novel. The novel is a powerful study of the inner world of the depressed people suffering from the nightmarish existence and their ultimate redemption.

William Styron’s *The Confessions of Nat Turner* was the fourth novel that got him the Pulitzer Prize. The critics observe that James Baldwin was a very close friend

of William Styron and he took inspiration from his novel *Another Country* when he wrote his new novel depicting the interracial romance from the black and white perspective. The background of this novel is the great Turner's Rebellion launched by Nat Turner whose supports slaughtered fifty-seven whites on August 22, 1831. Nat Turner was fired by the ambition to end slavery and white persecution.

William Styron wrote his historical novel *The Confessions of Nat Turner* (1967) to a better understand of the African-American experience during anti rebellion slavery. Styron has created his hero Nat Turner an innocent, docile and depressed man leading a life of slavery working on the plantation. As he grows, he breaks his shell and begins his mission to end slavery. James Baldwin highly praised *The Confessions of Nat Turner* observing, that Styron had begun to write the common history of Black People. But the novel became controversial and was widely criticized. In an interview with Gorge Plimpton published in *New York Times Book Review* Styron observed that it is the religious parable of black persecution. The plot of the novel is focused on the psychological stress and depression of a slave and his journey of liberation and redemption. Styron frankly reiterated that his main attempt is to inspire the blacks to "abandon savagery and revenge and embrace brotherhood and affirmation" (*The Confessions of Nat Turner* 34). Nat is a cocooned self-longing for love and brotherhood and redemption. He yearns to be a complete man to enjoy the fruits of liberty. Nat is a dynamic protagonist who changes his perception the moment, he breaks the shell and begins his quest for faith and love. He raises the spiritual questions of life, faith and God and hopes for a bright future. The plot of the novel relates the series of events in the life of Nat Turner who was a brilliant slave worked in the plantation of Tidewater Virginia. He was fired during the Depression of 1929 and how he had to serve his cruel and kind masters in his life. Styron has taken exceptional pains to keep the story true to historical facts. His religious passion and longing to get liberation and redemption, He looks at the sky and makes this solemn prayer: "Then what I done was wrong, Lord? And if what I done was wrong, is there no redemption? (*The Confessions* 115) When he doesn't get any answer, he turns to his 'Old Times Past' to find out the real meaning and the moral justification of the bloody rebellion. He is ignorant of the harsh realities of the slave society and feels

“wildly alive” He says: “I shiver feverishly in the glory of self” (*The Confessions* 125). He doesn’t like the blacks and calls them “lower order of people-ragging mob, coarse, raucous, clownish and uncouth” (*The Confessions* 135). He is the only Negro who can read and write. On the Christmas, he is given a book as present. He is assimilated into the white culture but in reality, he is an experiment to the Turners. Nat feels guilty for being a Negro as he says: “I despise myself, the disgrace I felt being a nigger also, was sharp as a sword through my guts” (*The Confessions* 184). The first shock is experienced by Nat when he finds his mother raped by a white. He realizes that the whites treat the black women as commodities and an object of sexual pleasures. He worships Samuel Turner who promised him liberty at the age of twenty-one. The second shock is experienced by Nat when his friend Willie is sold as a slave. His mill is sold and he is given to Reverend Eppes. Now he understands the reality of the black society as he says: “I began to sense the world, the true world in which a Negro moves and breathes. It was like being plunged into freezing water (*The Confessions* 240). Eppes sells Nat to an illiterate farmer Tom Moore and the hope to get freedom is lost forever.

Nat finds himself trapped in a closed system that denies him individual liberty. He feels depressed and expresses his anguish thus: “I experienced a kind of disbelief which verged close upon madness, the sense of betrayal then fury such as I had never known before, then finally, to my dismay, hatred so bitter that I grew dizzy and thought I might get sick on the floor” (*The Confessions* 246). Nat becomes a neurotic figure, dreaming of liberty and experiencing hatred of the whites. He suffers from hysterical obsessions. Freud further adds that “every case of hysteria can be looked upon as traumatic hysteria in the sense of implying a psychological trauma” (Freud 34). Nat leads an isolated life; his idealistic view of the whites is demolished. When he is sold, Nat banishes from his mind the perfect picture of his master Samuel Turner whom he adored. He realizes that no white man will give him freedom and he must seize it. One day his white master Moore had struck him with a whip. It was a turning point in his life as he started thinking of rebellion to break the chains of slavery. He turns to the Bible for inspiration which the white man used to justify slavery for centuries. He is different from farm Negroes; he prays and avoids sexual pleasures.

He is cut off from his black community as his only companion is the Bible. Jung states that “the form of the world into which [a person] is born is already inborn in him, as a virtual image (Jung 188). So, it’s very common and natural for Nat Turner to shift his problems and troubled experience to other subjects and inherit their tormented and tortured feelings. He expresses his inner turmoil to Hark thus: “I was like a splendid dog, a young, beautiful, heedless, spirited dog who had, nonetheless, to be trained to behave with dignity” (*The Confessions* 57). He always felt stressed; he was a troubled soul like a man whose nature could no longer sustain in a somber mood (*The Confessions* 41).

Nat is torn as he finds himself in a situation characterized by doubt and despair, sexual tensions, violence and alienation. Nat is always haunted by his inevitable death as he had been experiencing “a hopeless and demoralizing terror each day passed and I slept and ate and breathed, still unclaimed by death” (*The Confessions* 9). Styron has depicted the plight of a black farm Negro who is cut off from man, society and God and his quest for liberty only brings nightmarish experiences. In the last days of his life in jail he is totally unable to force a prayer from his lips. He expresses his anguish lamenting his helplessness to “to bridge the gulf between myself and God” (*The Confessions* 8). The emotions and feelings of disconnection from God freeze his soul and haunts him day and night. Nat is hanged at the end of the novel but in his death, there is a sense of tragic grandeur since he dared to launch a crusade against slavery and dehumanization. He emerges as a symbol of love, liberty and faith to the entire Black world as his journey ends with redemption.

William Styron’s Novel *Sophie’s Choice* (1979) brought him tremendous popularity and he became an international celebrity like Samuel Beckett who was known for his *Waiting for Godot*. The plot of the novel is about the heart-rending tale of the polish refugee Sophie Zawistowski who undergoes a traumatic journey of guilt and redemption. In this study, the tragic fate of Sophie is explored along with other three characters Stingo, Nathan Landau and Hayman Blackstock. Sophie is another cocooned self of Styron who lives alone in an apartment in New York. There is a

building called the Pink Palace where the main protagonist Stingo, Nathan and Morris Fink live, Sophie falls in love with Nathan and they become lovers. Sophie is a survivor of the concentration camp of Auschwitz, a fragile and broken woman torn in body and spirit and always haunted by the nightmarish dreams. Her traumatic experiences and the loss of self is the main focus in this study. Trauma is a kind of illness by Jean-Martin Charcot who Trauma is linked to mental illness by Jean-Martin Charcot who explored the relation between Trauma and hysteria found in Sophie. Although Sophie was not a Jew, yet she was caught while smuggling meat to her sick mother. Meat smuggling was illegal in those days and she was arrested and sent to Auschwitz with her two beautiful children. Sophie gets the first moral shock when she comes to know that her father is a supporter of Nazi ideology; she feels guilty and is ashamed of monstrous actions of her father. Sophie throws all the moral scruples in the wind and seduces Rudolf Hoss for the sake of her son Jan. She uses her female body to get concessions from Hoss as he might allow her to see her son imprisoned in the children's camp in Auschwitz. But her experiment fails as Hoss betrays her.

Sophie is portrayed as a wounded soul and being guilt-ridden suffers repeated intrusive hallucinations and nightmarish dreams. In 1940s sex was taboo but Sophie developed sexual relations with strangers to get release from the neurotic anxieties of life. Freud observes that sexual repression is the main cause of hysteria and depression. Styron describes how Sophie was sexually abused by a female staff member working in the office of the Commander. Sophie is emotionally wounded by her experience and she has repeated nightmares. She drinks excessively and engages in a violent love affair with Nathan. Sophie is haunted by the intrusive memories of the past and her self-destructive behaviour in continuing her violent sexual relations with Nathan ultimately shatters her mind and sensibility. Nathan depicts the traumatic situation visualizing the impending death of Sophie. He "cried out in a tone that might have been deemed a parody of existential anguish had it not possessed the resonances of complete, unfeigned terror", "Don't ...You...see...Sophie...we...are...dying! Dying!" (*Sophie Choice* 91) Sophie emerges as a double-dealer. She uses the pamphlet of her father as a tool to save her children pleading, with Hoss that she and her father love Nazis and hate the Jews.

You see, sir, it is like this. I am originally from Cracow, where my family was passionate German partisans, for many years in the vanguard of those countless lovers of the Third Reich who admire National Socialism and the principles of the Fuhrer. My father was to the depths of his soul judenfeindlich. (*Sophie* 329)

Hoss is not moved and doesn't help Sophie. In her relationship with Nathan, Sophie is irrational and berserk. Nathan is also a victim of paranoid schizophrenia as he takes excessive liquor. Sophie is mentally and physically dependent on Nathan as she cries out: "I need you Nathan. You need me" (*Sophie* 55). Nathan also uses and abuses her female body; he hurls indignities on her in a fit of anger: "But that's what you are, you moron-a two-timing, double crossing cunt!" (*Sophie* 53). The insulting and abusive attitude of Nathan shatters Sophie completely. She feels guilty because she had done wrong in the past and she feels that she is being punished for her sins of the past. Nathan threatens to break the relationship and Sophie cries in despair: "No, I know it was wrong. What he said was true. I done so many things that were wrong. I deserved it, that he leave me" (*Sophie* 60). Nathan's verbal cruelty and physical violence bring about the physical and mental disaster of Sophie.

Sophie has lost everything: her name, her lover and her peace of mind. She is enveloped by anxieties and tensions when she thinks about the survival of her children in Auschwitz. The ending of the novel is heart-rending as the fate of Sophie's children is dramatized in lyrical prose by Styron. Doctor Fritz Jemand von Niemand orders Sophie to select and choose which of her children to be exterminated. The doctor threatens her if she cannot decide both of her children will be killed. Styron has dramatized the scene, thus evoking pity and fear:

The doctor said, "You may keep one of your children...the other will have to go. Which one will you keep?"

"You mean, I have to choose?"

"You are a Polack, not a Yid. That gives you a privilege- a choice"

Her thought process dwindled, ceased. Then she felt her legs crumble.

"I can't choose! I can't choose!" She began to scream.

“Send them both over there, then” the doctor said to the aide.

“Mama!” She heard Eva’s thin but soaring cry at the instant that she thrust the child away from her and rose from the concrete with a clumsy stumbling motion. “Take the baby! She called out. Take my little girl!” (*Sophie* 595)

The novel ends with the tragic extermination of her daughter and the burden of guilt but she had to stay with him because of sending her daughter to the gas chamber. She is punished for her sex adventures and guilty life, for her dearth of heroism and shame of her father’s actions. There is no redemption in her case but her tragedy expresses the helplessness of a mother trapped in the net of callous killers. Her horrible choice to save Jan gives an insight into her traumatic and guilt-ridden psyche. Herion Sarafidis explains that the psychic journey of Styron’s last novel leads not out into the shining world but instead remains within hell's black depths.

### Chapter – 3

## Depression and Suicide in William Styron's novel *Lie Down in Darkness*

In 19th Century German psychiatrist Emil Kraepelin began referring to various forms of melancholia as “depressive states,” due to the low mood that defines it. Depression or depressive disorder is a common and serious medical illness that negatively affects how one feels, thinks and acts. Depression causes feelings of sadness and a loss of interest in activities. The term suicide was first devised by Sir Thomas Browne and was first published in his book *Religio Medici* (1643). This chapter is centered on self-destruction and self-immolation of the characters in the novel. Many psychological factors are responsible for suicide, including depression, mental illness, trauma, hopelessness etc.

The novella *Lie Down in Darkness* (1951) describes the suicide of Peyton, the main protagonist of the novel. The present study will analyze and evaluate those psychoanalytical factors that are responsible for her self-destruction and self-immolation in the novella. Self-immolation is not due to a single issue or event; rather it is the combination of recent events like long-term isolation, uncaring relationship, prolonged sickness etc. It often linked to the development of depression. There is no crowd of theologian and scientist in the field of depression and suicide. Sigmund Freud in his *The Psychopathology of Everyday Life* remarked about suicide that:

Anyone who believes that semi-intentional self-inflicted injuries do happen - if I may be allowed that rather clumsy way of putting it - will be prepared to accept that besides conscious and intentional suicides there are also cases of semi-intentional suicide attempts, made for reasons unconsciously nurtured, ingeniously exploiting life-threatening situations and dismissing them as chance accidents. Such a thing is by no means uncommon. A suicide wish is present to some extent in many people who never actually try to kill themselves; self-inflicted injuries are generally a compromise between this drive and the forces



countering it, and even when the suicide wish does prevail, a tendency in that direction has been present for a long time already, either to a lesser degree or as an unconscious, suppressed tendency. (Ch. 8)

The area about the ultimate demand of the scientist is that he reaches numerous decisions that tell the meaning of life and death. So that they may work impressively and effectively with the people considering the termination of life. It is noteworthy that “depression increases the risks of suicide in adolescents. According to Halpem, Since the year 2000, suicide is the third leading cause of death for adolescents accounting for approximately 2000 lives or 12% of the annual death in this age group. Depression is known to increase the risk of suicide in adolescents” (224-231).

Many psychological factors are responsible for suicide, including depression, mental illness, trauma, hopelessness etc. In schizophrenia or mental illness, a psychotic person might be hearing voices that command them to kill themselves. Bipolar disorder is a different kind of illness. A person experiences alternating periods of high and low mood in this bipolar disorder. High and low mood or fluctuation of moods in different situation increases the risk of suicide. When a person has experience of childhood sexual abuse, physical rape, physical abuse, there is a great risk of suicide. In a survey of nearly 6,000 U.S. adults, nearly 22% of people who have been raped, committed suicide at some point while 23% people committed suicide due to physical assault. Substance and alcohol are also responsible for suicide, in which loss of job and relationship can be involved. It is also higher among people with depression. It also includes the major symptoms of trauma. Sigmund Freud has shown his interest in depression and gave his theory in *Mourning and Melancholia*. It causes by troubles that people have in developing healthy relationships. In *Mourning and Melancholia*, he brought our attention to the interpersonal nature of depression and the close relationship between the maintenance of self-esteem and a successful relationship. The lost object retained in the form of internalization: the ego is the precipitate of abandoned object cathexes containing the history of object choices (28). It is the result of an ongoing struggle that depressed people do their best to achieve the desired objects. In this study, the psychoanalytical theories of Freud have been relied

to investigate the causes and symptoms of depression and suicide experienced by the protagonists of Styron. Heinz Kohut in his *Restoration of the Self* (1977), defines depression as, "...depression – a deep sense of uncared-for worthlessness and rejection, an incessant hunger for response, a yearning for reassurance" (5).

It is well-known fact that nowadays, suicide cases are going rapidly. Suicide is a growing public health concern and accounts for approximately 800,000 deaths worldwide per year (World Health Organization). However, suicide etiology is complex at a very high level without single issue or cause making prediction efforts more exacting. According to Klein "The continued experience of facing psychic reality, implied in the working through of the depressive position, increases the understanding of the external world" (74). Experts discussed on this matter of suicide in-depth and mental health discloses that people are generally and financially stressed which, pushed them into the jaws of suicide. Those who have a good support network e.g. among family and peers and social and religious associations, are likely to have an outlet to help them deal with their emotions and feelings. Others without such a network, feeling alone in times of trouble. They are more susceptible during their emotional changes. As a result of it, they lead depressive life. Tragically, it can be fatal due to its association with suicide. In fact, more than 90% of individuals who die by suicide has an associated psychiatric diagnosis, most frequently major depressive disorder (Cavanagh et al. 395–405). It is very amazing fact that in William Styron's *Lie Down in Darkness*, it is still unexplored. Initially, it is quite important to know the meaning of suicide. Superlatives have been used to define the concept of suicide.

The suicide concept has changed throughout history and it has shaped what we call suicide. It is derived from Modern Latin *suicidium* suicide from *sui* 'of oneself' and *cidium* 'a killing'. It is an intentional activity. It is such an act of suicide in which one can calculate a storm of strong emotions and life stresses. It can happen when the object that the person cannot let go off, is also the target of hostility, aggression, rage, and anger. It is such an aggressive act. In the West, research on suicide has not been confined to one field; anthropologists, philosophers, psychologists, psychiatrists, sociologists, and theologians have all studied suicide. Since Socrates, suicide has been viewed as a moral problem. On the one hand, many theorists have devoted their full

enthusiasm and attention to suicide and morality as a question of doctrine. On the other hand, philosophers diverted their mind on suicide and morality as a question of ethics. In the early Christian tradition, suicide was defined as a crime against life and God, culminating with Thomas Aquinas's conceptualization of suicide as 'a clear sin against God.' As early as the publication of *Biathanatos* by John Donne in 1609 and again with an essay on Suicide by David Hume in 1929, the strict definition of suicide as a sin was challenged from a philosophical perspective. In the period between these two publications, secular laws were developed to prohibit suicide, and scholars such as J. B. Merian in 1763 and Jean-Étienne Dominique Esquirol in 1838 attempted to define suicide as an act of illness.

Esquirol was the pioneer of the intensive study of insanity in 1812 in psychiatry. He has defined suicide as indicative of mental illness. He blamed social stress for alterations to the brain. Observing socially maladaptive personality types in clinical settings, with unshakeable conviction, Esquirol claimed: I think I have proved that no man takes his own life unless he is in delirium and that all suicides are deranged. In contrast to defining suicide as a crime, sin, or illness, however, the existential writings of Hume, Søren Kierkegaard, Friedrich Nietzsche, Martin Heidegger, Jean-Paul Sartre and Albert Camus argued that suicide could be an expression of freedom and responsibility and, as such, may represent an existential choice.

Many psychological factors are responsible for suicide, which can include depression, mental illness, trauma, hopelessness etc. In schizophrenia or mental illness, a psychosis person might hear voices that command them to kill themselves. Heinz Kohut augmented that such depression is responsible for the development of narcissist disorder:

In cases of narcissistic personality disorder, it is not difficult to discern the defensive nature - a pseudo vitality - of the overt excitement. Behind it lie low self-esteem and depression – a deep sense of uncared-for worthlessness and rejection, an incessant hunger for response, a yearning for reassurance. (*Restoration of the Self* Ch. 1)

Bipolar disorder is another kind of psychological disorder. A person experiences alternating periods of high and low mood in this bipolar disorder. High and low mood or fluctuation of moods in different situation increase the risk of suicide. When a person has experience of childhood sexual abuse, physical rape, physical abuse then there is a great risk of suicide.

Depression pulls people apart to feel emotional pain at a very high level. It makes people commit suicide and finds survival impossible. A depressive person is socially challenged and often-times finds himself hopeless. If a person has no hope in life to end up the sufferings, suicide may seem like a way to regain dignity and control of their life. People who are sufferings from higher chronic pain, feel more likely to have depression and anxiety. So all these factors move a person into the well of suicide.

In this study, two major aspects of the fiction of William Styron are explored; the psychoanalytical factors of the characters and their struggles to confront the trauma and the journey that ends in their redemption. Sigmund Freud in his *A General Introduction to Psychoanalysis* defined traumatic experience as, “The traumatic experience is one which, in a very short space of time, is able to increase the strength of a given stimulus so enormously that its assimilation, or rather its elaboration, can no longer be effected by normal means” (Lecture 18). The psychoanalytical approach is taken in the evaluation of the texts of Styron. In 1980 William Styron was hospitalized for the treatment of clinical depression. In his novels *Sophie's Choice* (1979) and *Darkness Visible: A Memoir of Madness* (1989) there is certainly a general psychological and metaphysical portrait of Styron reflected in his characters. There is a constant dramatization of the encapsulated self; isolated though struggling to connect itself with others but the characters are so much engrossed in their problems and absurdities that they are lost and disintegrated. The quest of each character of William Styron begins to struggle to forge an identity in the harsh and cruel American society.

The novella *Lie Down in Darkness* (1951) describes the suicide of Peyton, the main protagonist of the novel. The present study will analyze and evaluate those

psychoanalytical factors which are responsible for her self-destruction and self-immolation in the novella. Self-immolation is not due to a single issue or event rather it is the combination of recent events like long-term isolation, uncaring relationship, prolonged sickness etc. Several things are often linked to the development of depression. It is noteworthy that depression increases the risks of suicide in adolescents. According to Halpem, “Since the year 2000, suicide is the third leading cause of death for adolescents accounting for approximately 2000 lives or 12% of the annual death in this age group. Depression is known to increase the risk of suicide in adolescents” ( 224-231).

*Lie Down in Darkness* (1951) is just such a plunge into chaos – emotional and intellectual. Styron explores the conditions of man in a fragmented society and the need for man to discover his own values and responsibilities. This is a continuing concern in all his novels. His protagonists vary in their capacity to cope with the situation. They all tend to rebel against the existing order. This depiction of the human situation reveals his existentialist sensibility. Anxiety, anguish, guilt and despair mark the world of the Loftis.

In the novel, depression is the first and foremost cause of suicide. It spoiled a person with great emotional pain, hopelessness and helplessness and made them unable to see another way rather than ending their own life. In the words of William Styron: Depression strikes at all ages, races, creeds and classes. It has no regard for identity, behaviour as well as life style. Peyton, the main protagonist, trapped in a family and social situation from which there is no escape other than suicide. Her mother Helen Loftis was fully responsible for creating such circumstances. She was a dominating wife as well as a strict mother. She bound Peyton with those laws that made her nature very aggressive. Her mother characterized Peyton as ‘you little devil’ ‘whore’ ‘I will not have Peyton’. She loathed the spoiled and beautiful Peyton. The diffused sense of unreality of her mother became the origin of her melancholia, which gives birth to a wish of death. Alexander Lowen in his book *The Betrayal of the Body* (1967), expressed about such diffused unreality as:

Many people struggle with a diffused sense of unreality about themselves and their lives. They become desperate when the ego image they have created proves empty and meaningless. They feel threatened and become angry when the role they have adopted in life is challenged. Sooner or later, an identity based on images and roles fails to provide satisfaction. Depressed and discouraged, they consult a psychiatrist. (Ch. 1)

The entire plot of the novel is a psychic journey of Helen, Milton and Peyton, an arduous meandering exploration of the therapeutic process. Helen and Milton pursue psychic explorations hoping to glue themselves together but the moods of depression and the bout of alcohol obstruct the meaningful patterns of life and all is over at the end of the novel.

In the first chapter, the verbal and social discord is highlighted. There is a complete breakdown in communication between Helen and Milton as they wait for the dead body to arrive. Styron only gives isolated utterances of all the characters; jarring sounds and strangled cries are depressing in the opening scene of the novel. The landscape is murky and the air is choking; “the dust clouds spread against the sky” (Styron, *Lie Down in Darkness* 32). Their voices are drowned out by the roar of coal being and Styron depicts the psychoanalytical incidents of Milton and Helen who remain apart. Milton is close to hysteria and near collapse (*Lie Down* 19). Milton is guilt-ridden as he faces the “evidence of all his errors and all his love” (*Lie Down* 14). He is emotionally broken down as he cries in despair: “I can bear...WON’T” (*Lie Down* 19). Lowen called such break down as a part of depression and arguments that, “In states of depression the world appears colorless” (Ch.1).

According to Freud, our personality develops from a conflict between two forces: our biological aggressive and pleasure-seeking drives versus our internal (socialized) control over these drives. Our personality is the result of our efforts to balance these two competing forces.

Peyton is a Young psychologically, vulnerable girl. She was deeply attached to her father. The cause behind it, she felt her mother, Helen, emotionally remote and

oppressive. Her mother gave extra care to her crippled daughter named Maudie and leaving no affection for Peyton. “Helen coming down across the broad upslanting sweep of lawn, leading Maudie by the hand” (*Lie Down* 48). Helen sits with her and tries to explain to her about the external world and then start combing her hair with extra care. “She cupped her hand beneath the child’s chin, turning her face with great delicacy, like that of some fragile little china doll” (*Lie Down* 49). All these convinced Peyton to think that she is an unknowledgeable child. It irritated her and insisted her move towards sadness which, led her to depression.

According to Hoffman:

It is the combination of appalling and threatening circumstances that makes *Lie Down in Darkness* so sad a novel. Throughout the interior monologue of young Peyton Loftis, the atom bomb on Hiroshima appears as a menacing minor overtone. This is not a war novel. However, nor is it a novel devoted to diagnosing civilians hurt by the neurosis-inducing fright of guilt. It is, in fact, a ‘witness novel’ that testifies to a special depth of human sufferings and struggle. It is, as such, one of the representative novels of 1950s and 1960s: the post-war novel of anxiety and manners (148).

Generally, parents become strict with their children. They want to teach lessons of their mistakes to their children. But sometimes over-strictness, rough and rude behaviour toward child make them restricted. Their strict words fling the child into sadness and anxiety which, further become the form of depression. What happens in the novel: Peyton feels broken-heart as her mother always strict with her, Peyton constantly struggles with her inner world. Once Peyton tied Maudie with rope as Maudie was a crippled daughter of Loftis, it became difficult for her to move. When she tried to move by collecting all her strength, she fell from her wheel chair. “Helen had begun to loosen a rope which bound Maudie’s neck, moaned: “Dey tied her up, dey almos’ killed her, de nasty things” (*Lie Down* 62). Peyton was standing there with “sudden-imperiled eyes” (*Lie Down* 63). Helen gave her a hard, vicious slap across the cheek. Then she spoke in a whisper, “You little devil!” and “Peyton began to

shriek” (*Lie Down* 63). Styron's prose captures the undercurrent of sombre trouble here. In terms reminiscent of Eliot's description of the drawing-room of the middle-class lady in ‘The Wasteland’ Styron describes Helen's room:

The door of the room where they stood, he and Peyton together, her hand in his, confronted the edge of darkness, like a shore at night facing on the sea. Beyond them in the shadows arose swollen, mysterious scents, powders and perfumes, which though familiar to both of them, never lost the odour of strangeness and secrecy. The alarm clock went click click click. So sick, so sick, so sick (*Lie Down* 59).

It showed her a dark way, characterized by a general feeling of sadness, anhedonia, avolition, worthlessness, and hopelessness. In *Mourning and Melancholia* and *The Economic Problem of Masochism*, Freud discusses how the dynamics among internal psychological forces can lead to self-destruction or punishment. According to Hoffman, “*Lie Down in Darkness*, as it directs it to be, is concerned with human mortality, with the relentless drive of death wish, which is underscored, of course, by a sense of almost total hopelessness” (149-50).

Suicidal cases mostly happen where people are not able to understand each other. There are a number of misunderstandings among the family members. It has been noticed that Parent quarrel with each other; creates such circumstances in which children feel suffocated. They want freedom. They want to come out of this suffocation. They don't want to survive in this atmosphere. Milton and Helen are the actual originators of such kind of atmosphere. A party was organised on the occasion of Peyton's sixteenth birthday. Everybody was thoroughly fully enjoying but, Helen was frustrated. She insists Peyton, leaving the party early as she had caught her drinking whisky. She turned, but Helen told her, “give me that glass” she took a sip. It was whisky (*Lie Down* 82). Helen shouted at Peyton for taking whisky. “Your father gave that to you, didn't he?” Peyton is outraged and said Yes, “He gave that for my birthday” (*Lie Down* 83). She was beautiful and young, and these two things together caused Helen the bitterest anguish. Lowen arguments that: “Feelings such as fear,



despair, and terror have a depressing effect upon the body. Even when these feelings are repressed, the metabolism of the body reflects their influence. The coldness of the schizoid individual is directly related to the fear or terror in his personality” (Ch. 9).

It is noteworthy that impulsive behaviour and psychiatric comorbidity with depressive conditions have been reported to be significant risk factors for suicide attempts in alcoholics. Said that Michiko Kakutani for Mr Styron, in fact, writing represents a kind of therapy. It is a way of coming to terms with life through self-analysis and catharsis. “I look back on the characters in my books and there are so many who are neurotic, unable to cope, frustration and obsessions” (3-26). It was Mr Styron’s first novel, *Lie Down in Darkness* – the story of Peyton Loftis’s struggles with a heavy-drinking father and domineering mother- that explored, perhaps most intimately, his personal problems (3-26). Milton was not satisfied with his marital life because of Helen’s nature. He tried to persuade Helen in many situations, but all in vain. Actually, Helen was always occupied with her daughters. Peyton never listens to her.

On the other hand, Maudie demanded extra care as she was crippled. She was fully dependent upon her mother. She could not move without her mother. This is the basic cause that Helen had to give full time and dedication to Maudie. She was not able to move anywhere else. Sometimes, she thought Milton should perform his duty. But he always engaged himself with Peyton, who was very beautiful and attractive. All these factors frustrated Helen and she threw all her frustration upon Peyton. About such frustration Lowen states that, “The persistence of a frustration creates a sense of loss and leads to a feeling of sadness which then becomes associated with the crying” (Ch. 9). It is a well-known fact when a person will be dominated as, in the case of Peyton, it is obvious, over domination put her into depression which further leads to suicide. The psychological validity of his key characters in *Lie Down in Darkness* is remarkable. The central tension arises out of an oedipal situation. But this theme is handled with such subtlety that it all seems part of the lived experience of the characters and does not look like a mechanical psychoanalytic case history. His brilliant use of interior monologues and shuttling back and forth in time by use of

flashbacks, make for the immediacy and lucidity of his style. Here he starts with the closing situation and then looks back to the past to throw light on the present.

William G. Crary and Gerald C. Crary in their article “The American Journal of Nursing,” refers that Depressions are relatively self-limiting disturbances and rarely represent a life-long pattern. Thus, it becomes important to look for a change in functioning, a change in behaviour. Usually, the changes will have occurred within the relatively recent past. It happens everywhere in the novel. Milton feels shattered when Peyton commits suicide and all the doors of love, affection and attraction are closed for him. Milton loved her too much and “the wrong way” (*Lie Down* 286). Milton is wearing “crumpled clothes” (*Lie Down* 22) and has “bloodshot eyes” (*Lie Down* 22). His present situation reveals his recent past that he loved his daughter very much and his daughter also attracted towards his father.

At her birthday party, Peyton disturbed due to her mother’s ill behaviour. Her father held Peyton close. “A damp morose fog, part darkness alcohol, part his own bewilderment, drifted across his vision. He felt that he loved Peyton more than anything in the world. He kissed her. As for Helen, well, to hell with this kind of business. He held his whisky, again, up to Peyton’s lips” (*Lie Down* 85). Ann Freud in her critical psychoanalytical book, *The Ego and the Mechanism of Defence*, remarked about the requirement to bring some changes in life so as to amend the behaviour and prevent neurotic disorder as:

The individual may have to change his way of life because of some disaster, such as the loss of a love object, sickness, poverty or war, and then the ego finds itself once more confronted with the original anxiety situations. The loss of the customary protection against anxiety may, like the frustration of some habitual instinctual gratification, be the immediate cause of a neurosis. (Ch. 8)

Milton supported Peyton to take the decision to stay at the party. Her father supportive nature brought her more close to her father than her mother. Gradually this relationship moved forward. Her father is her world. She did not have any interest in the outside world. She pushed herself into the painful depression.

Sigmund Freud in *Mourning and Melancholia* described depression as mentally characterized by a profoundly painful depression, a loss of interest in the outside world, the loss of the ability to love, the inhibition of any kind of performance and a reduction in the sense of self, expressed in self-recrimination and self-directed insults, intensifying into the delusory expectation of punishment (204).

Milton is depressive because she lost her daughter. Dolly tries to soothe Milton and offers “tender whisperings” but, all these things have no impact on Milton. Casper is also of the opinion that Helen is “devoid of feeling” (*Lie Down* 16). If Milton has loves so much” Helen has loved so little so both are poles apart” (*Lie Down* 291). Helen pulls “the skin of her face taut to look younger in the mirror” (*Lie Down* 24). Both Helen and Milton have self-pity and selfishness in common and both depend upon the drug to alleviate their inner turmoil. Sigmund Freud in his *The Psychopathology of Everyday Life* remarked about such selfishness as:

In normal people selfish, jealous and hostile feelings and impulses, upon which the pressure of moral teaching weighs very heavily, quite often make use of slips in order to find some way of expressing their forces, forces that are undeniably present but are not recognized by the higher authorities in our minds. Permitting these slips and fortuitous actions to occur reflects, to a considerable extent, a useful toleration of amorality. (Ch. 12)

Helen is looking like a witch-like a “marble sepulchre” (*Lie Down* 157), a model of the suffering woman. Helen is a fine example of the psyche; she is totally wrapped in herself with no communion with others. Milton’s affair with Dolly is simply a “one-sided communication” (*Lie Down* 71).

Maudie says little except “Mama dear” and Milton tries to talk with Dolly or Hazel, has to repeat: “Why don’t you say something?” (*Lie Down* 26) but gets no response. Both Milton and Helen are like” the negative poles of a magnet” (*Lie Down* 93). Helen struggles to hide her inner turmoil and Milton confuses freedom with self-indulgence. They try to reconcile and forget the past for mutual understanding but, they fail to bring order out of chaos. It is not a clash of ‘different values’ but the

rigidity of the mind and resistance of the encapsulated self to come out freely to embrace the truth. Milton recollects his past days when he met Helen Peyton for the first time at the party and fell in love with her. She was the daughter of a colonel and soon after marriage, he was promoted to captain. Both were good looking and liked to socialize. Helen told her she would get huge property after the death of her mother. Milton stopped drinking for some time to win the love of Helen. They lived in a small shabby flat but, they loved each other and were happy. The birth of Maudie brought all the terrors and the psychological traumas in their life. Milton couldn't understand the mystery of life; they were healthy and beautiful but how they could have produced a deficient child. Being sick and depressed, he turned to drink. Then Peyton was born who was a healthy and beautiful child.

It is a very true fact that her father supported her in all matters, whether right or wrong. Once on a spring evening, she was looking quite smart and attractive. She came and asked him passionately: "Daddy, Daddy, I'm beautiful" (*Lie Down* 46). And she saw in the mirror again and again. For a moment, all this crushed his heart as she was looking like a beauty queen. His voice choked, "Yes, my baby's beautiful" (*Lie Down* 46) with wonder and vague embarrassment paying homage to this beautiful part of him, in which life would continue limitlessly.

All these factors of their relationship put Milton into the deepest love towards his daughter. It is very true in the case of Peyton. When they both sat together, her mother started some doubtful feeling. Once Helen saw Peyton and his husband Milton both were sitting in one corner of the garden. "She leaned forward, watching. They approached each other and kissed, and the wind must have rustled in the branches once more, for there was a wild, long whisper and leaves fluttered down around them like the wings of birds" (*Lie Down* 132). About knowing these uneasy feelings, Peyton lost her hope forever. Edward V. Stein in his article "Faith, Hope, and Suicide" mentioned that it is frequently to break the psychic logjam of hopelessness that individual commit suicide. Death has become his only hopeful goal (223). According to Hoffman, It is a novel that is concerned with the modern sensibility's frantic compulsions all but helpless drive toward self-destruction (151).

In the initial years after her marriage, both were happy. But the birth of younger daughter Maudie made their relationship bitter. Don Miguel Ruiz in his book *The Mastery of Love: A Practical Guide to the Art of Relationship* remarked about the reasons of breaking the relationship after marriage as:

Young couples, in front of the representation of God, in front of their family and friends, make a lot of promises to each other: to live together forever, to love and respect each other, to be there for each other, through the good times and the bad times. They promise to love and honor each other, and make promises and more promises. What is amazing, is that they really believe these promises. But after the marriage — one week later, a month later, a few months later — you can see that none of these promises are kept. (Ch. 3)

Because Milton never able to understand the responsibilities towards his crippled daughter. It is very natural, when someone deny their responsibilities, they have to suffer. His over attachment with the young, gorgeous, attractive Peyton, his daughter, pour the feelings of hatred in Helen's mind. "Peyton and Helen were not close" (*Lie Down* 155). Hatred feelings forced her to feel suffocated. The Outburst of these feelings was upon Peyton. She always regards herself an expendable child. Woznica and Shapiro in the work "An analysis of adolescent suicide attempts: the expendable child" describes "expendable child" (789–796). Suicidal adolescents experience themselves as an unwanted, burden, not valued, not essential yet responsible for the problems of others. John Kenny Crane mentioned: In a December, 1982, Interview in the New York Times Book Review, that his first novel "is a book which is really a mirror of the family life I myself put up with" (168) Helen Loftis was modelled on his stepmother, "as close to the wicked stepmother image as one can possibly imagine," and, to an extent, Milton Loftis was modelled on his father" (168).

When Peyton bends more towards her father than her mother, confusion occurs between Peyton and her mother Helen. To eradicate that confusion when Peyton went to her mother's room to talk with her. She said fiercely: why you kept your father away from here all day? Guilty? You with your whoring around and your drinking" (*Lie Down* 225). These words shattered her hopes and closed all the door of

love and affection as well as rational thinking. This state of shame and envy may ultimately be followed by self-destructive impulses. (Kohut 181) The poor kid's had a rough time (*Lie Down* 73). Thus, depiction of anger, hate, anxiety, anguish, guilt and despair mark the world of the Loftises. All these feelings come into the category of depression. It was Christmas in 1941 when Peyton came home from Sweet Briar for the holidays. That had been close to the end of everything. Once Helen told that "I wrote Peyton three letters, but she did not answer. It's Milton, I know he is writing her, too, he is warping her mind" (*Lie Down* 141). In one of the parties Milton meets Dolly and starts flirting with her exciting bitterness in Helen. There is disorder in the house and Peyton runs away from the house. Milton runs after her and Helen runs upstairs screaming like a wild cat. He tries to soothe Helen:

Helen please listen to me, please. I know it is useless to suggest now that we reconcile these terrible things. Well it seems you would do this one thing, not for me but for Peyton. Milton I am tired. I am going upstairs. I slept badly. I am going upstairs now. There is a letter for you on the table. The footsteps began to mount the stairs. She closed the door abruptly. (*Lie Down* 22-23)

She behaves like a neurotic and Milton is lost in drinking and leading a lonely life. Suicidal cases mostly happen where people are not able to understand each other. There are a number of misunderstandings among the family members. It has been noticed that parent abused each other; they create such circumstances in which children feel suffocated. Milton and Helen are the originators of such an atmosphere. Peyton felt suffocated in this atmosphere. Peyton was very much attached with her father. Confusion occurred in the mind of Helen. Peyton went to her mother to eradicate that confusion but her mother said fiercely, you are a whore. After listening to this word, she felt embarrassed. Her heart broke. She was thinking the whole night about this word 'whore.' It created a disturbance in her mind which, moved her to depression.

Peyton was feeling so suffocated in the company of her mother. She did not want to stay home. She wanted to go back to the hostel where she lived. She had come here only to spend the Christmas holidays. But she saw disputes, fights,

quarrels, moreover restriction in the family. Actually, there is no family. Only disturbances and disputes were all around. At the party, she met a boy named Charlie. She found some hope. She moved into the lobby rather than into the darkroom, when a person named followed her and scared with his Dracula Laugh. She was so scared that she was not in her senses. Her mind was replete with fearful thoughts. Charlie tried to console and apologize to her, but no respond. She went into depression as her mind was pre-polished with negative thoughts due to her mother ill behaviour. She did not want to stay at home. She was keen to get liberty and then a person named Dick came into her life. She relished in his company.

Dick Cartwright was a handsome boy, “a slender rather handsome young junior, from the university” (*Lie Down* 161). Peyton and Dick spent the first part of the holidays on Northern Neck. Milton was getting some information about the boy, in the meantime, Peyton came down after a rough talk with her mom. She was very angry. Her father asked about her condition. She replied, “Helen had said, Peyton you must stay home and Christmas Eve is no time for parties” (*Lie Down* 162). According to Peyton, Milton fixed up all the things and finally, she gave a kiss on his cheek and went away. But “he found himself standing alone in the hallway with the touch of her last light kiss upon his cheek” (*Lie Down* 163). He was a drunken boy. He used to have drink on a daily basis. Her mother came to know about it. She became very bitter with Peyton and said to her “don’t give me that drunken boy routine. He is my friend and I like him very much” (*Lie Down* 167). Peyton could not control herself and said angrily, “What is the matter with you anyway mother. After hearing the loud voice of Peyton “Helen’s face was red with anger” (*Lie Down* 167). So, it became common between the both to create dispute on trivial matters. Milton also felt hurt and said in very rhetorical way “Helen, by God, this is the end” (*Lie Down* 171).

There is one more instance in which Ella (Helen’s maid-servant) made turkey for the children. Peyton said, “it was lovely turkey mother,” but Helen did not reply to her. Again, Maudie said the same thing that “It was a lovely turkey, mamma dear” she smiled and said, “Thank you, darling.” Peyton felt hurt. She was a broken heart now. Milton also felt hurt and said, in a very rhetorical way, “Helen, by God, this is the end” (*Lie Down* 171). So, all these minor and major issues draw Peyton towards depression and suicide. After it, she packed her luggage she went to the home of

Dick's parents on that Rappahannock to spent the rest of the time. Now she and his father lived like shadows together, indeed like boarders. Don Miguel Ruiz in his book *The Mastery of Love: A Practical Guide to the Art of Relationship* argued about such love as, "What humans call 'love' is nothing but a fear relationship based on control. Where is the respect? Where is the love they claim to have? There is no love" (Ch. 3).

Peyton was living with Dick. They kissed and came close to each other. But Peyton never said her 'I Love You' due to her bonding with her father, her home, and her family. They pinned together when Dick proposed her for marriage. She made excuses. Peyton knows she has a Freudian attachment to her father. It imposed a burden of guilt. Peyton's recognition of her own condition was tragic. She gave in to Dick but it was only a futile bid to quench the longing for love; she was assured that Freudian attachment to her father dwarfed her soul forever. She enjoyed the company of her friends. But she never allowed them to come close to her. Inwardly she was very remorseful and unhappy, which further led to depression. Due to her mother hostility, she moved to Dick's arms. The disastrous Christmas dinner proves the last straw and Peyton then surrenders to Dick.

The act of love had exhausted them but they slept restlessly, dreaming loveless dreams, Sleeping, he took her in his arms; she drew away. Then evening came. Arms and legs sprawl, they stirred and turned. Twilight fell over their bodies. They were painted with fire, like those fallen children who live and breathe and soundlessly scream, and whose souls blaze forever (*Lie Down* 224-225).

In a nutshell, it can be said that female adolescents and adults are more likely than their male peers to become depressed. It was noted that physical transformations during adolescence such, as hormonal variation, could contribute to adolescents girls increased vulnerability to depression. In *Lie Down in Darkness* (1951) Peyton is a female protagonist who is adolescents and come across those circumstances that force her to commit suicide. The study found a statically significant relationship between gender and adolescents depression. In the novel, Peyton depicts all signs and symptoms of depression which further move her into the well of suicide.



## Chapter – 4

### **War and Sufferings in William Styron's Novel *The Long March***

This chapter which is based on the novel *The Long March* (1952), is an exclusive study of the ramifications of psychological sufferings as well as physical pain of the characters. William Styron's generation experienced World War II (1939-1945) causing anxieties disorders and further they faced the traumatic experiences of the Korean War (1950-1953). William Styron himself confronted with the psychological sufferings of anxiety and neurosis. The novella *The Long March* describes the war and sufferings of two characters Mannix and Culver. Mannix is ennobled by his sufferings, which personalizes the impersonal order to march and humanizes and the dehumanizing task of carrying out this order, his rebellion, therefore, sets the world in order.

Whatever William Styron's other thematic concerns, human suffering has dominated his novels from *Lie Down in Darkness* (1951) to *Sophie's Choice* (1979). His works are related to the natural shock that flesh is heir to. In his works, one can see a young girl tortured due to the family pressures, driven to suicide, brutal rape and murder of a girl who is sufferings from the most wretched of the earth's poor, the prolonged physical torment of a needless military exercise; the mental agony of the slavery; and, finally the ultimate modern emblem for sufferings- the horrors of the concentration camp. In all his novels, stays have explored what one critic calls the question of what man must endure. A consideration of how he has done so illuminates the internal integrity.

Regardless of whether specific individuals actually participated in combat, William Styron's generation experienced war and all its attendant anxieties both in World War II and in the traumatic circumstances of being recalled for the Korean War. For Styron, his wartime career seemed to conjure up his own mixed feelings about rebellion and authority, two distinct polarities of his consciousness that would haunt him throughout his fiction. In many ways, these lie at the centre of the horrendous complications that were in the soul. And the inadvertent blowing up by a stray mortar

shell of eight young marine recruits at Camp Lejeune in 1951 and his own participation in a thirty-five-mile forced march became ingredients for his second work of fiction, *The Long March*.

William Styron's second novel *The Long March* was published in 1952. In June and July of 1952, what would become *The Long March*, then entitled "Like Prisoners Waking"; the work was published in the journal *discovery* as 'Long March' in February 1953 and the book form as a Modern Library edition in October 1956. *The Long March*, of course, is almost exclusively a study of the ramifications of psychological sufferings as well as physical pain. From the opening description of the broken traces, the infliction of psychological sufferings and man's reaction to it and mingled bodies in their "slick, nude litter of intestines" (1) to the final mutual sympathy between Mannix and the black maid in their shared understanding of his pain. William Styron himself confronted with the psychological sufferings of anxiety and neurosis. He is a neurotic figure himself. Through the four novels and a novella, he has presented the world as a wilderness of human suffering, projected extensively in both physical and emotional terms. To understand the scope of Styron's concern with the problem of pain, we must consider the character of Styron himself and the narrative stance he projects in these works.

William Styron surrogate does appear prominently in his fiction. He is the primary narrator for *Set This House on Fire* (1960) and *Sophie's Choice* (1979), and he is Culver in *The Long March*. These are well-bred, attractive, well-intentioned, but basically innocent young men, little experienced in the darker aspects of life. The plot of the novel dramatizes the harrowing experiences of two middle-aged men, Culver and Mannix trapped in the war situation. The accidental death of eight soldiers force them a long thirty-six miles march ordered by Colonel Rocky Templeton. The plot reminds the inhuman attitude of the war lords as depicted by Norman Mailer in his novel *The Naked and the Dead* (1961) by Heller's *Catch-22*.

The novel is set in a lonely and desolate place as the landscape is bleak strewn with "shreds of bone, gut, and dangling tissue" (*The Long March* 3) and as Robert Fossum observes, it is a bloody wasteland which God seems to have abandoned" (*The*

*Long* 21). The climate of the novel is fair and mild in the 50s and 60s. It was the time of two huge wars. World War II has ended a while back and Korean War is about to start. The reserves fought in World War II and one of the officers in command threatens to send a person to Korea. "War, the ultimate adventure, the ordinary man's most convenient means of escaping from the ordinary" (Philip 71). These types of circumstances create an atmosphere of anxiety which further leads to neurosis. Sigmund Freud in his *General Introduction to Psychoanalysis* writes thus:

In war times, for instance, it is very common for one to read into everything which contains a similar word structure, the names of the cities, generals and military expressions which are constantly buzzing around us. In this way, whatever interests and preoccupies one puts itself in the place of that which is foreign or uninteresting. The after-effects of thoughts blur the new perceptions. (Fourth Lecture)

Neurosis is a disorder in which obsessive thoughts and anxiety can be included. The term 'neurosis' coined by William Cullen in 1769. He was a Scottish physician. But Sigmund Freud popularized it as a way to describe a number of nerve disorder. When a person's performance is prevented and his acts are restrained, anxiety makes people neurotics. Neurotic symptoms are such kind of symptoms which anyone can be easily grasped, and it was conceived as mental and emotional maladjustments to one's environment. There is no dividing link between normal and abnormal. A person becomes neurotics if subjected to a particular environment. All the stamps of degeneracy impressed upon neurotics have been removed by the school of medicine. Several of the distinctive features of the theory of evolution, as William Cullen established it, shall be traced in the write-up of Sigmund Freud who, popularized it to the extreme.

At the core of *The Long March* lies Styron's explanations of the troubles, problems, and sufferings that humans must endure. These sufferings and problems seem to be at the heart of the human condition. William Styron views it through less southern-nostalgic eyes. Life becomes a long march, full of anxiety, dread, pride, loneliness, and panic. It fills the individual with a sense of outrage and violation, locked into some robotized routine. In short, life becomes a war.

William Styron in his novel *The Long March* talks about the marine reserves. These people are forced or compelled to make a mile of 36 miles march that they are prepared for. The prominent purpose was to exhibit insincerity and brutality in the leaders of this country. Anthony Sampson in his article "Freud on the State, Violence, and War" describes "Two things have been laid bare in this war, first the complete lack of morality exhibited by the state, which hypocritically poses as the guardian of moral standards, and second, the brutality shown by individuals belonging to the highest human civilization" (78-91). This brutality makes people anxious and neurotic. These are those people who have been totally disconnected from the service for many years. But have been called back into service, a horrible incident had occurred where they stayed at. Some young soldiers were eagerly waiting for food at a Mortar Volley. But there was nothing except medicines. Sarah Cole in his work "Enchantment, Disenchantment, War, Literature," describes "Past violence is both dead and alive, forgotten and relived, as Freud sees a strong affective connection between a violent past shrouded in centuries of myth and denial and a present that brings these buried deeds into flourishing presence" (1635). Sigmund Freud in his *The Origin And Development of Psychoanalysis* verifies that, "Unconsciously, the patients seemed to have made a decision that it was better to suffer the pain of the symptom than that of thinking the thought. The symptom therefore represented a defense against the conscious acknowledgement of the thought" (8).

The novella *The Long March* describes the war and sufferings of two characters Mannix and Culver, the main protagonists of the novel. It will analyze and evaluate those psychoanalytical factors which are responsible for the war and sufferings in the novella. The major theme in the novel is war and sufferings. In the words of Templeton, there were too weak to make the march, but they did, even though he did not. The person who was leading the march was a career marine. His old name is Old Rocky and he was very strict. He was in a jeep and needed to check the column during the march.

According to Richard Pearce:

*The Long March* reveals a world dominated by indefinable capricious forces; but, more importantly, it dramatizes the impotence of reason in

explanation and moral guidance. The universe of the novel is dualistic, but there is no way of telling the forces of evil; and this is epitomized in the confrontation between Colonel Templeton, whose orders are both capriciously destructive and morally necessary and Captain Mannix, whose rebellion is at once profoundly humanitarian and necessarily dehumanizing (8-9).

The main protagonists in the novel are Culver and Mannix. They are always struggling against their own abilities. All are fighting against themselves because they don't think they can make it. They carried their struggle through the night until the sun rises. In this study, two major aspects of the fiction of William Styron are explored; the sufferings of the characters and their struggles to confront the realities and the journey of war. One important aspect in the fiction of William Styron, characters battling with the anxious moods and situations that force them to be neurotic.

In *The Long March* (1952) lieutenant Culver looks nostalgically from a chaotic present into the past. He has left behind a law practice, his family, and the strains of Haydn, Bach, and Mozart reverberating through peaceful Sunday afternoons in New York City. Now his companions are his fellow marine reservists in the Headquarters and Service Company in rural North Carolina. His comfortable existence was exchanged for constant movement during frigid nights and torrid days in training for possible combat in Korea. The surrealistic pursuit of an imaginary enemy, the relentless exhaustion and the isolation from all ordinary efforts fill Culver with confusion, apprehension, and dismay. The disorder and chaos are replicated in Styron's narrative technique, which substitutes flashbacks to present the central event of the novel: not the long march of the title, as one might suspect, but the event that causes the march to take on its utmost meaning—that is, the accidental short firing of rounds that kills eight soldiers in the next battalion.

The psychoanalytical approach is taken to evaluate of the texts of William Styron, in which anxiety and neurotic concepts are taken care. In *The Long March* there is a constant dramatization of the sufferings; isolated though struggling to connect themselves with others but the characters are so much engrossed in their

problems and absurdities that they are lost and disintegrated. The quest of the characters of William Styron begins to come out of the sufferings and to struggle to forge an identity in the harsh and cruel American society.

In the world of Styron, neuroticism is a matter of anxiety, instability as well as aggression. As each character, struggles to experience anxiety in the chaotic, absurd and dehumanized world. Sigmund Freud (1910) remarks in his third lecture, “Anxiety is one of the ways in which the ego relieves itself of repressed wishes which have become too strong, and so is easy to explain in the dream, if the dream has gone too far towards the fulfilling of the objectionable wish” (Third Lecture). This approach of William Styron earned him name and fame in various countries of the world. The external forces destroy the happiness of the characters but, they struggle in their life. In the struggle, the character loses himself and is disillusioned to commit suicide at the end of the struggle for peace and harmony.

According to Welles T. Brandriff:

The most significant theme in this novel deals with the thin, fabricated veneer called civilization and one man’s growing awareness of the essential disorder which lies just beneath the surface of this veneer. It also concerns the state of psychological disorder into which Culver slides as he gradually becomes aware of the presence of this disorder (54).

The world he describes is characterized by disorder and violence. There is always war, although it does not often appear in the form of a hot war. It is a time of not- peace called the cold war. There is an enemy who is labelled aggressor, although there is no sign of aggression. He is an invisible, spectral foe who poses a threat to peace yet rarely ever commit himself. In a faint echo of the sound motif, Styron compares the state of the nation to a distant bleating sexa-phone which seems indecisive and sad neither at peace nor at war (57).

The main protagonist in the novel is Jack Culver and it is revealed through the eyes of other characters. Culver lives with his family in New York City. He is the

most fatuous of the lot with his comfortably patent life- beautiful, gifted wife, pretty baby, good job with a law firm, a beagle and a cat, and evening before the fire with a good little wine. “a loving tenderly passionate wife who had passed on to their little girl both some of her gentle nature and her wealth of butter-coloured hair and a law degree” (*The Long* 7). They were staying over there. The sudden confrontation with ugliness and pain is a violent shock to Culver, but except that he himself endures primary physical and emotional suffering. Captain Al Mannix was his best friend in the marines. Sufferings provide the underlying motif of *The Long March*, And Mannix, the Jew from Brooklyn, the emblem of one of tortured and gigantic sufferings. He is such a man who never thing to go back or called up again. Because he has wounded body and he got a silver star. Although he found a nail in his boot, but still he continued his march. He was the second man in command of the unit. Such suffering may be part of the hero’s role, and if so, Mannix would certainly fill that category. And yet since Colonel Templeton firmly believes that “the hike had had nothing to do with courage or sacrifice or sufferings” (*The Long* 117). Traditional liberal values would place much of the meaning of existence upon the individual consciousness, no matter how terrible conditions had become around it. “Born into a generation of conformists, even Mannix was aware that his gestures were not symbolic, but individual, therefore hopeless, may be even absurd, and that he trapped like all of them in a predicament which one personal insurrection could, if anything, only make worse” (*The Long* 61). This predicament leaves Styron’s wondering about the very nature of Mannix that replete with anxiety, depression which moves him to be neurotic.

Tom Culver shows all the symptoms of a contended, domesticated civilian suddenly thrust back into the war. He realizes that all may be “astray at mid-century in the never-ending of war” (*The Long* 124) and this climate may account for his sense of anxiety, solitude, fear, and yet he is understandably at first shocked by his recall. He enjoys the civilian refuge of children, home and classical music after World War II and it fills his thoughts and feelings with reveries of “two little girls playing on the sunny grass” (*The Long* 65). He becomes mentally sick to see the “slick nude litter of intestine and shattered bones” (*The Long* 1). The scene of horrible death haunts his memory throughout the novel. The order of the Colonel for the long march is cruel

and oppressive. Sigmund Freud called such traumatic experiences born out of war as traumatic neurosis:

In traumatic neuroses, particularly if they are caused by the horrors of war, we are especially impressed by a selfish ego-impulse which seeks protection and personal advantage. This in itself is not a sufficient cause for illness, but it can favor its beginning and also feed its needs once it has been established. This motive serves to protect the ego from the dangers whose imminence precipitated the disease, and does not permit convalescence until the recurrence of these dangers seems impossible, or until compensation has been obtained for the danger that has been undergone. (*A General Introduction to Psychoanalysis* Lecture 24)

Al Mannix is at first seems bitter, sardonic, and frank and in talking things personally despises Templeton almost on sight. He is far more vocally disgruntled than Culver. He refuses to answer a colonel's questions during a lecture and decides to walk the thirty-six miles of the enforced march despite the nail in his heel. Mannix is not able to do anything. He is completely disabled and about to socially ostracized. There are no emotional crises over there, and one can see the drastic change in the external world where a man reacts emotionally. He is the tortured and deluded man that he was before the march. Mannix protests as he is outraged by the hike: "But this silly son of bitch is going to have all these tired, flabby men flapping on the ground like a bunch of fish after the first two miles. Christ on a frigging crutch!" (*The Long* 33).

Colonel Templeton's order for a thirty-six miles march will toughen the reservists, prepare them for actual combat, and make them more like the regulars. The order and the subsequent march fill Culver and Mannix with revulsion, anxiety, fear and depression. They were as helpless as children. Mannix is ennobled by his sufferings, which personalizes the impersonal order to march and humanizes and the dehumanizing task of carrying out this order. His rebellion, therefore, sets the world in order, if only temporarily. The reader recalls the episode related by Mannix to Culver about the most harrowing experience during World War II.



Culver and Mannix are imprisoned psychologically by the oppressive forces of the inhuman world. Culver expresses his disgust thus “It was a shock almost mystically horrifying, in its unreality, to find him in this new world of frigid nights and blazing noon, of disorder and movement and pursuit” (*The Long* 36). Both are trapped in this nightmare world pursuing a make-believe enemy. Culver thinks that his tent is a coffin (*The Long* 38). At night the radio terrifies him as he hears “a crazy, tortures multitude of wails...like the cries of souls in the anguish of hell” (*The Long* 41). ‘The faint fluting of a dance band clarinet’ is strung briefly across his earphones and it seems very much out of place. It is important to note that Culver thinks of the clarinet and not the other sounds as the ‘thread of insanity’. Sigmund Freud in his *A General Introduction to Psychoanalysis* arguments about war consciousness as:

In war times, for instance, it is very common for one to read into everything which contains a similar word structure, the names of the cities, generals and military expressions which are constantly buzzing around us. In this way, whatever interests and preoccupies one puts itself in the place of that which is foreign or uninteresting. The after-effects of thoughts blur the new perceptions. (Lecture 24)

The jungle sounds are most appropriate for the type of world he is coming gradually to know.

Welles T. Brandriff explains that:

Culver illusions have disappeared by the end of the march. He is no longer deluded by the thin veneer of order called civilization, for he has seen the chaos and disorder which seethe just beneath its surface. And as the forces of disorder prepare once again to crack open this veneer, his inner world of emotional order and serenity crumbles before their onslaught (54-9).

Styron gives the image of death and horror and hell to dramatize the anguish of Culver and Mannix. He tells Culver how a friend intoxication pushed him out of the window, and held him by the heel upside down. “I just remember the cold wind

blowing on my body and that dark man, infinite darkness all around me... I really saw Death" (*The Long* 57) that pushed him to be neurotic.

Significant differences proliferate between Culver and Mannix as Styron develops their character. Mannix faces death when dangled from a hotel window in San Francisco, while Culver grapples with his anxiety when faced with Mannix. When the explosion occurs and marines are killed, Culver throws up at the scene, while Mannix weeps and sees it as symbolizing a greater evil: "won't they ever let us alone?" (*The Long* 69).

Sigmund Freud in his *Beyond the Pleasure Principle* (1920) observes that death drive opposes Eros which is the urge of man to survive and enjoy sex and propagation. Fear of death is the most psychological experience. Mannix is always haunted by the experience as he says: "But every time I remember that moment, a great big cold shudder runs up and down my spine" (*The Long* 58). Styron uses the metaphor of death to describe the terrifying irrationality and death, which makes the atmosphere full of anxiety that further pushes every character to be neurotic. Culver dreams of his wife and the baby trapped in a world where he lost his "innate simplicity and charm" (*The Long* 9). He remembers the warmth of home, "familiar delight of the baby's goodnight embrace" (10). Welles T. Brandriff observes in the article "The Role of Order and Disorder in *The Long March*" that the haunting memories of home and his baby of Culver depict the anxiety of the protagonist. His dreams are from the horrible reality of the present. Culver's self gets shattered as he has lost the "freedom, growth and serenity" (*The Long* 7) and he got anxiety, enslavement and death. Culver's main cause of anxiety is the loss of innocence and the feeling of "unreal and disoriented" (*The Long* 7). Culver feels that he is in hell; he is a man fallen from grace into damnation. "The development of this awareness, and its by-product of psychological disorder, is paralleled by the development of a foundation of symbolism, the specific function of which is under-score the contrast between the surface order and surface disorder" (*The Long* 54-5).

Mannix also experiences hellish isolation and anxiety. He feels that he is in a condition of worried and nervousness, often because of mental illness. He is a man

trapped within a closed system, a slave to obey orders. Colonel Templeton represents power structure and he holds “an absolute and unquestioned authority” over them (*The Long* 19). His inner voice urges him to revolt against the oppression as he answers back the Colonel bluntly: “that there’s hardly anyone in this room who knows that answer either...They are too old. They should be home with their family” (*The Long* 51).

*The Long March* is often the victim of accident and absurdity. It gives us the simplest variant of Styron’s Moral speculation. If we assume that human creatures deserve dignity and nobility but are often the victim of accident and absurdity. *The Long March* illustrates our assumptions with the simplicity of a blackboard demonstration. Mannix is the only character who is depressive and replete with anxiety. Sigmund Freud talks about such anxiety as:

Anxiety is the mark which shows that the suppressed wish showed itself stronger than the censorship, that it put through its wish-fulfillment despite the censorship, or was about to put it through. We understand that what is wish-fulfillment for the suppressed wish is for us, who are on the side of the dream-censor, only a painful sensation and a cause for antagonism. (*A General Introduction to Psychoanalysis* Lecture 14)

He is the only man who gets a chance to redeem himself, deconstructing the oppressive power structure and confronting existence alone like Hamlet of Shakespeare. To Mannix, the forced march is a symbol of depression, anxiety as well as sufferings. Mackin also avers that Colonel is “an almost impersonal element of inexorable power, the power that belongs to the established order” (*The Long* 12). Styron evokes the allusions of the Greek tragedy to depict the struggles of Mannix as Culver looks at his face and discovers “a look of both fury and suffering, as the tragic Greek mask, or a shackled slave” (*The Long* 30).

The writer explores numerous styles. It makes the novel more interesting and it provides a theme to the novel. The author makes the plot skillfully and presents a straightforward chronological order to express the thing as they happen. All characters

are revealed through the eyes of the main protagonist Culver. Things can be seen through the eyes of Culver. The irony is used over here that the colonel could not make the whole march. On the one hand, the tone of the novel is very sad and it creates a gloomy atmosphere. On the other hand, it is very adventurous. When the men are taking a short break and truck is picking up all the men that have crapped out in the last of the novel. Mannix came back with his Jeep and he hauls people off the truck. All these scenes create an adventurous act.

Mannix takes up the heroic challenge accepting the order turning it into a personal triumph. Toward the end of the march, Mannix finds his men lying in the weeds holding up “one barefoot, where there was a blister big as a silver dollar” (*The Long* 105). This horrible scene revolves around his mind and he became neurotic. But while collecting all his body-power, he orders them to continue the march and the soldier replies he cannot. Mannix rasps: “You can, goddamnit...You’re a Marine” (*The Long* 106). When six miles of the march have left the Colonel ordered him to board on the truck and go back to the Post in a truck but, Mannix for the first time, expresses his individuality: “I’m going to make this march” (*The Long* 110). Culver also suffers mental dislocation as he feels the conflicting voices. Alexander Lowen in his book *The Betrayal of the Body* expresses his ideas about such conflicting voices as:

The psychology of desperation stems from conflicting attitudes: an outer submission covering an inner defiance, or an outer rebellion hiding an inner passivity. Submission means that one accepts the position of the “outsider,” the minority, the dispossessed, or the rejected. It entails a sacrifice of the right to personal fulfillment and satisfaction, in other words, the surrender of the right to pleasure and enjoyment. The inner defiance demands that the desperate individual challenge his situation. Defiance forces him into provocative behavior, which tempts the doom that he fears. But survival requires that the provocation must not go to the full limit, and in this way the doom is evaded. (Ch. 6)

Mannix is in revolt against the oppressive hegemony of the Colonel; he is seen sobbing and crying as his entire body is aching due to physical exhaustion as well as due to his mental illness.

Culver tries to bring conciliation between the Colonel and Mannix but finds Mannix adamant about fighting with the external forces. During the march, he is like a bear baited by the impersonal authority of the Colonel. Peter Hays observes that “Mannix must be seen not as just an individual rebel but as a spokesman for the worth and human dignity of all people who have endured centuries of pain and persecution” (267). Mannix behaves like a wounded bear ready to pounce upon anyone to protect himself and to secure liberation. He wants to break off the encapsulated self and is much closer to “the baffled fury of some great bear cornered, bloody and torn” (Hay 97). As he continues the march, Culver watches him suffering thus: “It was impossible to imagine such a distorted face; it was the painted; suffering face of a clown and the heaving gait was a grotesque like a seesaw and with flapping, stricken arms” (*The Long* 114).

Heinz Kohut in his book *The Restoration of the Self* remarked about the *disintegrated self as*, “It is not the fear of the loss of love or the loss of the love object but the fear of the permanent disintegration of the self (psychosis) in consequence of the loss of an intense archaic enmeshment with the self-object”. Styron portrays the disintegrated self of Mannix lost in “crazy cinematic tape, chaos, vagrant jigsaw images dancing in his mind living in a “carnival tent” (*The Long* 103). He breaks the shell of isolation and learns to confront the realities of pain, sickness, and fear. Marc L. Ratner says that the Mannix rebellion is a redemptive act because he endures the punishment of the forced march, defiant till the end. Lousie Gossert observes that at the end of the novel and comments that “violence which might once have had meaning as the attempt of man to justify himself is now an absurd expenditure of energy and nerve. The private rebellion merely mutilates the rebel” (121).

Shaun O'Connell likewise believes that Mannix is a depressive and anxious character but he is quite bold as “He does not plunge naked from a high building as did Peyton but learns from his vision of Death. He ends with scars but also with

understanding” (27). Thus, Styron uses his psychoanalytical vision in the portrayal of Culver and Mannix in this novel. In his book *The Novels of William Styron: From Harmony to History*, Cologne- Brooks discusses that the characters of William Styron are lost, anxious and depressed. They confront the realities of life that are fear and death. This approach of Styron and the critics highly appreciated him in their reviews. Richard Pearce: “The senseless surprise, the absurd humiliation, and the final realization that it was all a mistake affect the ultimate violation in Styron’s world. We should remember that violation is the result of the violation; it is an unjustified infringement primarily physical but finally psychological” (9).

The final scene of the novella drives home this point that Mannix has showered after his long march and proceeds down the hall draped only in a towel, clutching the wall for support and dragging his maimed leg behind him. His suffering is described as gigantic, befitting this man’s physical and spiritual proportions. He meets the black maid, whose sympathy for his condition is immediate and genuine as she asks him if he is in pain. He communicates a complex set of emotions to the maid without jargon, without lie, almost even without words. As he struggles to remain upright, the towel falls away, and for one last moment he stands naked and exposed, his body a mass of scars. Tomorrow Mannix may be court-martialed, his world turned topsy-turvy again. But for today, he had made it through, vulnerable and sufferings as ever, but still standing. And that, at least for now, is triumph enough.

The novel ends, in fact, on this scene with an almost pure statement acknowledging that the human condition is one of suffering: "Do it hurt?" the maid asks, recognizing Mannix's pain. "Deed it does" (*The Long* 133). The novel came to an end when there is all around shattered bodies were lying. They know that they are as fit and fine as they were before they left. They also come to know that this is not the life they want. The men don’t need the military anymore. They know it strengthened them but is a dead branch in their lives that they no longer need.

In *The Long March* Styron found a form which expressed the human situation with consciousness and clarity and in which he could affirm the value of Christian humanism in a way that was consistent with his vision. According to Frederick J.

Hoffman, *The Long March* is more concerned with the world of the absurd. Mannix does not defy its absurdity. He can meet its terms and becomes a neurotic figure in the end. Alexander Lowen in his book *The Betrayal of the Body* remarked about such neurotic suffering as:

Every neurotic problem stems from a conflict in the personality which splits its unity to some extent and reduces its contact with reality. In both the neuroses and the psychoses there is an evasion of reality; the difference, as Freud points out, is that the neurotic ignores reality while the psychotic denies it. However, every withdrawal or evasion of reality is an expression of the schizoid disturbance. (Ch. 2)

It can be said that the terms expressed by Mannix are extraordinary. Although there are a few problems and troubles of communication over here, yet the world is absurd. It is the civilian world living in the shadow of a war, not the military world that usually bothers Styron persons and it is the post-war novel of anxiety and manners.

In a nutshell, it can be described that all characters in the novella *The Long March*, are suffering from psychological issues which, makes them feel that they are neurotic. They want to break the shell and come out of it. They want an atmosphere of freedom that further allows them to live a comfortable life free from sorrows and sufferings.

## Chapter – 5

### **Dissonance and Disintegration of Self in *Set This House on Fire***

The term cognitive dissonance is used to describe the mental discomfort that results from holding two conflicting beliefs, values, or attitudes. The process of disintegration of the self may occur in two ways:

- i) Consciously expressed concerns related to weak, vulnerable, and defective sense of self
- ii) Out of the person's conscious awareness, disintegrated self is seen as a danger to the traumatized person and to the others

The characters of the novel *Set This House on Fire* (1960) are suffering from the same disorder as the author William Styron suffered through his life in a critical phase. His father suffered from clinical depression and his mother died of breast cancer in 1939 when Styron was still a child. Styron became a victim of clinical depression because of these two incidents, and remained depressed till the end of his life. In an interview Styron observed thus: “It seems like it would be a lesson one would learn around the age of 20 or there about that what you're doing is confronting the unknown” (Interview with Cologne).

William Styron passed through a critical phase when he wrote the novel *Set This House on Fire* (1960). His father suffered from clinical depression. He was an engineer in a shipyard. His mother died of breast cancer in 1939 when Styron was a child. Styron couldn't comprehend the mystery of his mother's death though people tried to cheer him up yet, he could never really express his grief and turned depressive. Styron also became a victim of clinical depression till the end of his life. In an interview with Gavin Cologne Styron observed thus: "It seems like it would be a lesson one would learn around the age of 20 or there about that what you're doing is confronting the unknown” (Interview with Cologne 150). The main themes of his novels are emotional bankruptcy, trauma, alienation, incest, sense of loss and failure, mental breakdown and schizophrenia. His mentor Hiram Hayden encouraged Styron



in every possible way and found in Styron the qualities of Conrad who wrote *The Heart of Darkness* (1899).

William Styron had personal experiences of the traumatic life of a man. He investigated the condition of the wounded psyche since he himself led a lonely and depressed life. His parents also suffered acute trauma and depression and spent most of their life in various hospitals. In all his novels, Styron created a galaxy of characters, the representative of modern America suffering depression and psychological ailments. Styron's Nat and Sophie are wounded characters heading towards death since they don't find any support from the outside agency. In 1962, he read Camus's *The Stranger* and found the specific image of man. "He commented of the condemned man sitting in his jail on the day of his execution- the existential predicament of the man hit me" (2). In general terms, the dilemma that faces the characters of Styron is what Karl Jaspers calls: "the basic problem of our time that is whether an independent human being in his self-comprehended destiny is still possible" (203). It is a dilemma that finds man condemned eventually to die, doing battle with the forces of society and in self which are opposed to his true being to his true selfhood and freedom. No Wonder, all the characters of Styron's novels gnaw upon their own souls because they feel trapped, damned and sick with the core of their being. Because of this feeling, each character struggles to overcome the anxieties and tensions of his life and in the process, he explores his chaotic inner world. Styron's fictional world is based on the conflict between existential reality and Christian values. For example, Milton Loftis and Nat Turner passed judgment on their life rejecting the Christian values of love, patience and obedience and put their faith in courage, commitment and independence. The tension between the Christian values and the existential values is evident in all the novels of Styron. Like Beckett, Styron led a traumatic life; his childhood was a difficult one. Styron created a galaxy of characters that are encapsulated, living in a cocoon totally cut off from the outside world. William Styron came under the influence of John Donne and borrowed the depressing title from John Donne's epigraph: "His mercies hath applied His judgments, and hath shook the house, this body, with agues and palsies, and set this house on fire with fevers and calentures, and frightened the master of the house which

is my soul, with horrors, and heavy apprehensions, and so made an entrance into me” (Poetry of John Donne).

The title is borrowed from John Donne symbolizing, the struggle with fear, pain and death. Donne argues that a man who is not in communion with God is bound to suffer in life. Such a man leads a miserable and secluded life. This epigraph describes the mood of melancholy and, Styron dramatizes the troubled soul of Cass who is given to an alcoholic. Robert Fossum observes that William Styron gives his apocalyptic vision of life and the world: “The novel *Set This House on Fire* is an apocalyptic picture of the world as a purgatory of man as the tormented inhabitant of a fiery house in which he struggles to attain redemption and a glimpse of God” (26).

William Styron provides a chance to Cass to seek redemption. The plot begins with the nostalgic memories of the narrator Peter Leverett and the hero Cass Kinsolving who recollects the days they spent at Sambuco, Italy. Cass Kinsolving and Peter Leverett belong to the South, Peter belongs to a rich family as he enjoyed the amenities of life in his childhood, but Cass lived in poverty in Virginia. They meet for the first time in the town of Sambuco, Italy. Cass is a drunkard and in intoxication, he is always hurling abuses on his wealthy Hollywood friends. Peter is fed up with his erratic behaviour but, after Cass he knows about the mystery of Mason’s death. Peter is tormented by the harrowing memories of the past and is the victim of nightmares. He suffers because the horrifying old memories of the school days haunt him and disturbs his mental peace. He loses his divine faith in God and thinks that the whole world is conspiring against him. This leads him to alienation and eventually, he becomes a victim of trauma. Styron depicts the conversation of the two major characters who express their depression through the flashbacks. Peter is in a mood of acute depression because of his feeling of sorrow, regret, and recrimination as he asks a question like Hamlet of Shakespeare: “What am I doing? Where am I going?” Most of the action of the novel revolves around his actions and moral responsibility. Aldridge comments thus evaluating *Set This House on Fire* (1960), “One is never sure...why the events occur in this way rather than that, why they should have this effect rather than some other...and one feels that Styron, while writing it, was never sure” (Aldridge 39). Styron has depicted the decay of the South and the trends

towards disintegration with the rise of American modernization. Like Faulkner, Styron dramatizes the decline of the glory and grandeur of the Old South that represented a world of strict values and customs. Styron's Virginia can only provide its inhabitants with old decaying values that are useless to modern man. Virginia in turn, offers no vital, social substitutes as Milton Loftis in the novel *Lie Down in Darkness*:

Death was in the air...but wasn't autumn the season of death, and all Virginia a land of dying? In the woods strange, somehow rather marvelous fires were burning: across the gray day, the road still shiny with the odor of the burned wood and leaves. (William Styron, *Lie Down in Darkness* 178)

Peter's father, also, "clings to the past and optimistic institutions such as Roosevelt and his New Deal" (*Set This* 17). He blames the discontent of modern men on the fact that they do not listen and learn from such sources of wisdom. Peter realizes that his father's standards fall to solve any of his problems. These values bring no peace to his father, for he is only a bitter and frustrated old man. The mechanical age contributes to the destruction of the social standards of Virginia. Old traditions cannot survive in the fast-moving age of the machine. Peter Leverett returns to Port Warwick. He sadly discovers that his southern homeland has been altered and, he feels lost and disoriented because of this cultural change. His old home town had grown vaster and dull as he says:

Because of this modern, mechanical progress, the world becomes impersonal and cold. Inanimate objects, such as illuminated sign boards and powerful automobiles characterize the modern condition. In the words of Cass Kinsolving words, the world has been turned into an ash heap of ignorance and sordid crappy materialism and ugliness. (*Set This* 272)

Styron has vividly described the hollowness and emptiness of the life of Cass and Peter. No wonder, Cass states that he has seen a "big vacuum, an absolute blankness, a dark whiteness or a sucking vortex" (*Set This* 189). At another time, he tells Luigi who is a Fascist Policeman of his look into the depths of the abyss:

I knew that I had come to the end of the road and had found there nothing at all. There was nothing. There was a nullity in the universe so great as to encompass and drown the universe itself. The value of a man's life is nothing and the destiny nothingness. (*Set This* 465)

F. Heineman in his book *Existentialism and Modern Predicament*, observes that “the same dilemma and predicament of man as suffered by Peter and Cass; Man makes a desperate attempt to counterbalance this feeling of insecurity by turning to himself for support. This inward search for security only leads to further despair, for man's first real look at himself is disappointing” (36). This awareness of the self makes the individual conscious of his failures and the guilt as Cass Kinsolving observes:

What I was really sick from despair and self-loathing and greed and selfishness and spite, I was sick with a paralysis of the soul and with self, and with flabbiness. I was sick with whatever sickness men get in the prisons or on desert islands or any place where the days stretch forward gray and sunless into flat-assed infinitude and no one here came with the key or the answer. I was very nearly sick unto death, and I guess my sickness, if you really want to know was the sickness of deprivation, and the deprivation was my own doing, because though I didn't know it then I had deprived myself of all belief in the good in myself. The good which is very close to God, That's the bleeding truth. (*Set This* 259)

Cass has no courage to look into the mirror because he sees a reflection there that he cannot bear. For Cass the mirror reflects “the countless faces of his own guilt” (*Set This* 269). He experiences psychological trauma and feels defeated. Caruth argues that “trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival” (99). Sigmund Freud in his work *Beyond the Pleasure Principle* explains that “traumatic neurosis is not the reaction to any horrible event but, rather, the peculiar and perplexing experience of survival” (64). It becomes nightmarish for Cass to face a mirror and be confronted with his own culpable self-image. Cass says: “I am

actually scared to look into a mirror for fear of seeing some face there that I have never seen before” (*Set This* 345). Styron depicts a specific incident in the life of Cass reflecting his feelings of guilt and failure as a human being. Cass begins to recall bits and pieces of a particular occurrence of his boyhood days. Cass has suppressed the memory of this episode and refused to recognize the real condition and dilemmas of his life. Caruth observes thus:

Trauma describes an over whelming experiences of sudden or catastrophic events in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrences of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relieve it later in repeated nightmares, is a central and recurring image of trauma in our country. (181)

The main symptoms of trauma are anxiety, frustration, alienation, depression, broken relationship and fear of death. He thinks of his horrendous crime that he had committed. When Cass was a boy, he worked at a hardware store. One day the assistant manager, Lonnie asked Cass to help him repossess a radio. The memories of the boyhood give him psychological tortures as he says: “The guilt and the shame half smothering me there, adding such a burden to the guilt and shame I already felt that I knew that, shown one more dirty face, one fouler and more unclean image of himself. I would not be able to support it” (*Set This* 361).

As Cass becomes more and more aware of his guilt, he also becomes conscious of punishment. Being guilt-ridden, he has no peace and rest and feels torn in mind and spirit. He tells Peter of one dream which haunts him. In this dream, he is being executed for some anonymous crime. He is aware of the fact that he committed a crime which surpasses “rape or murder or kidnapping or treason, some nameless and enormous crime” (*Set This* 262). Cass is punished in the dream for his crime as Cass recollects the whole dream sequence thus:

I woke up beneath the blanket half-smothered and howling bloody murder with the vision in my brain of the dream's last Christ-awful horror: which was my uncle, my daddy, standing with a crucible of cyanide at the chamber door, grinning with the slack-lipped grin of Lucifer himself and black as a crow in his round tight-fitting executioner's shroud. (*Set This* 264)

William Styron's *Set This House on Fire* (1960) continues the journey of the encapsulated and depressed self with a mission to bring harmony in the characters. The novel is about Cass Kinsolving's quest for redemption. The publication of the novel, brought him instant acclamation; Maurice Coindreau translated it in French and Styron got name and fame. The story is narrated by Peter Leverett, who belongs to the South. The influence of William Faulkner on Styron is quite apparent. The hero "Cass is trapped by terror, trapped by booze, trapped by self" (*Set This* 54). Charcot found that "traumatic events could induce memory loss and depression; he was the first to describe both the problems of suggestibility in his patients and the fact the hysterical attacks are dissociative problems; the results of having unbearable experiences" (50). Cass is an artist who cannot paint, living with a father who cannot love. He belongs to the South and he cannot find a spiritual home. Being self-damned and utterly miserable, Cass Kinsolving leaves America in his quest for the faith he cannot find in America. In his entire journey of life he fails to discover anything that will deliver him from what Kierkegaard calls the sickness unto death. Like Milton Loftus, he can face life only through the soul-numbing consumption of alcohol though Cass's drinking bouts make Milton's look tame by comparison. In a mood of depression, he indulges into repetition: Caruth refers to "Jacques Lacan's concept of repetition in *The Four Fundamental Concepts* where the latter states that subject loses itself as much as it finds itself again and in the sense that, in an interjection, in an imperative, in an invocation, even in a hesitation it is always the unconscious that presents you with its enigma" (26). Most of the action in the novel takes place during the twenty-four hours period in Sambuco, Italy but these events are recalled by Cass and his friend Peter Leverett two years afterwards as they fish together in South Carolina. Both men still do not understand fully the significance of the tragedy in Sambuco, especially

Leverett who thinks that that fateful day somehow holds the answer to questions of who he is and where he is going:

Estranged from myself and from my time, Peter thinks dwelling neither in the destroyed past or in the fantastic and incomprehensible present. I knew that I must find the answer to at least several things before taking hold of myself and getting on with the job as a lawyer in the New York. (*Set This* 18)

He sees his friend Cass in South Carolina hoping, that by penetrating the past he hopes to come to terms with the present. Styron gives an insight into the boyhood worlds of both the friends. The home town of Peter is “Warwick, Virginia now vast streamlined and clownish looking metropolis” (*Set This* 10). Peter recollects the beautiful, grassy field that once had been down by the James River where he and his friends would play baseball, buy peanuts and deviled crabs from old Negro men, and later in the evening, watch young lovers walk “beneath the trees of the sound of sycamore balls plopping earth warding the stillness and the whistle of a freighter seaward-borne in the dark” (*Set This* 11). Now instead of river-side playing ground, Leverett finds “a snarling Greyhound bus station and a curious squat lozenge-shaped building, greenly tiled, whose occupants numbered among them a chiropodist, a lay analyst and-of all things to tell about the fading Southern office full of public relations counselors, or consultants” (*Set This* 11). Peter finds himself in the South, which has become just as ugly and just as faceless as a city in the North. People who cared for the spirit have been replaced by big-hog materialists. Leverett’s father comments thus: “Go whoring off after false gods, and the fourth and the fifth is the best and newness and slickness and thrills are all” (*Set This* 12). The South and America are fallen societies because men are no longer compassionate human beings but as “a bunch of smug contented hogs rooting in the trough, cyphers without mind or soul or heart” (*Set This* 13). Mason Flagg is an epitome of this warped and infantile culture” though he calls himself unswervingly modern” (*Set This* 159). In fact, he is a prototype of a degenerated man given to hedonism. Cass says: “he is future darling, a man unacquainted with either sorrow or joy” (*Set This* 184). He is depicted thus:

It was as if he was hardly a man at all, but a creature from a different race who had taken in the disguise of a man...a creature so strange, so new...so remote from the depths so of your own experience, your own life, your own past-that there were times when you looked at him with your mouth wide open in awe, wondering that you could communicate with each other at all. For him there was no history, or, if there was, it began the day he was born. Before that there was nothing, and out of nothing sprang his creature, committed to nothingness because of the nothingness that informed all time before and after the hour of his birth. (*Set This* 446)

Leverett first meets Flagg at St. Andrews in Virginia. Peter says: “Into this dutiful Christian atmosphere Mason burst like some debauched cheer in the midst of worship” (*Set This* 73). Mason comes to represent much that makes life worthwhile for Peter “sex, money and art” But Gunnar Urang points out “he represents a perversion, a parody, of each of these things” (196). Living in New York after being expelled from St. Andrews, Flagg surrounded himself with all the appointments of a successful Bohemian artist-a studio in the village complete with skylight, elegant Chinese bric – a brac, a calder mobile and (*Set This* 135); a beautiful wife and a mistress. He appears to be a successful, dedicated artist but in reality, Flagg is a grand fake who has produced absolutely nothing. Peter talks about the death of art and the emergence of sex as the last frontier of individual expression. Mason’s sex is sterile like his artistic ventures. He wastes his talents in collecting pornography; his life is dreary and he lives in a void. Peter lives in the company of neurotic hipsters. He comes under the spell of Flagg and his flamboyant style. He portrays Flagg thus:

Flagg was a truly distinctive young American...able in time of hideous surfeit, and Togetherness, lurid mist, to revolt from conventional values, to plunge into a chic vortex of sensation, dope and fabricated sin, though all the while retaining a strong grip on his own million dollars. (*Set This* 158)



In Flagg, Peter seems to find the complete opposite to all that is “paltry and commonplace” (*Set This* 160) in himself and in those around him. Styron has portrayed Flagg as an American Mephistopheles who seeks to corrupt the innocent and the weak. Peter “realizes with shame that he is more willing to be owned than he cares to admit” (*Set This* 149). Louis D. Rubin observes that “dramatically and psychologically they are more than that. They are one and the same person or more strictly Peter Leverett becomes Cass Kinsolving” (220). Peter comes from a stable middle-class family; he possesses “no romantic glint or cast and is orderly in his habits” (*Set This* 4). He is a lawyer by profession but Cass never had much of a home life, raised by his uncle after his parents were run over by a train. Cass is not mentally stable and is admitted in the hospital under the care of a psychiatrist during the Korean War. Cass is recklessly romantic and passionate and often is lost in the dreamy and fantastic world. On the other hand, Peter is realistic and is ensnared by Mason’s insidious life. Peter is sick of the changes the values in the Old South and he still decides to settle in America. But Cass is of a different temperament and cannot think of settling anywhere. He is melancholy and lives in despair as Rubin comments: “Cass is a man who requires the stability of belonging to a place that is anchored in time and that possesses order and stability” (226). America to Cass is now “a soft-headed, baby-faced, predigested, cellophane-wrapped, doomed, beauty-hating land” (*Set This* 364). Peter hates himself and is driven to depression unlike, Peter. He is a unique character of Styron; one who cannot love; one who cannot be sober. He admits thus: “I was a regular ambulating biological disaster, a bag full of corruption held together by one single poisonous thought---and that was to destroy myself in the most agonizing way there was” (*Set This* 54). Cass is a complete nihilist, as he wants to “get out of life, be shut of it, because he has faith in nothing... America, family, art or self” (*Set This* 54). Cass tells Peter: “A man cannot live without a focus, without some kind of faith, if you want to call it that” (*Set This* 54).

Styron has depicted the various actions of Cass performed in different cities; in Paris, Rome and Sambuco. For example, living in a small apartment “on a sad dusty little side street not far from the Gare Montparnasse, he paints a few miserable, pallid, ineffectual, self-centered pictures but eventually becomes in front of a sketch

pad or a canvass...like a man who had suddenly had both hands chopped off at the wrist, completely paralyzed” (*Set This* 250). No longer even attempting to work, he lies around dingy cluttered studio on a day bed, drinking a bottle of very low-class cognac, smoking cigarettes and reading *Confidential* and *Front Page Detective*” (253). He tries to ignore the constant howls of his three children and the pleas for help of his wife Poppy. But when his younger child was sick, he is forced to rouse himself and bellows: “Get out of this goddam house, you pack of slimy maggots! At once! all of you...All of you goddam people Out of here! Jump in the river! Die! Get run over!” (*Set This* 253). Cass abuses his family in desperation; he feels enough shame to swear off liquor and shifts to Florence and Rome to escape from the bouts of depression. He becomes sober for some time and:

In a dozen other ways became a good family man, striving for a sunny ideal of *mens sans* removing himself from the seductive world of the night and from erotic daydreams and sour semi-suicidal mood; brushing his teeth twice a day and polishing his shoes and cleansing his breath with Listerine. (*Set This* 296)

Despite these moods, he could not overcome his deep guilt and worthlessness. He could never develop faith in anything to settle and comfort himself. He failed to lead a sober and upright life. When Cass finds himself in an unpleasant situation, he starts taking bouts of alcohol. This happens when his wife Poppy invites to dinner the McCabe, a liquor store owner and his wife from Mincola, New York. He creates a scene before his guests and humiliates his wife for her indiscretion. Sigmund Freud in his *A General Introduction to Psychoanalysis*, augmented that,

As if to balance the scale, we have on the other hand the masochists, whose sole satisfaction consists in suffering every variety of humiliation and torture, symbolic and real, at the hands of the beloved one. There are still others who combine and confuse a number of these abnormal conditions. (Lecture-12)

Case loses a lot of money at cards with McCabe and eventually, he picks up a fight and throws away his guest in a fit of depression. The problem with Cass is his

uncertain and unpredictable behaviour. He seeks to drown himself in an orgy of liquor and sex. In the next morning, he finds himself in a bug-infested brothel outside of Rome, with nothing left of his personal possessions except his glasses. Burdened with guilt, he returns his home with his wife Poppy in a taxi. After this sorry fiasco, Cass longs to escape from the scene of his crimes. Three days later, drunk on grappa he runs away to South Italy on his motor scooter. His petrol finishes and he is forced to go to Sambuco to fill up the tank of his scooter. He is given excessive drinking with Flagg. Being alone, he spends the night alone drinking listening to the Lead belly or Mozart. His hands shake and he is unable to hold the paint brush.

Nightmares of Cass indicate that he is a fallen, damned man trapped in his own sense of guilt. In Paris, for example, not too long after he has thrown away the family out of the house, he falls sleep and dreams that his uncle has taken away to North Carolina state prison. Cass ponders on the nature of his crime which was “something unspeakably wicked—surpassing rape or murder or kidnapping or treason, some nameless enormous crime” (*Set This* 296). Cass is also haunted by the nature of his punishment; he has to remain in prison for an indefinite “term which might be several hours or might be decades or centuries” (*Set This* 272). Most of Cass’s fellow damned (*Set This* 273) in prison are blacks who despise him and demand that he should be sent to the gas chambers. Cass is mentally disturbed and asks questions in a trance: “What have I done? Why am I here? What is my terrible sin?” He expresses his guilt thus to Peter: “forever climbing endless prison ladder ways and going through clashing gates and doors, chased down by a guilt I couldn’t name and burdened with my own undiscoverable crime” (*Set This* 273). Throughout the nightmare, Cass finds himself imprisoned in the “handmade hell” (*Set This* 120) and he hopes that his uncle will get for him pardon from the Jailor but, he is shocked when two soldiers take him to the gas chamber. These nightmares are very shocking, intensifying the pessimistic tone of the novel. Cass’ dream is an example of his psychic disintegration and dissension. His dream is a psychic manifestation of guilt. Cass expresses his hellish plan to bring disorder in society giving vent to his frustration: “I should be able to tell you a nice redemption story, about how I may be robbed the auto-store at night and went back to that cabin and laid a hundred dollars

on the doorstep, to pay for all the wreckage... But of course I didn't" (*Set This* 378). He summons up the courage and in his conversation with Flagg, Cass observes thus: "How will I ever forgive myself for all the things I have done" (*Set This* 398).

Styron has depicted the evil and destructive nature of Cass through the scene of his destruction of Crawfoot's property. Cass cannot accept his evil. He has lost faith in God and society and believes that everything around him is evil and the world is not the benevolent handiwork of a just god. He views the world with his nihilistic eyes and doesn't see anything beautiful, joyous and a source of happiness. Jonathan Baumbach observes thus: "Cass is the victim of a raging interior guilt. He is an idealist in an unredeemable corrupt world, for which he as a fallen man, feels obsessively and hopelessly guilty" (134). Cass is rooted in evil as his mind is corrupt; he sees evil all around him but in reality, his evil theory is "the figment of his imagination" (*Set This* 128). Cass is involved in what Camus calls the "one truly serious philosophical problem, and that is suicide" (3). Cass observes that if through suffering and struggle man cannot exorcise the corruption and guilt then there is no sense of living in this universe. Cass can turn to his creator in a fury and hiss; "Take them Take them" (*Set This* 290). Cass sees "God and evil in different terms. He believes that God doesn't exist" (*Set This* 123). He was weaker even than the evil and believes that "God Himself was doomed, and the landscape of heaven was not gold and singing but a space of terror stretched in darkness from horizon to horizon" (*Set This* 275). He possesses the mental tools to perceive but, he cannot begin to understand or reverse the changes of life. All the major characters in the novel are burdened, debilitated and destroyed by the past. Memory and imagination play vital role in the structure of the plot.

Cass narrates another episode of his "wild Manichean dream" (*Set This* 275) reflecting, his disintegration of self. Cass is riding in a bus that runs over a dog. The bus stops and the driver of the bus and the passengers find that the dog is alive and not dead. They see the dog moving slowly, he moans and whimpers and cries in anguish. The driver of the bus begins beating the dog with a stick in the head, "saying again and again I must put him out of his misery, I must put the beast out of his misery" (*Set This* 357). The suffering dog is beaten mercilessly but the dog doesn't die. Cass

observes the scene of cruelty and recollects how a woman in Sambuco cried in pain: “Lying there crushed and mangled, with her poor tormented body pressed against the dust, she let out her piteous cries, shrieking God, God! Over and over again, release me from this misery” (*Set This* 357).

This scène has symbolical significance. The bus driver is symbolical of God and the dog symbolizes mankind. Styron has depicted the conflict between cruel God and helpless mankind. Cass’s nihilistic vision is depicted by Styron in many scenes and the main focus is on the neurotic behaviour of Cass. The memories play dominant role in the life of Cass and his harrowing memories of childhood become a major cause of his disorientation of mind. His consciousness of the old memories makes him sick and wounded. This consciousness makes her sick and traumatic because she doesn’t want to lose him. Freud in *Beyond the Pleasure Principle* observes thus: “the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will” (131).

Like other novels, *Set the House on Fire* (1960) deals with the issues of sex and death and guilt. Cass feels guilty of the tradition of blood-drenched slavery of the South and craves for redemption and liberation of his encapsulated self in the novel. Cass is introduced as a troubled self “trapped by terror, trapped by booze, trapped by self” (*Set This* 54). Cass attempts to destroy himself, he cannot endure a blazing vision of himself. He would then be freed from” this exploding sun of his own guilt...to remove from this earth all mark and sign and stain of himself, his love and his vain hopes and his pathetic creations and his guilt” (*Set This* 461).

Cass is an encapsulated self; he is a painter without the painting brush; he is a father but he doesn’t know the meaning of love; he is an American from the South like the protagonists of William Faulkner but is homeless. Cass is leading a miserable life; he is alienated and uses alcohol to escape from the neurotic depression and damnation. Cass breaks the cocoon and begins his quest for peace and redemption. Lewis Lawson observes, “He is a victim of the moral and psychological disease what Kierkegaard calls “the sickness unto death” (54). Styron portrays a world of desolate isolation describing man’s reactions to this isolated situation. Styron deals with the struggles and dilemmas of existence. He disagrees that life offers ‘a no exit’

alternative and that man's life is hopeless and frustrating. Styron observes that "man is sentenced to such an isolated existence. We are serving our sentence in solitary confinement....Once we were at least able to talk with our Jailor, but now even He has gone away leaving us alone with the knowledge of insufferable loss" (*Set This* 473). Sigmund Freud in his *Civilization and its Discontent* discusses the discontentment with civilization. Freud comments thus: "On the anxieties that were experienced by those living in this especially traumatic time. Freud questions the relevance of religion; he views it as a primitive need for a demanding father figure as well as a mass delusion" (23).

Freud writes that "life imposed on us is too much pain, too many disappointments, too many insoluble problems. If humans are to endure it, they cannot do so without palliative measures" (14). Cass takes bouts of alcohol to escape from the terrifying realities of the outside world. Robert Fossum contends that the problem of Cass is moral and spiritual; he is leading a hedonistic life and Styron gives an apocalyptic picture of the world in this novel. He is tormented, as he feels guilty and lives in the fiery house where he struggles to get redemption. Peter also is sick and decadent as he expresses his anguish at the very beginning of the novel thus: "Estranged from myself and from my time, dwelling neither in the destroyed past nor in the fantastic and incomprehensible present, I knew that I must find the answer to at least several things." (*Set This* 18). Both Cass and the narrator Peter are lost people struggling to find meaningful patterns of life. He begins his quest and goes to meet Cass in South Carolina in the hope of penetrating the past and coming to terms with the present. They discuss together their moral and spiritual predicament and find the world chaotic and fragmented. They recollect the memories of the past and like, the characters of William Faulkner do the soul searching. They discover beauty and substance in the South but soon realize that the Korean War destroyed the peace and harmony of his home town of Port Warwick, Virginia. His home town is now a "streamlined and clownish looking metropolis" (*Set This* 10). In Wordsworth's language, he mourns at the loss of natural beauty as the lovely river-side playground is converted into a "snarling Greyhound bus stand" (*Set This* 11). Peter discovers the decadence of faith as the men of faith are replaced by "a wave of big-hog materialists who have never read a book in their lives and who go whoring off after false gods,

and the fourth or the fifth is the best, and newness and sickness and thrills are all” (*Set This* 12). Peter sees ugliness and mendacity in real life as the city is turning into a waste land. Peter is shocked to observe the decay of the South where people are “a bunch of smug contented hogs rooting at the trough. Ciphers without mind or soul or heart” (*Set This* 13). Styron introduces Mason Flagg to represent the new modern culture since he calls himself “unswervingly modern” (*Set This* 159). Cass describes him as “future’s darling” a “man unacquainted either with sorrow or joy” (*Set This* 184). His knowledge is divorced from wisdom, his sex from love and life in general free from all morality.” He is a “creature from a different race who had taken on the disguise of a man” (*Set This* 446). Flagg has plenty of money and friends and like Gatsby, he is devoid of all moral scruples. According to Peter Mason Flagg is lost in sex, art and money and is leading a life in death. However, Gunnar Urang points out that “Flagg represents perversion, a parody, of each of these things” (196). He was expelled from St. Andrew and shifted to New York, leading a hedonistic life with girls; liquor, money and friends. He has a wife and a mistress and a good following of the art critics. Inwardly he is shallow, an artist who has produced nothing. Styron has depicted Mason Flagg as a Mephistopheles who corrupts the innocent and the weak. Peter and Cass are leading a life of despair. For Cass, modern American is the man “in all those car advertisements, you know, the young guy waving there he looks sober; he looks beautiful and educated and everything and he has got it made” (*Set This* 392). Cass is very critical of America but his personal achievements are zero. He is guilt-ridden because he cannot paint, cannot love and cannot stay sober. Cass gives his own self-appraisal to the readers thus: “I was a regular ambulating biological disaster, a bag full of corruption held together by one single poisonous thought-and that was to destroy myself in the most agonizing way there was” (*Set This* 54).

He leads a life of a lost animal; directionless and believing in the philosophy of nothingness. He says he got in life Nothing! Nothing!” (*Set This* 54). Cass is in search of meaning in life; he is living with a void and his life is empty, devoid of any meaning. He is stressed as he expresses his anguish thus: “I was sick as a dog inside my soul and for the life of me I couldn’t figure out where that sickness came from” (*Set This* 55). Cass is portrayed as a man “who had suddenly had both hands chopped off at the wrist. He is completely paralyzed in mind and in spirit” (*Set This* 250). He is

in most of the time lying in a dark and dingy room; drinking a low –class bottle of cognac; smoking and leading a hellish lonely life like an encapsulated man buried deep in the orgy liquor and sex. The nightmares of Cass indicate that he is fallen and is lost in the abyss of guilt. Freud also postulated that a “universal drive in children to establish and preserve an exclusive possessive sexual relationship with the opposite sex parent while eliminating the same-sex parent as a sexual rival” (Freud 279). Cass is involved in what Camus calls the “one truly serious philosophical problem and that is suicide” (*Set This* 3). Like Oedipus Cass, as his name suggests, is bound to solve the riddle of life and to get redemption at the end of the novel. His conflict with evil does bring spiritual relief to him. He kills Mason Flagg who raped a beautiful girl Francesca. He loved Francesca and couldn’t bear the loss of his love. He destroys Flagg taking him as an evil and with an intention to restore the order. The quest of Cass is for sublimation and restoration of love and harmony at the end of the novel. The novel is a powerful study of the inner world of the depressed people suffering from nightmarish existence. He chooses to face life with all its intrinsic and extrinsic frustrations. Cass is supported by Luigi who encouraged him to emerge from the depths of despair:

Right then I heard Luigi’s voice, adamant and outraged....You sin in this guilt of yours. You sin in your guilt and suddenly I ceased trembling and became calm as if like small boy on the verge of a tantrum I had been halted, the childish fit arrested by some almighty parental voice. I sat back again and gazed out at the dark gulf, and the spell of anxiety vanished, as quickly as it had come. (*Set This* 466)

In the novels of Styron, darkness repeatedly occurs as a place of refuge. Cass seeks such unlimited protection when he “finds himself in the depths of despair in Paris. He felt that the most precious, the most desirable, the most marvelous thing on earth would be shut up tightly alone in the darkness of a tiny room” (*Set This* 261). Cass has longed for “a long, long spell of darkness’ (*Set This* 232). In his Paris room he tries to commit suicide, but he cannot bring himself to do it. He doesn’t kill himself because of a dream:



I think I would have willingly done myself in an instant if it hadn't been that the same dream which pushed me toward the edge also pulled me back in a sudden gasp of crazy, stark, tortures: there wouldn't be any oblivion in death. I knew, but only some eternal penitentiary where I'd tramp my endlessly up grey steel ladder ways and by my brother felons be taunted with my own unnameable crime and where at the end there would be waiting the crucible of cyanide and the stink of peach blossoms and the strangled grasp of life and then the delivery, not into merciful darkness, but into a hot room at night, with the blinds drawn down, where I would stand again, as now, in mortal fear and trembling. And so on in endless cycles, like a barbershop mirror reflecting the countless faces of my guilt, straight into infinity. (*Set This* 265)

In his nightmarish dream, Cass realizes that death is not comforting but it is a continuation of life. Death erases no guilt and delivers no serene darkness. Cass changes his mind and doesn't kill himself because death would not free him from his misery and guilt. Sigmund Freud in his *A General Introduction to Psychoanalysis*, augmented that, "Death is replaced in the dream by *taking a journey, riding in a train; being dead, by various darksome, timid suggestions; nakedness, by clothes and uniforms*" (Lecture 10).

He looks for another escape route after he realizes that death will offer him no protection from himself or his cruel existence. Death will not release him from the tensions and anxieties of life. His other dream provides him with a possible answer; he might be able to find peace in a sunny wonderland. He states thus:

I saw some southern land with olive trees and orange blossoms, and girls with merry black eyes, and parasols, and the blue shining water...there seemed to be a carnival or a fair; I heard the strumming music of carrousel which wound through it all like a single thread of rapture, and I heard liquid babble of tongues and I saw white teeth flashing in laughter and lord love me, I could even smell it, this smell of perfume and pines and orange blossoms and girls mixed up in one sweet fragrance of peace and repose and joy. (*Set This* 266)

Cass takes the courage to relocate his family and himself because he doesn't get support from the outside world. Guilt is heavy on his heart; he tries to end his life but his confrontation with the truth of life brings new awareness in him. He goes to Sambuco, where he finds mental peace and consolation. The sight of the seaside brings in him new spiritual strength as looks at the green land and the bright sunshine. Cass is looking for an Edenic environment of sensual bliss; No wonder, Sambuco offers to him a cosy refuge. But soon, the spell is broken because life goes on there with all its imperfection. Bryant comments thus: "In essence, Cass is looking for an environment of sweetly sensual bliss, and on the surface, Sambuco offers such a cozy refuge" (550). In a fit of depression, Cass says: "It was a real euphoria. And God, how stupid I was not to realize that the whole thing was a fraud. That I was in real danger" (*Set This* 257). Cass seeks the immunity of the womb and throughout the novel, he expresses his desire to hide in some dark room. This longing for the enclosure is expressed after the tragic day in Sambuco; his world had fallen apart as he had murdered Mason and Francesca lies dead. He wants to run away from the gory scene with the hope of finding a secure retreat. He seeks protection in the dark and hollow chamber of a cave. Such enclosure would be a luxury for Cass. He suffers from alienation and according to Patrick Colin Hogan, "alienation is not itself an experience one chooses to have, it is, rather, an inability, as we shall see, frequently associated with emotional and mental disintegration" (Hogan 88). Hogan further suggests that alienation is a kind of "cultural disintegration involving a sense of alienation from all cultures, being no longer at ease in any cultures, finding a home neither in indigenous tradition nor in any place" (88). The main source of trauma is his loss of self and his alienation as he is left alone. His confinement would punish him in part for his crimes; he wants to hide in a secure place. He wants to be protected from the horrors of the outside world and from the responsibility of functioning in such a world. Cass articulates his pent up feelings and emotions thus:

Sheer crazy panic came over me; it was the idea of liberty. For here my only had been to give myself up, immure myself, entomb myself from my crime. And the notion of this awful and imminent liberty was as frightening to me as that terror that must overcome people who

dread open spaces. The feeling was the same. Yearning for enclosure for confinement. I was faced with nothing but the vista of freedom like a wide and empty plain. (*Set This* 468)

Luigi, the Italian policeman would not provide Cass with the luxury of confinement. He is very much aware of the crime of Cass but he chooses not to punish him. He realizes that imprisonment would not be punishment. Instead, Luigi removes the manacles from Cass's legs and sets him free:

Think whether these years in jail, away from your family, will satisfy your guilt and your remorse you will have to live with for the rest of your life. Then consider this, too my friend. Simply consider your guilt itself-your other guilt, the abominable guilt you have carried with you so long, this sinful guilt which has made you drunkard and caused you to wallow in your self-pity and made you feel in your art. Consider this guilt that has poisoned you to your roots. Ask what it was. Ask yourself whether it is not better to go free now, if only so that you may be able to strike down this other guilt of yours and learn to enjoy whatever there is left in life to enjoy. Because, if by now, through what you endured, you have not learned something, then five years, ten years, fifty years in jail will teach you nothing. For the love of God, Cass, consider the good in yourself. Consider hope. Consider joy. That is all I have to say. Now I am going to strike off that manacle. (*Set This* 475)

Cass tells Peter that "in order think straight man just needed to be dragged every now and then to the edge of the abyss" (*Set This* 269). Cass also realizes that his present peace could very well be temporary and that he could easily fall back into despair. Cass often pretends to be a philosopher in his melancholy mood as he says: "This shaking keeps me steady. I should know, what falls away is always. And is near, I wake to sleep, and my working slow, I learn by going where I have to go" (*Set This* 236). Cass remembers the day when he was living in a drunken stupor completely, destroying himself he had no faith at all. "A man cannot live without a focus, without some faith, if you want to call it that I didn't have any more faith than a tomcat.

Nothing, Nothing” (*Set This* 55). Cass is so much depressed that he thinks that the sun is an oven that threatened to consume him. The sun is symbolized as an omnivorous ready to consume. Cass is always haunted by his heavy guilt and in order to escape from menace he thought of destroying himself and his family:

He might not have slaughtered Poppy and children and himself, just as he had intended but failed to do in Paris long before. For that was what to save them from this storm, this exploding sun of his own guilt—he was planning to accomplish. To remove from this earth all mark and sign and stain of himself, his love and his vain hopes and pathetic creations and his guilt. (*Set This* 461)

Styron has narrated the significance of Cass and Mason confrontation depicting the neurotic and pessimistic behaviour of Cass. He has a bitter experience of Flagg and Mason as he tells Peter: “I thought of all these things and, as the memories flowed through me I began to feel like a stranger, and the anguish and the mystery of myself” (*Set This* 397). He tells Mason that “the only true experience, by God...is the one where a man learns to love himself. And his country” (*Set This* 398). He comes in contact with a beautiful girl Francesca Ricci and finds her his soul mate. She comes to his house for work and Cass feels “a kind of warm gentle joy” (*Set This* 390). When they fall in love Cass fails to have sexual intercourse with her because he is already a married man. She represents innocence in the corrupt universe. He tells Peter, “I found some kind of joy in her, not just pleasure—this joy I had been searching for all my life....Joy, you see...a kind of serenity and repose that I really never knew existed” (*Set This* 439). When Francesca Ricci’s father Michele falls and his leg is broken, Cass observes the wretched condition of his own guilt her father. He finds an expression of his own guilt reflected in the anguish and pain of Francesca Ricci’s father. He tells the doctor furiously:” What do you mean there is no hope in the world?” (*Set This* 418). He tells him with confidence: “I’m no doctor but I know there are drugs for this” (*Set This* 418). Styron writes: “Cass’s need to do something had become like a panic, a fierce the drive like a panic, a fierce drive upward and outward from his self that had begun to cut like flame through the boozy dreamland” (*Set This* 417). In a world that is filled with wretchedness, Cass hopes to save the life of

Francesca Ricci's father. In his drunken daydream, he sees himself as Christ commanding Michele to rise in his drunken daydream: "Rise. Rise up and walk" (*Set This* 425). His love for Francesca Ricci brings in his life a new hope and for the first time in his long journey of despair, he finds an opportunity to forget his guilt and to think of the sufferings of others. He struggles to forget his guilt and devotes his attention to the out-world reality. But this experience is short-lived. Rubin observes that his devotion to save Francesca Ricci's father is "an insubstantial, idyllic romance and his attempt to save Michele is quixotic and forlorn" (218). Michele's condition grows worse and worse and his all efforts fail. He has to seek help from Mason to procure drug to save Francesca Ricci's father. That night Mason rapes Francesca Ricci and from this Mason, becomes a symbol of evil prevailing in the universe. Cass comes to the conclusion that pain, anguish and wretchedness prevailing in the universe is because of the presence of men like Mason. His faith in God, love and life is shaken because he believes that Mason is a Satan, "an American Satan let loose from chaos to wander to and from upon the earth" (Fossum 29). Cass kills Mason and Flagg in desperation and depression expressing his frustration. Cass finds no moral order in the universe and becomes the judge and the executioner of Mason and Flagg. He rationalizes that in killing Mason he is destroying that corruption in himself which almost made him glory in being owned" (*Set This* 449). Cass gets another shock when he learns from Luigi that Francesca Ricci was killed by Saveria and now Cass is "sickened to the bottom of the soul" (*Set This* 484). He is so much disgusted by these tragic events that he goes to the room of his wife Poppy and stands like a shadow looking at the black sea in vacant eyes. He expresses his traumatic feelings and despair to Peter thus:

I felt drained of strength and will, past thought of grief, past thought of anything except for that old vast gnawing hunger which began to grow in me like a flower. And as I sat there, with hunger growing and blossoming inside me, I knew that I had come to the end of the road and had found nothing at all. There was nothing. There was a nullity in the universe so great as to encompass and drown the universe itself. The value of a man's life was nothing, and his destiny nothingness. (*Set This* 489)

To conclude, the novel *Set This House on Fire* is a heart-rending tale of guilt and depression. In a mood of depression, Cass leaves his family and goes to an unknown place to hide himself in a cave in the depression mood. But soon he returns but he doesn't commit suicide and does no harm to his family either. However, he is shocked when Luigi, the police officer tells him that he had lied before the investigation and in reality Mason had committed suicide. But this revelation doesn't free him from the psychological obsession of guilt rather it intensifies his trauma as he finds the world full of lies and mendacity. This revelation of Luigi fills him with panic as he says: "the notion of this awful and imminent liberty was frightening to me as that terror that must overcome people who dread open spaces. The feeling was the same. Yearning for an enclosure, for confinement, I was faced with nothing but the vista of freedom like a wide and empty plain" (*Set This* 492). R. D; Laing in his book *The Divided Self* discusses in detail the symptoms of the loss of self. Laing comments thus: "Man's whole life has been between his desire to reveal himself and his desire to conceal himself. We all share this problem with him and we have all arrived at a more or less satisfactory solution. We have our secrets and our needs to confess" (39).

Cass's journey ends in an enclosure as he looks shattered and lost at the end of the novel. He realizes that everything is lost and he has no hope left in life. He becomes a criminal, killing Mason and Flagg as he finds the world harsh; he becomes a victim of many psychological ailments.

## Chapter – 6

### **Identitarian Trauma of Nat Turner in William Styron's Novel *The Confessions of Nat Turner***

Identity is a collective term for the roles, goals, and values that people adopt in order to give their lives direction and purpose. The trauma that one is experiencing may be closely related to those things that a person uses to define himself. Freud explained trauma and the death consciousness in *Beyond the Pleasure Principle*, and he observed thus: "Trauma is a result of an extensive breach being made in the protective shield against stimuli" (35). Identity can shape the way one perceives, interpret, and experience the trauma. Low self-esteem and self-worth might lead one to believe that he deserves the negative events that have befallen him. Beliefs about God and religion might help some people to put the negative events into a larger perspective that could involve martyrdom, redemption, and salvation, among other things. Certain traumatic experiences could confirm our view that the world is full of evil, or we could choose to focus on the altruistic behavior of bystanders and first responders as they attempt to intervene or counteract the event, and/or save and heal us.

William Styron is confronted with the problem of identitarian trauma experienced by the characters of his novel *The Confessions of Nat Turner* (1967). He came under the influence of Erik Erikson who "focused on identity and described it as a persistent sameness within oneself and of essential character with others" (57). Erickson observes that man's individual identity is different from his social identity and identity is a social construct. In his life man struggles to forge an identity in society. This process of identity formation often leads to his trauma as his personal vision of life clashes with the social values. He experiences trauma because he finds society crushing his individuality. Styron's Nat struggles to forge his personal identity in a society who doesn't like the existence of the blacks. He fights for the freedom of the blacks who are treated as animals. Nat is an outsider in the white society and he suffers Identitarian trauma. O.F. Kernberg 1984 in his book *Severe Personality Disorder* explored the concept of identitarian trauma arguing that each individual in

society is s treated as a tool. The social institutions crush his individuality and put barriers in the development of the personality. The publication of the novel *The Confession of Nat Turner* (1967) brought much name and fame to Styron as he bagged the prestigious the Pulitzer Prize. The critics observe that James Baldwin was a close friend of William Styron and he took inspiration from his novel *Another Country* when he wrote his new novel, depicting the interracial romance from the black and white perspective. The background of this novel is the great Turner's Rebellion launched by Nat Turner, whose supports slaughtered fifty-seven whites on August 22, 1831. Nat Turner was fired by the ambition to end slavery and white persecution. Young contends that "it is the pattern of trauma which looks the best key to his personality and which affords the best single psychological insight into his work" (139).

In this study, the theories of Freud on trauma are relied on, to investigate the psychological ailments of the characters. The chapter details the interpretations of various writers and critics *about* the novels. The chapter further discusses, the theory of trauma developed by Sigmund Freud and its applicability in the novels. The theory of trauma became very popular after World War I. Sigmund Freud has shown his interest in trauma and gave his theory in *Beyond the Pleasure Principle*. Freud explained trauma and the death consciousness in *Beyond the Pleasure Principle*, and he observed thus: "Trauma is a result of an extensive breach being made in the protective shield against stimuli" (35). Freud became the father of "unconscious" opening the way for other psychologists to explore the human psyche for the treatment of patients suffering from multiple psychological ailments. He was a great scientist of neuropathology as he sets-up his psychoanalytical clinic in Vienna where he conducted many experiments and explored the ailments of many patients. He evolved and propounded many psychoanalytical theories to find the cure of many patients who suffered from many psychological diseases such as hysteria and trauma. In this study, the psychoanalytical theories of Freud and Post-Freudian thinkers have been relied upon, to investigate the causes and symptoms of depression and neurosis experienced by the protagonists of Styron. Jacques Lacan *Mirror Stage* investigated psychic pressures and tensions resulting in neurosis. Erich Fromm's *Escape from*



*Freedom* explored the suppression of individual freedom leading to a degeneration of sensibility. R. D Laing wrote *The Divided Self*, giving an account of schizoid and symptoms of schizophrenia. Dr. Karen Horney focused on human psychology and explored the causes of neurosis in *Our Inner Conflicts*. Ihab Hassan's *In Quest of Nothing: Selected Essays, 1998-2008* and *Radical Innocence* discuss the growth of trauma and the impact of fractured identities on the mind and sensibility of the individuals. Cathy Caruth published *Unexplained Experience: Trauma, Narrative and History* and in this book, she explored all the causes and symptoms of trauma. The novel's main protagonist Nat is facing death. In his interview with George Plimpton in *The New York Times*, Styron indicated that *The Confessions of Nat Turner* is a "sort of religious parable and a story of exculpation" (2). The main protagonist in the novel is Nat Turner, whose main cause of the identitarian trauma is his loss of faith and confrontation with the sordid realities of existence. His childhood, faith and innocence in white purity and benevolence are replaced by a faith in wrathful Old Testament God of retribution. The novel is written to show how Old Testament savagery and revenge are redeemed by New Testament charity and brotherhood. Nat's life is afflicted with his quest for identity and this leads him to identitarian trauma. Horowitz and Wakefield observe thus:

The basic flaw...of the DSM definition of MDD, as well as of all efforts that rely on it, is it simply fails to exclude from the disorder category intense sadness, other than in reaction to the death of a loved one, that arises from the way human beings naturally respond to major losses. (14)

Shaun O'Connell observes that In Styron's novel, Nat's Blackness is incidental; for as Nat's humanity is both Styron's and he sees it, Nat's trouble. Styron, a typically modern, typically white and uniquely Southern author meditates (from Turner's point of view), stressing issues implying that Nat Turner is a prototype of man in the midst of a human situation that is characterized by sexual tension, alienation from God, doubt struggle as well as violence (373).

Frederick J. Hoffman says, “lack of belief carries great cracks in the human landscape: and man looks, desperate and afraid, across them at each other. Most of what they do, has the character of trying to heal the wound, close the gap, but by means of ordinary secular devices” (145). Styron’s Nat suffers from alienation and depression since he is locked in a death cell. He is soon to be sent to the gallows. Styron uses alcohol as an effective tool used by his characters to avoid the abyss of nothingness yawning at their feet. Nat demonstrates that he had been experiencing “a hopeless and demoralizing terror as each day passed and I slept and ate and breathed, still unclaimed by death” (William Styron, *The Confessions of Nat Turner* 9). He comes to know about the fact that he is going to die very soon, for he confesses to Gray, “yes, I know I’m going to be hung” (*The Confessions* 29). The critics expressed their divergent views about the themes and issues taken by Styron. Richard Gilman points out that “Styron’s novel is in no sense historical fiction of the kind we are familiar with that the novel is not centrally about Negro slavery at all and that there is nothing in Turner’s Negro-ness that accounts for his religious fanaticism” (25). The historicity of the novel is challenged by John Henrik Clark who published his book *William Styron’s Nat Turner: Ten Blacks Writers Respond*. Clark “rejected Styron’s book as a representative historical account” (34). Apetheker argues that Styron’s novel is a gross violation of the historical facts. He writes:

The Turner Rebellion cannot be understood unless it is seen as the culminating blow of a particular period of rising slave unrest. This was never absent in the South for long; it appeared and reappeared in waves, and the Turner cataclysm was the highlight of one such wave which commenced about 1827 and played itself out in 1832. One of the themes of the novel is the uniqueness of this event. Of course, each event is unique, but the idea here repeatedly offered is that the Turner uprising was the only one sustained, effective revolt in the history of U. S. slavery. This is not true. The actual fruition in an uprising in armed attack, occurred frequently in the United States. (375)

Nat’s struggle to escape death is faithfully depicted by William Styron. He uses many strategies on his passion for establishing his communion with God. His

conversation with Gray reveals his inner turmoil and his wounded self. He expresses his dilemma thus: "I began to fear the coming of my own death. And somehow this sudden fear of death had less to do with death itself, with the fact that I must soon die, than with my inability to pray or make any kind of contact with God" (*The Confessions* 79).

The first significant symptom of his identitarian trauma is his alienation. Nat is thrown into prison and is doomed to meet his tragic end. He knows that soon he will be sent to gallows and there is a chance to escape his death sentence. He feels alienated in the last moment of his life. In this critical phase of his life, he struggles to establish his communion with God to gain spiritual sublimation. After having five days in the prison cell he "laments his inability to bridge the gulf between myself and God" (*The Confessions* 8). Nat is tragically conscious of the "feeling of "apartness from God" (*The Confessions* 78) and this awareness put a heavy burden on his wounded psyche. He says, "His God's absence was like a profound and awful silence" (*The Confessions* 78) in the brain of Nat Turner. Styron is seriously concerned with the spiritual growth and awareness of Nat and as the plot progresses, his spiritual alienation is depicted. In his fit of despair he says, "I thought the Lord had failed me, had deserted me" (*The Confessions* 15). Styron has depicted the gradual development of the inner turbulent mind of Nat Turner as he describes: "Soon I tried to pray, but again as always it was no use. All I could feel so much despair, despair so sickening that I thought it might drive me mad" (*The Confessions* 28). Nat confesses that the main cause of his despair is because of "his God's absence alone," (*The Confessions* 78). Nat feels psychologically disturbed because of his guilt that "His back on me once and for all, vanished" (*The Confessions* 78). He becomes a victim of psychological despair because of an anti-human attitude of Gray. The views of Gray intensify his doubt and despair. He explains:

Christianity is finished and done with. Don't you know that Reverend? And don't you realize further that it was the message contained in Holy Scripture that was the cause, prime mover of this entire miserable catastrophe? Don't you see the plain, ordinary evil of your dad-burned Bible? (111)

And he further pens down:

Christianity! Rapine, plunder, butchery! Death and destruction! And misery and suffering for untold generations. That was the accomplishment of your Christianity, Reverend. That was the fruits of your mission. And that was the joyous message of your faith. Nineteen hundred years of Christian teaching plus a black preacher is all it takes - Is all it takes to prove that God is a God-durne dlie! (114)

Nat Turner is forced to embrace the vision of Gray as he contemplates, "maybe Gray is right. Maybe all was for nothing and all I've done was evil in the sight of God. Maybe he is right and God is dead and gone, which is why I can no longer reach him" (*The Confessions* 115). Nat is in a dilemma as he ponders over the oppression of the blacks and his condemnation by the Church and the Law. Indeed, Styron's Nat is "a victim whose cries cannot reach Heaven and whose actions have made earth a noisy hell" (*The Confessions* 115). Leslie Paul explains the concern of the modern writers with the human condition as follow:

The modern view of the human predicament is characterized by a post-Christian meditation on the human condition that consists of struggle, self-accusation, decay, imprecision and death. Religion here is not a consolation, but another dimension of pain, one more level of awareness it might be better not to have. (78)

Nat Turner feels abandoned by God. He experiences a sense of alienation from people. Although he is black yet he is superior because of his intellectual powers. He is different from other black people. He comes to realize this fact, during his childhood, he was intellectually superior to other slaves. He recalls: "As I grow older, there steals over me the understanding that Wash is a. slave peer J has almost no words to speak at all. So near to white people, I absorb their language daily. Wash is moulded by different sounds - even now I am aware of this" (141). Freud says, is what has enabled the Jews "to survive until our day" (67).

Nat narrates another tragic episode describing his accusation of theft of a Bible by a Black who was a slave. He says: "This creaking old man, simple-headed and unlettered and in the true state of nigger ignorance for a lifetime, had been sent into a fit of jealousy upon his realization that a ten-year-old black boy was going through the motions of learning to read" (151).

Nat Turner has compassionate nature. He believes that his only and only duty is to alleviate the sufferings, problems of other Black in slavery. He presumes his duty very well. William Styron further describes that the brilliant and sensitive actions of Nat Turner which, result from a mentally anguish that forbids him from accepting the defeat. Leslie Paul in his article "The Writer and the Human Condition," published in *Kenyan Review*, observes that "Nat is fanatical in his notion that upon him rests the responsibility of providing a means of freeing Black slaves. Because he is aware that they suffer physically, he suffers intellectually. He is determined to free them" (40). He says:

I wondered why God should wish to spare the well-meaning and slay the helpless.... I saw in the unfolding future myself, Black as the blackest vengeance, the illimitable instrument of God's wrath.... His will and my mission could not be more intelligible. To free my people, I must one day commence with the slumbering, mist-shrouded dwellings below, destroying all therein. (52-53)

Nat highlights the thematic significance of the novel through this episode. As Leslie Paul further explains it: "If there is one constant theme in the works of novelists and playwrights, it is the depth and persistence of human affliction, and indeed this affliction courage most heavily the sensitive, the loving, the compassionate, so that not to be afflicted is less than human" (25).

"The interesting part of the novel is the state of the mental anguish of Nat who, perpetrates violence on the innocent whites just to carry out his revolt of freeing the blacks. His mission is to free blacks and to break the chains of slavery. Being God's instrument, He is compassionate towards the sufferings of others for being God's instrument. Many troubles would not have faced him but, his mental acuteness and goodness are like an affliction. It makes more painful his ordeals of existence." (37)

Nat's intellectual anguish is another important symptom of his identitarian trauma. He is in a dilemma and is caught in the trap of moral responsibility and human predicament as he observes revolt despite one major existential reality. He confesses this: "I have done it all again... would have destroyed them all... except one: I would have spared one." (428). Nat expresses his indebtedness to Margaret Whitehead who greatly impacted his life and vision. Nat's association with Margaret depicts the main cause of his mental despair and psychological agony. The tragic journey of Nat is an interesting tale of a man committed to man's freedom and faith in God. Styron has dramatized all aspects of the personality of Nat; his sexual perversion, his mental tensions and psychological anguish; his alienation and moral transgression. His struggle to escape death and find meaning and identity in life is faithfully portrayed by Styron. Nat is filled with a sexual desire and love for Margaret and it becomes an important part of the novel as Clarke observes that "Margaret Whitehead is the only person that Nat Turner killed during the insurrection" (107). "As a novelist, that got to me," Styron said.

Why did he kill only her? Hate? If you're a certain kind of man, you only kill the thing you love, and I think Nat Turner was that kind of man. Nat's hatred that caused him to kill Margaret Whitehead had been a perversion of his sexual desire for her--a desire that normally should have fulfilled itself in love. Of course, it is only Margaret, the object of his sexual desire whom he regrets having killed. Also, it is only after Nat is able to recall the love Margaret felt for him that he is able to face death courageously. Nat's memory of his relationship with Margaret enables him to feel close to her, to communicate with her, despite his alienation from all other people and from God: We'll love one another, she seems to be entreating me, very close now, we'll love one another by the light of heaven above. (428)

Margaret's love is the main spiritual force that motivates him to seek spiritual sublimation leading him to renew his faith in God. He explores life and its meaning only through his love as he openly confesses that "Margaret's love will show him the way to God. He mentions her in a final expression before going to the gallows. I

would have spared her that showed me Him... Until now I had almost forgotten his name... I turn in surrender... Even so, come, Lord Jesus” (428). John Leo observes in *The New York Times* thus: “Some Negroes accuse Styron of Distorting Nat Turner's Life” (34). His treatment shows “how cruelly and even senselessly man is constrained by his sexual desires until he despairs or breaks.” Leslie Paul says:

And this torment is not so different whether he indulges his lists or represses them... Sex and love do not inevitably run together, and in many of its manifestations sex, perversion, and murder gallop as dangerously together as any troika of wild horses. literature testifies that man seeks in vain outside his moments of orgasm, for meaning, hope and identity. (34)

In Styron's *Confessions*, the complicated nature of sexual experience is clearly perceivable. The main and major issues are his abandonment by God and the affliction that comes from mentally distress and moral sensitivity. William Styron contemplates on in relation to man's facing the death, the ultimate reality. His “*Confessions* shows a human situation where man dwells in the face of death-tense, despairing and doubtful--plagued by spiritual alienation, moral confusion, and sexual tension” (Paul 38). Paul further sums up the struggle of Nat and his confrontation with the traditional view of slavery thus:

The view of slavery in *The Confessions of Nat Turner* supports many assumptions, beliefs and sympathies commonly regarded as Southern attitudes and associated with Southern traditions. Specifically, William Styron's prejudice against Blacks is apparent and his belief in white racial superiority is reflected. Race prejudice on Styron's part is shown in his presentation of an apologist view of slavery which includes the portrayal of docile, animal like slaves; emphasis on benevolent slave masters; the controversial characterization of Nat Turner; and other racially prejudiced stereo types of Blacks. Styron's *Confessions* projects a characteristically Southern view of slavery and reflects Styron's belief that the United States slave system had dehumanized

the slave and divested him of honor, moral responsibility, and manhood. In the novel, most of the slaves are characterized as sub-human, docile. (78)

Styron's Nat says: "and: ... it is a painful fact that most Negroes are hopelessly docile" (*The Confessions* 58). He argues thus: "It seemed rather that my black, shit-eating people were surely like flies, God's mindless outcasts, lacking even that will to destroy by their own hand their unending anguish" (*The Confessions* 27). Nat gives his view of slavery thus:

I was haunted and perplexed by the docile equanimity and good cheer with which these simple black people, irrevocably uprooted, would set out to encounter a strange destiny.... I marked how seldom they seemed to bother even bidding farewell to their friends Twittering and giggling, they mounted the wagon poised to carry them to an impossible fate. Slumberous in broad daylight they would flop against the sideboards of the wagon, pink lips wet and apart, nodding off into oblivion.... They cared nothing about where they came from or where they were going. (*The Confessions* 224)

This passage of Nat gives a clear picture of slaves as the observations made by Nat are historically correct. Styron dramatizes the rebellious attitude of Nat thus: "the qualities of irresolution, instability, spiritual backwardness and plain habits of docility are so deeply embedded in the Negro nature that any insurgent action on the part of this race is doomed to failure" (*The Confessions* 84). Clarke claims that

Gray, a Southern lawyer expressed a racist viewpoint, and not Styron's view. However, if Gray's description is meant to be ironic, it is ineffective because Gray's description of the slaves is, obviously, no different from the view given by Styron's Nat who calls them hopelessly docile... mindless outcasts... who cared nothing about where they came from or where they were going. (38)



Gray's views and the views of Styron are the same “Negro slavery, unique in its psychological oppressiveness--the worst the world has ever known--was simply so despotic and emasculating as to render organized revolt next to impossible” (*The Confessions* 101). Styron contends that “organized revolt was next to impossible,” and Gray claims, “any insurgent action... is doomed to failure” (*The Confessions* 101). Styron talks of the slave system in which psychological oppressiveness was highlighted, further believing that it is the only source of evil in America. But the situation and Gray is different because slavery in those days was both "oppressive" and "despotic” (*The Confessions* 15). Styron has given a vivid picture of slavery pointing out that the slaves are “devoid of honor, moral responsibility and manhood” (*The Confessions* 47). Styron writes thus:

Like animals they relinquished the past with as much dumb composure as they accepted the present, and were unaware of No society can flourish with the growth of slave system because slaves are not treated as human beings. *The Confessions of Nat Turner* reveals the horrible existence of the slaves and this part of the novel is very sensational. Styron uses animal imagery to describe the dismal and horrifying existence of the slaves any future at all. He'd set there cracking chicken bones with his teeth and just rare back and laugh like a hoot owl. (99)

Herbert Apetheker in his investigation has painted the true picture of slavery highlighting, the social vision of William Styron. He argues that Styron dramatized the psychological ailments of his hero Nat who was on the verge of death but in the mouth of death struggles and fights for the freedom of the slaves:

This novel reflects the author's beliefs that the views of slavery in the United States associated with the names of Frank Tannebaum and Stanley Elkins--which in substance are those of U. B. Phillips, the classical apologist for slavery—are valid. The data do not support such views; and whether Sambuco is seen as the creation of racism or the creation of a latter-day socio-psychological environmentalism, the fact is that "Sambo" is a caricature and not a reality. (376)

Styron was greatly impacted by the miserable condition of the blacks of the South who, were treated as animals by the whites. In the plot of the novel, he has painted the so-called Old South's picture in which he used the events of the historical events. He has used the myth of the warm-hearted slave master and sambuco in *The Confession of Nat Turner*. The majority of slaves are portrayed as brainless animals leading wretched life. Nat Turner highly desires to rebel against slavery which was the result of his religious or spiritual fanaticism. Styron says:

It was not remarkable that Nat was purchased and sold several times by various owners. (In a sense he was fortunate in not having been sold off to the deadly cotton and rice plantations of South Carolina and Georgia was the lot of many Virginia negroes of the period); and although we do not know much about any of these masters, the evidence does not appear to be that Nat was ill-treated and in fact one of these owners (Samuel Turner, brother of the man whose property Nat was born) developed so strong a paternal feeling for the boy and such regard for Nat's abilities, that he took the fateful step of encouraging him in the beginnings of an education. (138)

Ironically, Styron has put faith in white slave owners who has moral uprightness in the novel. He has ironically exposed the cruel and oppressive attitude of the white slave owners who justify enslavement, denying the right to freedom. These white slave owners own large plantations where they use the slaves as animals and use all methods and strategies to crush their individuality. This theme was very popular in America as Alice Walker and Toni Morrison also wrote novels to depict the malevolent attitude of the white slave owners. The white slave owners of Virginia were called as "idealized as perfect Virginia gentlemen for whom slavery was not a financial operation but the exercise of a moral obligation" (*The Confessions* 15). Slaves love their masters as they are always ready to help Nat Turner and his men during "the rebellion, protecting their white masters and helping to defeat the insurrectionists. The poor white overseers and small landowners sometimes make the lot of slaves hard to bear in Styron's book, but they too are sympathetically portrayed as men, understandably human, the victims of their own personal problems and

frustrations.” (Styron 139) Styron devotes over a hundred pages to portray Samuel Turner, the owner of a large plantation. He is one of the most cultured and compassionate owners, kind and benevolent to all and the first master of Nat. His life story is a touching tragedy; he taught Nat how to read but, he became the victim of God’s will and suffered. Styron has narrated the tragic tale of a slave owner who sells his plantation in an economic depression. He even sells his slaves in his economic downfall and moves to Alabama. He gives Nat his freedom. Nat says thus:

He ceased speaking for a moment... for a long time now he fell silent and then finally he said. I sold them out of desperation to hang on pointlessly a few years longer. He made an abrupt gesture with his lifted arm, and it seemed that he passed his hand in a quick angry motion across his eyes... He broke off and then I saw him shake his head convulsively, his voice a sudden cry. (*The Confessions* 221-222)

Samuel Turner is such a benevolent slave owner and Styron depicts the evils of slavery through his character. The tale of Turner’s downfall and his economic collapse evokes sympathy in the mind of the readers. The sufferings of Turner become the main cause of his frustrations. Styron depicts the evil effects of slavery and its cruel system as “emphasis is placed on Reverend Eppes face graven with poverty, sanctimony and despair” (*The Confessions* 128). Moore is another master of Nat who is portrayed as cruel and oppressive. He strikes Nat Turner with a bullwhip so harshly, so severely, so roughly, that over-flow blood has been started from his body. Styron’s Nat later on, admits that” Moore is a good master: “And as for Moore, never again did he lift a hand against me after that day when he struck me with his bullwhip” (*The Confessions* 268). He is described as an uneducated and ignorant slave owner who was jealous of the intellectual strength of Nat. He had never imagined in his life that a slave-like Nat could read and argue with forceful logic. He used violence to subdue Nat victimizing him in his ignorance. But with the passage of time, “Even a man so shaken with nigger-hatred as Moore could only treat me with passable decency. It was the report given by Nat Turner” (*The Confessions* 270). Nat explains, "Never to my recollection was I have driven beyond endurance” (*The Confessions* 271-272). Styron

has depicted the racist entanglement to highlight the tragic themes of the novel. Nat narrates his tragic experience and observes that men like Moore and Miss Sarah were extremely poor who couldn't afford to manage and employ slaves on the plantations. "Moore had to help cut trees and drag theme and Miss Sarah had to help with scrubbing and other household chores" (*The Confessions* 272). Nat says that "Moore's hatred, so that he was eventually forced to treat me with a sort of grudging, grim, resigned good will" (*The Confessions* 270). Nat describes his experiences with Travis thus:

Travis was no taskmaster, being by nature unable, I think, to drive his servants unreasonably and already having been well provided with willing help in the person of his stepson and the Westbrook boy.... My duties were light and fairly free of strain.... I was in as palmy and benign a state as I could remember in many years. (47)

Nat points out that Travis was a good man who didn't want the slavery system. He was benevolent as he was seriously concerned with the welfare of the slaves. He believed that slavery was a necessary evil as the plantation trade couldn't run without the help of the slave system in the Old South. Styron has realistically depicted the moral consciousness of the slave owners pointing out, that all slave owners were not evil people. Karen Horney in her book *Neurosis and Human Growth: The Struggle Towards Self-realization*, argument against such slavery as,

However, almost all neurotics are aware of the *results* of self-hate: feeling guilty, inferior, cramped, tormented. Yet they do not in the least realize that they themselves have brought about these painful feelings and self-evaluations. And even the bit of awareness they may have, can be blurred by neurotic pride. Instead of suffering from feeling cramped, they are proud of being "unselfish . . . ascetic . . . self-sacrificing . . . a slave to duty"—terms which may hide a multitude of sins against the self (116).

Styron gives a deformed historical sketch in *The Confession*; for "any history of slavery must be written in large part from the standpoint of the slave" (Hofstadter

122). The learned critic further argues that William Styron is not serious about painting the realistic facts of slavery but he has taken the artistic view of history:

The view of slavery in *The Confessions* depicts slavery as a peculiar, yet benign institution which, as meditated on by William Styron, was a necessary evil, but not necessarily so bad as to logically cause Nat Turner's wild scheme of insurrection that caused only the most tyrannical new controls to be imposed on Negroes everywhere. (Hofstadter 12)

But Styron is of the view that all masters were not cruel and this is clearly stated by Nat. The critics point out that continues his irrational disagreement:

Virginia had been edging close to emancipation, and it seems reasonable to believe that the example of Nat's rebellion, stamping many moderates in the legislature into a conviction that the Negroes could not be safely freed, was a decisive factor in the ultimate victory of pro slavery forces. Implicit in this statement is the racist assumption that Negroes must bear the responsibility of proving that they deserve freedom. Nat brought cold, paralyzing fear to the South, a fear that never departed. If white men had sown the wind in chattel slavery, in Nat Turner, they had reaped the whirl wind for black and white alike. (329).

The main plot of the novel is focused on the insurrection of Nat and his revolt against the white society to root out slavery. Styron has used historical events to justify his attitude of slavery prevalent in South America. His characters are types of the racial system and the plot depicts antagonism between the whites and the blacks. Styron's Nat Turner and Will represent the slave system and their relationship reflects the evils of slavery. Styron's "arbitrary view of slavery and their portrayals show a lot" (141). Nat has a dual personality; he demonstrates both aspects of his schizophrenia. Freud comments thus in his *Beyond the Pleasure Principle*:

The symptomatic picture presented by traumatic neurosis approaches that of hysteria in the wealth of its similar motor symptoms, but surpasses it as a rule in its strongly marked signs of subjective ailment (in which it resembles hypochondria or melancholia) as well as in the evidence it gives of a far more comprehensive general enfeeblement and disturbance of the mental capacities. (36)

Nat is a typical example of the “house Negro” (120) who leads a lonely and wretched life. He emerges as a fanatic as Styron writes: “The house Negro spends most of his time close to, yet isolated from, whites. He is a kind of Uncle Tom, the spiritual ancestor of present-day Negro types” (120). Nat is a typical 'house Negro'. He hates the other slave. The reason behind it is their immortal character and dumbness. He feels compassion and a kind heart towards a white woman, even though she hates Negroes.

She was Travis's half-sister... She hated us Negroes who were at her beck and call..., it is a kind of profound and pointless hatred...On summer nights from the windows of the upstairs room where she slept, I could hear her sobbing hysterically and crying out for her departed mother. She was about forty, I suspect a virgin, and she read aloud from the Bible incessantly with a kind of hollow-eyed mesmeric urgency, her favorite passages being John 13, which deals with humility and charity... I felt myself feeling sorry for her. (42-43)

Miss Maria is another important character in the life of Nat who hates slaves. Her mother dies and this gives a big shock to her. She is proud of her white superiority and white virginity. She reads the Bible and this scene depicts her personal history and the stereotyped mindset in the novel representing the traditional white women. In his confrontation with Maria, Nat explores the attitude of the whites and their hatred for the slaves. He explores the psyche of the people of the South and highlights the oppression of the traditional slave system prevalent in the Old South. This probing of Miss Styron writes:

The experience of each southerner is modified by the subtlest conditions of self and family and environment and God knows what else, and I have wondered if it has ever properly been taken into account... Thus, it seems that to understand the southern white mind is as urgent. (138)

William Styron has used the metaphor of a 'house Negro' to dramatize the relationship between the whites and the blacks in the novel. The house Negro becomes a centre of attraction for the white women who love to enjoy the sexual pleasures establishing the relationships with the blacks. Nat expresses his happiness "catching a glimpse of Margaret Whitehead's fine white skin, milky and transparent" (*The Confessions* 89) and he "enjoys drinking water dreams of a white girl from a tumbler held to my lips by soft white hands" (*The Confessions* 89). In his imagination, he "thinks of a white girl with golden curls who fills his soul" (*The Confessions* 89). Styron says: "Black men secretly desire to sexually possess white women. The southern white man's fear of sexual aggression on the part of the Negro, I male is still too evident to be ignored in *The Confessions*" (89).

Nat's major role in the novel is that of a fanatical preacher. Styron has conceived his character deconstructing the episodes of the history of the Old South. He is described as a "fanatical moonlighting preacher who had been educated by a benevolent master reduces the significance of the insurrection to an illustration of how an ungrateful slave responds by biting the hand that feeds him" (*The Confessions* 123). He is fired with the motive to revolt against the whites as he states the main issues as "How do you explain that? A man who you admit is gentle and kind to you, and you butcher in cold blood!" (*The Confessions* 34). Hairston describes that "the Turner Rebellion is proof of the vengeful ingratitude of a literate, pampered slave for his benevolent masters, and ingratitude which turns, unprovoked into hatred and murder" (137). Nat points out that "Turner's daughters and grand-daughters proudly implore people to listen to our little darky recite out from the Bible" (*The Confessions* 157). Richard Wright has expressed the same view in his novel *Native Son*: "We of the South believe that the North encourages Negroes to get more

education than they are organically capable of absorbing, with the result that Northern Negroes are generally more unhappy and restless than those of the South” (2).

Styron explores in *The Confession of Nat Turner* that the black psyche and the future of the whites and the blacks. Like Toni Morrison, his main emphasis is on the racial antagonism depicted through the sexual and picaresque journey of Nat. Styron has portrayed the multiple faces of Nat who comes in contact with various white women bringing in him psychological anguish. Nat feels that his lack of education was also a major factor bringing him suffering and isolation:

I would doubtless have become an ordinary run-of-the-mill ill house nigger, mildly efficient at some stupid task like wringing chicken necks or smoking hams or polishing silver... developing as I advanced into old age, kind of purse-lipped dignity, known as Uncle Nat, well-loved and adoring in return.... It would not; have been, to be sure, much of an existence, but how can I honestly say that I might not have been happier? (*The Confessions* 156)

In the last part of the opening section William Styron’s novel *Nat Turner* in his prison cell after he has been sentenced to death by the County Court of Southampton for “plotting in childhood the indiscriminate destruction of men, of helpless women, and of infant children” (*The Confessions* 105). Nat Turner suffers from trauma because all his dreams are shattered at the end and his personal dream of freedom has been thrown into the wind. As Nat lies alone in his cell, his lawyer Mr. Gray visits him. Nat wishes to have a Bible at this time of loneliness. Gray exposes the false morality of Nat and tells him that he and his Christianity are responsible for the death of “one hundred and thirty-one innocent niggers both slave and free and that Nat’s revolt has defeated black emancipation forever” (*The Confessions* 113). After Gray left him, he is lost in the mood of despair and cries out: “Then what I done was wrong Lord? And if what I done was wrong, is there no redemption?” (*The Confessions* 115). It seems that Styron’s imagination was engaged from the very first by the image of an imprisoned, trapped or doomed man weighing the evidence of his past actions in order to pass judgment on his own soul. He continues presenting the trapped and



condemned image of Camus's man lost in the abyss of darkness and suffering acute trauma in his quest for harmony with God. The plot of the novel depicts the predicament of modern man in the quest to find himself, a quest which forces a character to walk a high, narrow path if he is to be redeemed. In general terms, the dilemma that Nat Turner faces is what Karl Jaspers calls "the basic problem of our time that is whether independent human being in his self-comprehended destiny is possible" (203).

Nat talks of value of education admitting the white superiority as he says: "And Samuel Turner... could not have realized in his innocence and decency, in his awesome goodness and softness of heart, what sorrow he was guilty of creating by feeding me that half loaf of learning: for more bearable no loaf at all" (*The Confessions* 156). Styron has depicted the gradual downfall of Nat who is trapped in his wild fantasy of hatred and in a depressive state think of revolution: "It is designed to round out the image of a fanatic and invalidate Nat's stature as an admirable revolutionary. Even the racist attorney I. R. Gray gives more credit to the influence of Nat's parents in teaching him to read and write" (*The Confessions* 123). Gray writes:

It has been said that he T Styron J was ignorant and cowardly.... As to his ignorance, he certainly never had the advantage of education, but he can read and write (it was taught him by his parents), and for natural intelligence and quickness of apprehension is surpassed by few men I have ever seen. (113)

Gray is the first important character in the novel who admits the intellectual superiority of Nat. He says: "The calm, deliberate composure with which he spoke of his late deeds and intentions clothed with rags and covered with chains; yet daring to raise his manacled hands to heaven, with a spirit soaring above the attributes of man; I looked on him" (*The Confessions* 138). Styron's conception of Nat Turner is more like the prejudiced concepts of other southern racists. Styron tells us that his first knowledge of Nat Turner came from a history of Virginia textbook:

In 1831, A fanatical Negro slave named Nat Turner led a terrible insurrection in Southampton County murdering many white people.

William S. Brewery, whom Styron calls an unreconstructed Virginian of decided pro slavery leanings and whose book, *The Southampton Insurrection*, Styron used as source material for his own novel, has also labeled and described Nat Turner as a fanatic. (*The Confessions* 134)

For Styron, Nat is “a fanatic whose goals were obscure and based on no sound, logical motives; whose cause was the result of his misguided notions about religion; and whose rebellion was doomed to catastrophe” (*The Confessions* 113). Styron has expressed his racist implication through the character of Nat. He doesn’t Gray’s questions about his motives. In response to Gray Nat says: “I was so surprised that I couldn’t speak. Then the surprise became perplexity and I was silent for a long time, saying finally even then: That- that I can give no reply to, Mr Gray” (*The Confessions* 34).

Freud and Karen Horny have given theories about neurosis. Styron has depicted the loss of the self of Nat and his neurotic state of mind. Styron says: Nat’s “mind wanders, and instead of answering, he speaks of hallucinations and talks buried in dreams” (*The Confessions* 34). Styron character is described through racist assumptions. Styron uses the myth of the white beauty and the traditional white superiority. Styron has depicted the black consciousness like Toni Morrison and Alice Walker in the novel. Nat told Will: “I turned to see the demented, murderous, hate-ravaged mashed-in face of Will. He looked at me with his bulging eyes and scratched his black scarred belly. His wooly head was filled with cockle burrs. A scar glistened on his black cheek, shiny as an eel cast upon a mud bank” (*The Confessions* 376-7).

Will’s madness forms the major portion of the novel. Styron has portrayed his ugly and despicable. Styron uses the animal imagery to depict the helpless and dismal picture of Will. Styron says: “His voice was the hiss of a cornered cat” (*The Confessions* 377). He observes that “He had lived like an animal and now streaked with mud, stinking, fangs bared beneath a nose stepped upon and bent” (*The Confessions* 377). Styron's Nat tells that: “It seemed to me that he was, an animal—a wicked little or maddened fox” (*The Confessions* 377). Styron narrates the scene of the rape thus:

Those two acting out their final the black man and the woman, bone white, bone rigid with fear beyond telling, pressed urgently together against the door in a simulacrum of shattered oneness and heartsick fare well. (*The Confessions* 412)

Arnold is another racial character; he is a free Negro whose adventurous journey of life is picturesque in nature. Arnold's life is miserable as he is trapped in the abyss of darkness and backwardness. For Styron, Arnold is a "gaunt grizzle-polled old simpleton black as pitch with an aimless, slew-footed gait." (*The Confessions* 210). He further explains:

Years before he had been set at liberty through the will of his owner, I suppose one might praise this high-minded gesture, yet one must add that it was grimly misguided because Arnold was a troubling case. Rather than becoming an embodiment of the sweet fruits of freedom, he was in truth a symbol--a symbol of something gone asunder in an institution. Surely, even the poor lepers of Galilee and all the outcasts to whom Jesus ministered in those awful times lived no worse than such a free Negro in Virginia during the years which I think and speak. (*The Confessions* 200-261)

To conclude, Nat's trauma is intensified when he watches the scenes of cruelty and oppression. He is confronted with racism. He faces Will who is depicted as a depraved half-crazed man-beast. Styron dramatizes his perceptions of sex and rage in his novel. Styron's views of sexuality are expressed through his belief in white racial superiority. Styron's racism is linked with sexuality in *The Confessions*. White beauty arouses the sexual passions of the blacks. White imagery is predominant in the plot of the novel. Styron displays the threats of sexual aggression of the whites. Styron's racism is an interesting aspect of the novel and Nat represents the typical tastes and traits of the blacks. He has articulated the relationship between the blacks and the whites and the animosity between the two races. The Homosexual act can be found between Two Black men that also exhibit their pervert homosexual actions. Also, Nat Turner has a real sexual desire for Margaret Whitehead and this becomes the major cause of his psychological pain as he confesses:

There's not a soul for miles. I could throw her and spread her young white legs and stick myself in her until belly met belly and shoot inside her warm milky spurts of desecration. And let her scream until the empty pinewoods echoed to her cries and no one would be the wiser, of the unconscious wish brought about by the projections of unacceptable sexual impulses onto the Negro and the linked identification with him, not even the buzzards or the crows. (367)

William Styron has expressed his great concern for the sexual adventures of blacks. In the old South the Blacks were known for their sexual adventures and Nat is a representative of such Blacks and the Black culture. His sexual passions are aroused by the white beauty as he considers himself a “vigorous and healthy boy” (*The Confessions* 123). Sexual drives overwhelm him and he is often found himself in his lonely carpentry shop. He thinks about a “nameless white girl. Her whiteness and golden hair fill his thoughts and arouse him sexually” (*The Confessions* 81). Nat illustrates: “It was always a nameless white girl between whose legs I envisioned myself—a young girl with golden curls. I would feel a sudden surge and stiffening at my groin... as the memory began achingly to return, mingling tenderness and desire, of my vision of the golden-haired girl with her lips half-open and whispering” (*The Confessions* 173).

Nat’s Saturday masturbation sessions describe his sexual perversion as he tries to forget the “nameless girl” (*The Confessions* 81). He meets Miss Emma and calls her a “beautiful white mistress whose white fingers were like the touch of fire” (*The Confessions* 173). Nat says:

In my fantasies she began to replace the innocent, imaginary girl with the golden curls as the object of my craving, and on those Saturday nights when I stole into my private place in the carpenter's shop to release my pent-up desires, it was Miss Emmaline v/hose bare white full round hips and belly responded wildly to all my lust. (*The Confessions* 183)

Nat has a sexual passion for Margaret Whitehead reveals his conception of white beauty. Nat worships Margaret not for any spiritual meaning but to enjoy the sexual pleasures. He tells of “her hand white as milk glass, blue veined” (*The Confessions* 364), and “the chestnut streaming luxuriance of her hair” (*The Confessions* 414). Bennett observes thus: “Nat Turner tells us in the Original Confessions that he was obsessed by Black liberation, and he tells us that he spent most of his life preparing for his great mission” (414).

Styron's decided to take white women Margaret as an object to fulfil the sexual desire of Nat Turner that explains that the racist belief that a Black man must want to possess a white woman sexually to assert his manhood with William Styron wrote his historical novel *The Confession of Nat Turner* (1967) to provide a better understanding of the African-American experience during anti rebellion slavery. Styron has created his hero Nat Turner an innocent, docile and depressed man leading a life of slavery working on the plantation. As he grows, he breaks his shell and begins his mission to end slavery. James Baldwin highly praised *The Confessions of Nat Turner* (1967), observing that Styron had begun to write the common history of Black People. But the novel became controversial and was widely criticized. In an interview with Gorge Plimpton published in *New York Times Book Review* Styron observed that *The Confessions of Nat Turner* is a sort of religious parable of black persecution. The plot of the novel is focused on the psychological stress and depression of a slave and his journey of liberation and redemption. Styron frankly reiterated that his main attempt is to inspire the blacks to “abandon savagery and revenge and embrace brotherhood and affirmation” (*The Confessions* 34). Nat is a cocooned self-longing for love and brotherhood and redemption. He yearns to be a complete man to enjoy the fruits of liberty. Nat is a dynamic protagonist who changes his perception the moment he breaks the shell and begins his quest for faith and love. He raises the spiritual questions of life, faith and God and hopes for a bright future. The plot of the novel relates the series of events in the life of Nat Turner who was a brilliant slave worked in plantation of Tidewater Virginia. He was fired during the Depression of 1929 and how he had to serve his cruel and kind masters in his life. Styron has taken exceptional pains to keep the story true to historical facts. His

religious passion and longing to get liberation and redemption, He looks at the sky and makes this solemn prayer: “Then what I done was wrong, Lord? And if what I done was wrong, is there no redemption?” (*The Confessions* 115). When he doesn’t get any answer, he turns to his ‘Old Times Past’ to find out the real meaning and the moral justification of the bloody rebellion. He is ignorant of the harsh realities of the slave society and feels “wildly alive” He says: “I shiver feverishly in the glory of self” (*The Confessions* 125). He doesn’t like the blacks and calls them “lower order of people-ragging mob, coarse, raucous, clownish and uncouth” (*The Confessions* 135). He is the only Negro who can read and write. On Christmas, he is given a book as present. He is assimilated in the white culture, but in reality, he is an experiment to the Turners. Nat feels guilty for being a Negro as he says: “I despise myself, the disgrace I felt being a nigger also, was sharp as a sword through my guts” (*The Confessions* 184). The first shock is experienced by Nat when he finds his mother raped by a white. He realizes that the whites treat the black women as commodities and an object of sexual pleasures. He worships Samuel Turner who promised him liberty at the age of twenty-one. The second shock is experienced by Nat when his friend Willie is sold as a slave. His mill is sold and he is given to Reverend Eppes. Now he understands the reality of the black society as he says: “I began to sense the world, the true world in which a Negro moves and breathes. It was like being plunged into freezing water” (*The Confessions* 240). Eppes sells Nat to an illiterate farmer Tom Moore and the hope to get freedom is lost forever. Nat finds himself trapped in a closed system that denies him individual liberty. He feels depressed and expresses his anguish thus: “I experienced a kind of disbelief which verged close upon madness, the sense of betrayal then fury such as I had never known before, then finally, to my dismay, hatred so bitter that I grew dizzy and thought I might get sick on the floor” (*The Confessions* 246). Nat becomes a neurotic figure, dreaming of liberty and experiencing hatred of the whites. He suffers from hysterical obsessions. Freud further adds that “every case of hysteria can be looked upon as traumatic hysteria in the sense of implying a psychical trauma” (34). Nat leads an isolated life; his idealistic view of the whites is demolished. When he is sold, Nat banishes from his mind the ideal picture of his master Samuel Turner whom he adored. He realizes that

no white man will give him freedom and he must seize it. One day his white master Moore had struck him with a whip. This was a turning point in his life as he started thinking of rebellion to break the chains of slavery. He turns to the Bible for inspiration which the white man used to justify the slavery for centuries. He is different from farm Negroes; he prays and avoids sexual pleasures. He is cut off from his black community as his only companion is the Bible. Jung states that “the form of the world into which [a person] is born is already inborn in him, as a virtual image” (188). Hark states thus: “I was like a splendid dog, a young, beautiful, heedless, spirited dog that had, nonetheless, to be trained to behave with dignity” (57). He was always feeling stressed; he was a troubled soul like a man whose nature could no longer sustain in a somber mood (41).

To conclude, Nat is a victim of doubt and despair as he suffers psychological pain because of his sexual adventures. Nat is always haunted by his inevitable death. He experienced it as: “a hopeless and demoralizing terror each day passed and I slept and ate and breathed, still unclaimed by death” (*The Confessions* 9). Styron has depicted the plight of a black farm Negro who is cut off from man, society and God and his quest for liberty only brings nightmarish experiences. In the last days of his life in jail, he is totally unable to force a prayer from his lips. He expresses his anguish lamenting his helplessness to “to bridge the gulf between myself and God” (*The Confessions* 8). The separation’s feelings from God freezes his soul and haunts him day and night. Nat is hanged at the end of the novel but in his death, there is a sense of tragic grandeur since he dared to launch a crusade against slavery and dehumanization. He emerges as a symbol of love, liberty and faith to the entire Black world as his journey ends with redemption.

## Chapter – 7

### **Psychological Dilemmas of Guilt and Shame in William Styron's *Sophie's Choice***

Shame and guilt have much in common: they are self-conscious emotions, implying self-reflection and self-evaluation, they involve negative self-evaluations and feelings of distress elicited by one's perceived failures or transgressions, they strongly correlate with each other and they often coexist. Protagonist of the novel Sophie, suffers from shame and guilt and experiences trauma in her life. The term "trauma" refers to, "a violent disruption of the body's integrity" (Hirsch 8). M. Charcot in his work *Psychological Disturbances* (2012) argued that, "there is a direct connection between trauma and hysteria" (101). Joshua Hirsch claims that trauma is linked to psychological phenomena, he observed that, "an experience that overwhelms a person's normal means of mentally processing stimuli. The unprocessed memory of the experience remains embedded in the mind, resulting in pathologies of memory emotion, and practical functioning" (8). Cathy Caruth in her book *Trauma; Explorations in Memory* (1995) explained the consequences of the shame as, "The process of making peace with one's self becomes impossible when it is experienced as bringing back the helplessness and the *shame* of the past" (83). Memories play a vital role in the life of a trauma victim. The old memories haunt Sophie who, begins behaving like an abnormal person. Physical injury and the old memories also lead to the dissociation of self and trauma. Sometimes trauma may be a result of dissociative thoughts, where one's feel disconnected either from past, present or future. The roots of trauma and dissociative thoughts can be traced to the history of torture, physical assault, motor vehicle accidents, natural disasters etc. According to Freud, "the term trauma is understood as a wound inflicted not upon the body but upon the mind" (*Beyond the Pleasure Principle* 21). Protagonist Sophie in this novel represents the Jews who were tortured and mercilessly killed. Cathy Caruth in her book *Trauma; Explorations in Memory* (1995) explained about why one feels shame and guilt as, "One feels anger, guilt, or shame whenever one is unable (refuses) to accept the necessity and unavoidability of what happened" (87).



‘Guilt’ is a feeling of wrongdoing and that is not acceptable in social milieu. It creates an awkward feeling that one cannot compatible with it. every individual suffers from feeling of guilt at one time or the other. However, guilt is self-made judgement through which humans feel embarrassed. June Price and Ronda L. Dearing express that the feeling of guilt is very painful in the following lines. Thus:

Feeling of guilt can be painful nonetheless. Guilt involves a sense of tension, remorse and regret over the “bad thing” done. People in the midst of a guilt experience often report a nagging focus or preoccupation with the transgression- thinking of it over and over, wishing they had behaved differently or could somehow undo the deed. (19)

Guilt is the complex term that delineates the feeling of remorse, deep regret, distress, self- punishment, self-reproach, shame and anxiety. In this way it is understood as a negative feeling. Contrastingly, the term “guilt” acquired more complex meaning in the modern times that it does not follow after the deed but also after the thought of committing misdeed. Ruth Leys reveals layers of guilt in a book *From Guilt to Shame*, “By common agreement, guilt concerns your action, that is, what you do- or what you wish or fantasize you have done, since according to Freud the unconscious does not distinguish between the intention and the deed, the virtual and the actual” (11).

William Styron’s *Sophie’s Choice* is a mighty achievement of William Styron who is a prominent South American novelist. Philip Roth’s *The Ghost Writer* and Bernard Malamud’s *Dubin’s Lives* were published in the same year in America. The plot of the novel deals with the traumatic and hellish experiences of the characters oppressed and tortured by the Nazi power. Styron highlights the evil of the Holocaust and the cruelty of the Nazi regime. Styron depicts the agony of the Jewish suffering in the novel. Stingo is the main narrator in the novel, who met his old friends Sophie and Nathan involved in a turbulent relationship. Stingo falls in love with Sophie on his journey to New York. He comes to know about her tragic and traumatic experiences

of the past. She narrates the depressing story of her captivity at the commander's chamber revealing her moral degradation. She tells Stingo that in New York her life was smooth in spite of her differences with her lover Nathan. She indulges in excessive drinking and her confession before Stingo, creates an atmosphere of mystery and romance. She meets him in the boarding house which is ugly and bizarre painted in the images of war and destruction. The pink paint symbolizes the horrible scenes of war in which countless Jews were killed. Styron has depicted the hallucinatory experience of Stingo highlighting the holocaust. Sophie's tale has historical significance. Her tale is full of contradictions; her graphic and descriptive tale is elusive highlighting her psychological trauma. There are moments when she contemplates suicide in the company of Nathan. The main focus of Styron is to depict the weight of guilt and shame felt by his heroine who gives the testimony of the experiences of the Holocaust of the survivors of the concentration camp of Auschwitz.

Guilt is a psychological condition which is very close to the feelings. Feelings are controlled by the ego. Different psychologists give different reasons for feeling guilty. Freud says people feel guilty when they do something which is considered to be bad. Bad means something which is desirable, but not hurtful to ego. Every time it is not misdeed that creates guilt, but intention of doing it can create guilt. Freud asserts about it in *Civilization and Its Discontents*:

...we shall add that even when a person has not actually done the bad thing but has only recognized in himself an intention to do it, he may regard himself as guilty; and the question then arises of why the intention is regarded as equal to the deed. (71)

Freud further shows the connection between guilt and loss of love. People fear of loss of love which prevents them from commission of such misdeed. It is also a reason why people feel guilty even by thinking of committing a misdeed. Such state of mind is called by Freud as "bad conscience". So far as children are concerned, they fear authority of parents, but as they grow into adults the place of parents is taken by the larger community. A man for the sake of enjoyment does some deeds secretly which are considered as misdeed until they are sure that authority will know nothing

simultaneously, they feel afraid of getting found and this fear comes to an end when authority is internalized with the establishment of super-ego and conscience reach to higher stage. Freud states in his book *Civilization and Its Discontents*:

To begin with, if we ask how a person comes to have a sense of guilt, we arrive at an answer which cannot be disputed: a person feels guilty (devout people would say “sinful”) when he has done something which he knows to be “bad”. . . What is bad is often not at all what is injurious or dangerous to the ego; on the contrary, it may be something which is desirable and enjoyable to the ego.... Since a person’s own feelings would not have led him along this path, he must have had a motive for submitting to this extraneous influence. Such motive is easily discovered in his helplessness and his dependence on other people, and it can best be designated as fear of loss of love. . . . The state of mind is called a “bad conscience”; but actually it does not deserve this name, for at this stage the sense of guilt is clearly only a fear of loss of love, “social” anxiety. In small children it can never be anything else, but in many adults, too, it has only changed to the extent that the place of the father or the two parents is taken by the larger human community. (71-72)

Freud calls “strict and vigilant conscience as a hallmark of moral man” (*Civilization* 73). He further talks about two origins of a sense of guilt. One is guilt arising out of fear of authority. External unhappiness means loss of love or punishment getting from external authority which leads to internal unhappiness and creates tension of guilt. He explains it in his book *Civilization and Its Discontents*:

Thus, we know of two origins of the sense of guilt: one arising from fear of an authority, and the other, later on, arising from fear of the super-ego. The first insists upon a renunciation of instinctual satisfactions; the second, as well as doing this, presses for punishment, since the continuance of forbidden wishes cannot be concealed from the super-ego. (74)

Freud further says that guilt also comes from Oedipus complex where aggression is not suppressed but it comes out. When such aggression is suppressed in the child it becomes a source of guilt. Freud comments about it in his book *The Ego and The Id*:

The more intense the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of discipline, religious teaching, schooling and reading) the more exacting later on is the domination of superego over the ego in the form of conscience or perhaps of an unconscious sense of guilt. (45)

Freud says that the feeling which comes after the commission of wrongdoing or misdeed, it “should more properly be called as remorse.” (*Civilization* 78). Here it is presumed that guilt already exists before doing anything wrong and remorse makes us aware about the origin of guilt. Generally, what happens to people that our instincts become more powerful and somehow it tries to be getting fulfilled. Id tries to control it, but it has its own limitations and fails to control those instincts and finally the instinct comes to the conscious level but the balance of the imbalanced mind is restored again. Freud says “anxiety” or “feeling of uneasiness”, is another reason of the sense of guilt explained in *Civilization and Its Discontents*:

Even in obsessional neurosis there are types of patients who are not aware of their sense of guilt, or who only feel it as a tormenting uneasiness, a kind of anxiety, if they are prevented from carrying out certain actions. It ought to be possible eventually to understand these things; but as yet we cannot. Here perhaps we may be glad to have it pointed out that the sense of guilt is at the bottom nothing else but a topographical variety of anxiety: in its later phases it coincides completely with fear of the super-ego. And the relations of anxiety to consciousness exhibit the same extraordinary variations. (82)

Freud says that super-ego, conscience, sense of guilt, need for punishment, remorse are the words used interchangeably.

The plot depicts the physical and mental state of Sophie. Her guilt stems from her sexual adventures and her weak character as she emerges too fragile to confront the existential realities. She is a Jew but being a catholic she participated in writing a racialism pamphlet at her Young time. She was caught by the Nazi police and sent to the concentration camp of Auschwitz to experience horrendous trauma. She developed sexual relations with Commander Hoss and pretended that she supported the Nazi ideologies. Herion Sarafidis observes that “*Sophie’s Choice* depicts the journey of the protagonist from maturity and his discovery of evil” (21). The main focus of Styron is on depicting the self-destructive depression of Sophie and on her elusive and contradictory confessions. Styron has taken pains to explore the trauma of Sophie in the novel who passes from many stages of love, sex, crime and punishment experiencing horrendous shame and guilt in her entire journey of life. Sophie gives an insight into her previous life telling in Poland:

In Cracow, when I was a little girl,’ Sophie told me, ‘we lived in a very old house on an old winding street, not far from the university. It was a very ancient house, I’m sure some of it must have been built centuries ago. Strange, you know, that house and Yetta Zimmerman’s house are the only houses I ever lived in – real houses, I mean – in my life.  
(*Sophie* 92)

Melanie Klein, a woman psychoanalyst extends the superego theory of Freud. She asserts about such guilt faced by Sophie that guilt and superego start with the first year of life of children. It starts in infancy. According to her, feelings of love and well-being are predominantly present in the infant’s mind. The child thinks mother as good, but in a state of discomfort, frustration and hatred, mother becomes bad for it. Such good and bad internalized figures take place of external ego, which influences the mind of an infant. All these figures create tormented and depressive anxieties and according to Klein these are the early elements of guilt. In Klein’s view of guilt, anxiety created by ambivalence has an important place. Her opinion about guilt is expressed by Edward Stein in a book *Guilt: Theory and Therapy* in the following terms:

Her most signal contribution to guilt theory lies in her questioning of both the timing and the genesis of the superego. In essence, she asserts that guilt and superego begin in the first year of life, perhaps as early as six months, and, further, that they arise in the intimate infant-mother dynamics rather than in the triangular Oedipus conflict. (38)

Like Freud, Melanie Klein also connects guilt with aggressiveness. One feels guilty in aggressiveness within themselves. Freud says the birth of superego takes place at the age of five when Oedipus complex declines whereas Klein says guilt and superego starts from the beginning of life. She further says that guilt arises out of the relation between mother and child and not out of third person or party as Freud theorizes.

The Neo-Freudian psychoanalyst Wendy Doniger focuses on the superstructure of mythology, where myths are analysed in stages. There is a primordial level when these levels are considered, but it is not the paradigm, it is not 'the' level that interprets the other levels, nor is it that the myths' succeeding levels are superimpositions on the basic level. The layers, on the other hand, are all permeable yet independent of one another. They are written in such a way that they may communicate with one another. They are able to communicate with one another. Doniger argues that a similar message pervades all levels of mythology, although it isn't necessarily the sexual message of the lone wolf. The lesson of the primeval horde cannot be conveyed through religious tales. According to Doniger, each level of a myth has its own message, yet they all link back to previous ones. The new tale has a fresh meaning, yet it is nevertheless influenced by previous interpretations. Every myth had a historical basis, but it now has a new home in mythology's superstructure. This demonstrates Doniger's comparative study of mythology in order to comprehend the structural model of the human mind.

### **Theories of Trauma and the Truth and Lies of Sophie**

Sophie suffers from shame and guilt and experiences trauma in her life. The term "trauma" refers to "a violent disruption of the body's integrity" (Hirsch 8). "In the nineteenth century, the concept of 'trauma' was linked to mental illnesses by Jean-

Martin Charcot” (Ringel 1). M. Charcot argued that there is a direct connection between trauma and hysteria. Joshua Hirsch claims that trauma is linked to psychological phenomena. He observes that “an experience that overwhelms a person’s normal means of mentally processing stimuli. The unprocessed memory of the experience remains embedded in the mind, resulting in pathologies of memory emotion, and practical functioning” (8). Pierre Janet believed that a trauma is a wound of the body and person “could overcome his/her hysterical symptoms by putting his/her traumatic memories into words” (Hirsch 21). Memories play a vital role in the life of a trauma victim. The old memories haunt Sophie who, begins behaving like an abnormal person. Freud in his *Studies in Hysteria* and *Beyond the Pleasure Principle* discussed the term trauma. Freud explored the wounded psyche of the soldiers in his study of trauma. In Freud’s text, “the term *trauma* is understood as a wound inflicted not upon the body but upon the mind” (21). Freud and Breuer continued their further research and came to the conclusion that traumatic dissociation of man is the form of hypnoid hysteria. He investigates that “repetition compulsion” (2) is a major trait of a traumatic individual. Freud in *Beyond the Pleasure Principle* observes “the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will” (131). Freud and Breuer emphasize in *Studies in Hysteria* that a traumatic individual is haunted by the old memories and he feels restless and despondent. One more example has been given below:

For although she blurted out to me the episode with Höss in such feverish yet careful detail that it acquired the graphic, cinematic quality of something immediately observed, the memory and the emotional fatigue and strain it caused her made her break off in helpless tears, and I had to piece together the rest of the tale later. (266)

Moreover, Stingo is confused as he listens to the contradictory stories of Sophie. He begins doubting the accuracy of her stories. Indeed her old memories reveal her traumatic self-burdened with shame and guilt:

My vision of Sophie's stay at Auschwitz is necessarily particularized, and perhaps a little distorted, though honestly so. Even if she had decided to reveal either to Nathan or me the gruesome minutiae of her twenty months at Auschwitz, I might be constrained to draw down the veil, for, as George Steiner remarks, "it is not clear that those who were not themselves fully involved should touch upon these agonies unscathed. (*Sophie* 264)

Spargo argues that "Sophie has been dishonest about her past more than once" (153). Stingo warns the readers of Sophie's habit of telling lies.

As will be seen in due course (and the fact is important to this narrative), Sophie told me a number of lies that summer. The passage a while back about her early life in Cracow contained one or two significant falsehoods, along with some crucial lacunae, as will eventually be made clear. (*Sophie* 115)

Sophie's most flagrant evasion creates complications in the plot. She takes liberty with the facts of her past and narrates her experiences like a fairy. She has juxtaposed the facts of her life with fiction to create an atmosphere of awe and horror. Her tale is full of fantasy and facts and Stingo has to comment thus:

As will be seen in due course (and the fact is important to this narrative), Sophie told me a number of lies that summer. The passage a while back about her early life in Cracow contained one or two significant falsehoods, along with some crucial lacunae, as will eventually be made clear. It was probably Sophie's most flagrant evasion (and one incorporating her strangest lie) that earlier she kept harping to me about the extraordinary liberality and tolerance of her upbringing, not only deceiving me, just as I'm sure she deceived Nathan, but concealing from me until the last possible moment a truth which, in order to justify her dealing with the Commandant, she could



hide no longer: that the pamphlet had been written by her father.  
(*Sophie* 287)

The textual analysis reveals that Sophie has invented a false tale about her father. Sophie's story is dubbed as a fairy tale by Stingo thus:

Thus when Sophie originally spun out her fairy tale regarding her father's hazardous mission to protect some Jews of Lublin, she surely must have known that she was not asking me to believe the impossible ... and even though at that time I had small information about such things, I was not inclined to doubt Sophie, who struggling with the demon of her own schizoid conscience, chose to throw upon the Professor a falsely beneficent, even heroic light. (*Sophie* 300-301)

In fact, Stingo claims Sophie has chosen to present her father as a hero. Hence, Stingo believes that Sophie is a Pack of lies and her story cannot be fully trusted. Different psychologists have talked about guilt. It is necessary to see what is guilt from psychologists' points of view. Freud has put forth his innovative ideas about guilt mainly in his book *Civilization and Its Discontents* which was edited by James Strachey as, "The tension between ego and superego and ego that is subject to it, is called by us the sense of guilt; it expresses as a need for punishment" (70). Psychiatrist Sulloway Frank J. in his work *Freud, Biologist of the Mind: Beyond the Psychoanalytic Legend*, observes thus:

Severe trauma explodes the cohesion of consciousness. When a survivor creates a fully realized narrative that brings together the shattered knowledge of what happened, the emotions that were aroused by the meanings of the events, and the bodily sensations that the physical events created, the survivor pieces back together the fragmentation of consciousness that trauma has caused. (188)

Perhaps she creates lies very consciously, because she is ashamed about it: Stingo further avers that her stories belong to the domain of fairy-tale:

Thus when Sophie originally spun out her fairy tale regarding her father's hazardous mission to protect some Jews of Lublin, she surely must have known that she was not asking me to believe the impossible ... and even though at that time I had small information about such things, I was not inclined to doubt Sophie, who struggling with the demon of her own schizoid conscience, chose to throw upon the Professor a falsely beneficent, even heroic light. (*Sophie* 300-301)

Moreover, she can insert them into proper chronology. "Posttraumatic experiences, on the other hand, come to the surface uninvited and unexpectedly or, inversely, remain inaccessible. The former phenomenon is called hypermnesia, while the latter is known as amnesia" (22). Joshua Hirsch explores the depth of the memories and the impact on the mind and psyche of the victim. He comments thus:

In normal memory, the I that remember in the present is different from the I that experienced the event in the past. The point of view has changed. In post-traumatic memory, on the other hand, the present I is invaded by the memory of the past. The point of view remains that of the witness. (*Sophie* 22)

Gradually the plot unfolds the harrowing experiences of Sophie's past life of Auschwitz; a famous concentration camp of the Nazis. Sophie is passing through a period of acute depression and trauma. Her behaviour is deviant and Styron has depicted her moral and spiritual degradation. Caruth observes that "trauma doesn't lie in the first traumatic event but the repetitive occurrence of identical upsetting events. It is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature . . . the way it was precisely not known in the first instance . . . returns to haunt the survivor later on" (4). Sophie Zawistowska is a victim of the Jewish Holocaust and she had horrifying experiences in Auschwitz. Like Primo Levi and Elie Wiesel, she had witnessed the inhuman and brutality of the Nazis. Nathan is her demonic and highly unstable. He is a schizophrenic and often swings between normalcy and madness and different voices speak at different times. Alan Gibbs called the novel a melodrama to dramatize the

atrocities of the Holocaust. The dramatic effect of the melodramatic elements is supreme as the scenes of guilt and moral degradation of Sophie are presented. The plot of *Sophie's choice* evokes guilt and torture feelings in the viewer. William claimed that the plot would yield cruelty and sadomasochistic pleasure by contradicting enjoying the atrocities of the Holocaust. As he states: this is, "It may be wrong in our assumption that the bodies of spectators simply reproduce the sensations exhibited by bodies on the screen. Even tear-jerkers do not operate to force a simple mimicry of the sensation exhibited on the screen" (*Sophie* 12).

In fact, the novel narrates the inhuman and tormenting attitude of the Nazis who oppressed helpless women like Sophie forced to hand over her girl child for killing. Through *Sophie's Choice* Styron points out the destructive effects on the poor Jews. Sophie represents the Jews who were tortured and mercilessly killed. In this way, "the melodrama has a cathartic function: it releases tension in the form of tears. These tears, then, becomes a surrender to reality, but it is a surrender that pays homage to the ideal that tried to wage war on it (*Sophie* 11).

### **The Importance of Testimony of Sophie and Her Trauma**

Sophie is a Holocaust survivor and she is not able to witness her own experiences. Dori Laub, observes that "testimony is the process by which the narrator (the survivor) reclaims his position as a witness" (85). Cathy Caruth in *Unclaimed Experience* believes that "the position of witness is reclaimed through the process of testimony" (63). Moreover, Dori Laub "urges on the importance of talking about one's traumatic experiences, as he warns for the effects on the survivor's, should she choose to remain silent An Event without a Witness" (79). Old memories of Sophie structure the plot of the novel and in a traumatic fiction memory play vital role. Sophie recollects thus:

When I was a little girl I would lie in the dark of my room and listen to the sound of the horses' feet on the street below – they did not have too many motorcars in Poland then – and when I would go off to sleep I would hear the men blow the trumpets n the clock tower, very sad and

distant, and I would wonder about time – this mystery, you know.  
(*Sophie* 93)

The analysis in *Sophie's Choice* is based on the psychological theories of Sigmund Freud. Her old and haunting memories lead to her trauma. Stingo gives an insight into the wounded psyche of Sophie who looks restless and a victim of anxiety disorder. The climax of the novel, is extremely touching and heart-rending when she allows her girl child to be killed to save her boy child. She tells her secret of life to Stingo only for the first time: "It should be made plain now, although the fact will surely be revealed, as this account goes on – that Sophie was able to divulge things to me which she could never in her life tell Nathan" (*Sophie* 176). Stingo observes thus:

There were circumstances and happenings in her past which had to be spoken; I think that quite unbeknownst to herself she was questing for someone to serve in place of those religious confessors she had coldly renounced. I, Stingo, handily filled the bill and her need to give voice to her agony and guilt was so urgent as to be like the beginning of a scream, and I was always ready and waiting to listen with my canine idolatry and inexhaustible ear. (*Sophie* 177)

The flashback memories of Sophie are the main cause of her trauma. Had she been fully able to grasp the truth about herself, and not perceived herself as someone "with a heart of stone" but as a compassionate, loving person, she might have lived her life differently. Her previous inability to tell her story had marred her perception of herself. The untold events had become so distorted in her unconscious memory as to make her believe that she herself, and not the perpetrator, was responsible for the atrocities she witnessed. If she could not stop them, rescue or comfort the victims, she bore the responsibility for their pain. In other words, in her memory of her Holocaust experience, as well as in the distorted way in which her present life proceeded from this memory, she failed to be an authentic witness to herself. This collapse of witnessing is precisely, in my view, what is central to the Holocaust experience. Sophie's attestation was different from the "standard posttraumatic flashback, as Sophie's memory does not return voluntarily, but is deliberately excavated by Stingo" (Hirsch 100). Stingo "actually forces her to do so and asks for the details he himself wants to

know” (Lupack 92). Tyrin has reported through dialogue the plight of Sophie and her Holocaust experience thus:

But there was another reason I would not have told Nathan about Jozef” she went on.

‘I wouldn’t have told him even if he was not going to be jealous.’  
‘What do you mean?’ I said.

“I mean he would not have believed anything about Jozef – anything at all. It had “to do with Jews again. Sophie, I don’t understand”

“Oh, it’s so complicated; Try to explain.”

“Also it had to do with the lies I had already told Nathan about my father” she said.

“I was getting in – what is the expression? – over my head” I took a deep breath. “Look, Sophie, you’re confusing me. Straighten me out. Please” (Sophie 433).

‘Dead?’ I said. ‘How did he die?’ But she seemed not to hear. ‘What about Jozef?’ I persisted, a little impatiently. ...‘How did he die?’ I said again. (*Sophie* 432-435)

Stingo is an investigator figure. He evokes Sophie’s memories in order to sort out the mystery of her past. “Stingo makes it possible for himself – and the reader/viewer – to reconstitute Sophie’s history” (J. Hirsch101). Secondly, Sophie illustrates her memories to win the sympathies of her lover: “She blurted out to me the episode with Höss in such feverish yet careful detail that it acquired the graphic, cinematic quality of something immediately observed” (*Sophie* 266). It is also the case in *Sophie’s Choice*:

So there is one thing that is still a mystery to me. And that is why, since I know all this and I know the Nazis turned me into a sick animal like all the rest, I should feel so much guilt over all the things I done there. And over just being alive. This guilt is something I cannot get rid of

and I think I never will.’... ‘I know I will never get rid of it. Never. And because I never get rid of it, maybe that’s the worst thing the Germans left me with. (346-347).

Throughout the novel, Sophie is haunted by the harrowing memories of the past and the word guilt is repeated many times in the novel. The hideous sense of guilt gripped her psyche as she felt the wounds in the heart which made her restless all the time. Nathan observes thus: “I also came to see that she tended to view her own recent history through a filter of self-loathing – apparently not a rare phenomenon among those who had undergone her particular ordeal” (*Sophie* 176). It is now widely accepted that memory is an active and constructive process and that remembering depends on existing mental schemas, “an active organization of past reactions or of past experiences which must always be operating in any well adapted organic response” (Schacter, 1987). J. M. Mandler (1979) said that:

a schema is formed on the basis of past experience with objects, scenes, or events and consists of a set of (usually unconscious) expectations about what things look like and/ or the order in which they occur. The parts or units of a schema consist of a set of variables, or slots, which can be filled or instantiated in any given instance by values that have greater or lesser degrees of probability of occurrence attached to them. (263)

In other words, pre-existing schemes determine to what extent new information is absorbed and integrated. Sophie’s guilt is the nucleus of the plot of the novel. She had supported her father in her plan to work for the ideal of anti-Semitism. She opposed the Nazi ideology virulently and thus was dubbed as a criminal according to the laws of the Nazi. She was transported to Auschwitz as punishment, where she was a witness to the inhuman cruelties of the Nazi SS guards. During her stay in the concentration camp, she used her sexuality to save her children. To Hoss, she says:

You see, sir, it is like this. I am originally from Cracow where my family was passionate German partisans, for many years in the

vanguard of those countless lovers of the third Reich who admire National Socialism and the principles of the Führer. My father was to the depths of his soul Judenfeindlich. (*Sophie* 329)

Sophie used all fair and foul means to save her children in the concentration camp. She used her sexuality and sinned of moral transgression. Sophie was extremely beautiful and she seduced Hoss to send her child Jan to the Lebensborn program:

I must move quickly if I was to yes, I will say it, seduce Höss. Finally, well then, Höss came back up the stairs. I make this decision, that in some way I might appear attractive to him, standing there by the window. Sexy, you know. Excuse me, Stingo, but you know what I mean – looking as if I wanted to fuck. Looking as if I wanted to be asked to fuck. (*Sophie* 282)

### **The Disastrous Choice of Sophie**

Sophie is shocked when she is given a threatening choice by the Nazi officers about the fate of her children. The words are echoing in her ears: As a “Polack not a Yid,” she is given the right to choose. Sophie is in a fix; she is caught in a fatal trap of the Nazis as her choice is horrible. She has to decide between a girl and a boy expressing her final will to save her baby. This is the most dangerous and horrifying moment for a mother. She hopelessly pleads for the mercy of her children arguing, that they speak German. “Perfect representatives of the Aryan policies of the Third Reich, that she is herself a Christian, a ‘Catholic’ and not to be confused with the scum of Europe, the Jews who are the racially impure – Christ killers” (*Sophie* 324). The Nazi doctor has the heart of solid granite who is not shaken and is adamant to carry out his orders. “Eva is carried off to be gassed” (*Sophie* 324). At last, she has to give her choice in depressing mood: “Take my little girl” (*Sophie* 324). –The choice of Sophie is the main cause of her endless psychological tortures. She can never forget that crucial moment which haunts him day and night. Styron has used this historical moment and the scene of Nazi cruelty and inhumanity to describe the fate of a mother and the

oppression of the Nazis Sophie's choice expresses her moral rottenness symbolizing the scenes of death and destruction of the concentration camps. Sophie's guilt is revealed by Styron in a touching and lyrical language: "When the doctor said, "you may keep one of your children.' 'Bitte?'" said Sophie. "You may keep one of your children," he repeated. "The other one will have to go. Which one will you keep? You mean, I have to choose?" "You're a Polack, not a Yid. That gives you a privilege – a choice" (*Sophie* 594).

She is given a choice at the end of the novel. She finds herself in a nightmarish situation. A mother faces the horrendous situation to make a choice between two loving children. The scene dramatizes the hellish cruelty of the Nazis and the helplessness of a mother. She is forced to surrender her one child to be sent to the gas chamber.

Shut up!' he ordered. "Hurry now and choose. Choose, goddamnit, or I'll send them both over there.

"Quick!" 'Don't make me choose,' she heard herself plead in a whisper, "I can't choose." "Send them both over there, then" The doctor said to the aide, nach links. (*Sophie* 594-95)

In the tragic situation, Sophie has to take that decision that makes her guilt-conscious for the rest of the life: "Mama!" she heard Eva's sooring cry that she thrust the child away from her. "Take the baby!" she called out. "Take my little girl!" (*Sophie* 595). The scene of the choice of Sophie clearly depicts the inhuman treatment of the Jews. But the Nazis started with a kind of book burning. By saying that there are things that people should not see because they are bad for people. Because they are too upsetting to the ideas that they have. Because they misrepresent. Because people cannot be allowed to make their own minds up about it. The Nazi doctor commands: "If she fails to make the relation, she will die. "You may keep one of your children" he repeated. "The other one will have to go. Which one will you keep?" (*Sophie* 594). It is very difficult to explain and justify the moral ambiguity of Sophie under these circumstances. No wonder, the injustice has been done to her and she is projected as



helpless and a slave. Styron argues that those who were in the concentration camps scrapped all the moral values. Their main concern was to survive and often their behaviour was ambiguous. Nathan expresses his serious concern to know the truth about the activities and behaviour of the survivors. Styron in the Holocaust situation and circumstances one cannot judge people who did their best to survive, even should they have entered the grey zone. Nathan is the only character in the novel who expresses his anxiety to know the truth. Sophie's guilt is expressed thus: "Tell me why is it, oh beautiful Zawistowska, that you inhabit the land of the living. Did splendid little tricks and stratagems spring from that lovely head of yours to allow you to breathe the clear Polish air while the multitudes at Auschwitz choked slowly on the gas?" (*Sophie* 253).

Sophie's guilt eventually makes her a wounded soul. Lupack observes thus: "violence becomes the metaphor not only of Sophie's daily existence but of her dreams and sexual fantasies as well" (93). Styron has depicted two forms of violence, one is physical and the other form of violence is sexual and psychological. Her moral degradation and sexual adventures lead her to endless suffering. She thinks that sexuality can act as a safety valve for her survival, but all her sex adventures prove elusive. She has haunted all her life as she curses herself for her wrong choice and the loss of her baby. Stingo observes thus:

You may imagine your great-grandfather's anguish. In this letter to my mother he describes the ordeal of his guilt. Not only had he committed one of the truly unpardonable acts of a slave-owner – broken up a family – but had sold off an innocent boy of 16 into the grinding hell of the Georgia turpentine forests. (*Sophie* 35)

Nakari observes that by "mirroring Stingo's guilt over his past with Sophie's over hers. Styron parallels the Americans' guilt over the treatment of Negroes before the abolishment of slavery with the guilt of Holocaust accomplices" (39). As Stingo admits himself, this man was "one of the last and certainly one of the most memorably wiped-out victims of lynch justice the South was to witness" (*Sophie* 85).

Freud called “attitudes passionless in which the patient exhibits the hallucinatory reproduction of a memory which was of importance in bringing about the onset of the hysteria - the memory either of a single major trauma or a series of interconnected part-traumas” (14). Nathan reproaches:

I say that the fate of Bobby Weed at the hands of white Southern Americans is as bottomless barbaric as an act performed by the Nazis during the rule of Adolf Hitler! Aren't you able to perceive the simple truth! Aren't you able to discern the truth in its awful outlines? And that is that your refusal to admit responsibility in the death of Bobby Weed is the same as that of those Germans who disavowed the Nazi party even as they watched blandly and unprotesting as the thugs vandalized the synagogues and perpetrated the Kristallnacht. (*Sophie* 83)

Stingo becomes guilt-conscious over Nathan's especially Sophie's death: “To the guilt which was murdering her just as surely as her children were murdered must there now be added my own guilt for committing the sin of blind omission that might help seal her doom as certainly at Nathan's own hands” (*Sophie* 619). Sophie expresses her anger thus:

Then at last, I saw Nathan slowly sink to his knees on the hard pavement, where, surrounding Sophie's legs with his arms, he remained motionless for what seemed an interminable time, frozen in an attitude of devotion, or fealty, or penance, or supplication – or all of these. (*Sophie* 508)

Nathan's aggressive nature and behaviour is the output of his drug abuse and mental illness. Nathan is “haunted by a deeper feeling of guilt as well: like Sophie and Nathan, he suffers from survival guilt (Lupack 97). As a Jew, Nathan is morbidly fascinated by the events of the Holocaust. One of the reasons for Nathan's bullying behaviour towards her, a survivor of the camps, thus results from his attempt to compensate for his own survivor guilt (Lupack 97). Freud believed that hysterics

suffer mainly from reminiscences of traumatic memories. Freud identified a universal characteristic of the traumatic memories: they were all of a distressing nature, calculated to arouse the effects of shame, of self-reproach and psychological pain, and the feeling of being harmed; they were all of a kind that one would prefer not to have experienced, that one would rather forget” (269). “Nathan’s aggression towards Sophie is often in direct connection with her surviving the Holocaust” (Nakari 19). “I say this as one whose people have suffered the death camps” (Styron 81). Styron wishes to stress that the Holocaust has affected Jews as well as population groups.

### **The Roots of Her Shame: Sophie as a Sex Doll**

Cathy Caruth in her book *Trauma: Explorations in Memory* observed Holocaust shame as,

For the survivors of the Holocaust to accept that what happened to them was *justified by its causes* implies an acceptance that Hitler and Nazism and the bizarre events they experienced were also justified by their causes, and such an acceptance is too closely reminiscent of the *submission* to persecution. The process of making peace with ones self becomes impossible when it is experienced as bringing back the helplessness and the *shame* of the past. (83)

Shame is a major cause of human degradation and moral bankruptcy. It results in psychic disorder and chaos. Lewis suggested that shame can be described in terms of “mortification, embarrassment, humiliation, chagrin, feeling ridiculous and shyness” (29). Lewis asserts that it is an experience directly about the trauma and loss of self. John Baldwin R. observes that:

In essence, both shame and self-efficacy involve our reactions to and interactions with others and both are centrally related to the notion of self. Shame and self-efficacy are both self-conscious constructs, therefore, they require a person to have a sense of self. Thus, before we turn to a specific understanding of self-efficacy and shame, we need an understanding of the self. (2)

Guilt and shame are the creations of man's own personality as each individual is responsible for his own actions and deeds. Freud observes that shame is a feeling of being defective as a human being. Repeated shame experience can be painful and often led to a rupture of the self dis-orientation of mind. An individual who is a victim of shame becomes alienated and is oppressed by guilt-consciousness. Freud suggests that "traumatic neurosis" is a kind of "repetition of compulsion" of traumatic and unpleasant events. According to Luckhurst "repetition compulsion has a peculiar time scheme: after the event, there is an attempt to act as if in preparation before it" (501). Freud believes that "for the traumatized individual, the chronology is mixed in the sense that a past event repeatedly jumps into the present and then it shifts back and forth in time and place so that the traumatized person cannot realize whether it is a reality or fantasy" (501). Theory of personality development by Erick Erickson also reflect the social focus by putting the trust's formation at the foundation of the personality's development: "Basic trust in the personal and in the physical world that surrounds him is the air that the child must breathe if he is to have roots for his own sense of identity and the related sense of his place in the world" (45). Sigmund Freud investigated the causes and the symptoms of trauma and neurosis in his book *New Introductory Lectures on Psychoanalysis* "moral sense of guilt is the expression of the tension between the ego and the superego" (76). Erving Goffman in his book *The Presentation of Self in Everyday Life* observes that when an individual does something transgressing the moral order he loses his self-respect and honour in the society. He comments thus:

An act or actions that reinstate the person as one who deserves the amount of status originally claimed originally that has been lost. Thus, if someone acts in a cowardly manner and has thus brought shame on himself or herself, the solution usually is to engage in immoderately risky behaviour to show that the act of cowardice was an aberration and not characteristic. (100)

He further argues that a guilty person cannot enjoy peace of mind and rest. He feels lonely and is cut off from society. "This can lead either to guilt or shame/embarrassment, or both. If the reason for the deprivation of the other is a

power tactic by the self, it will lead to guilt...If the reason, on the other hand, for the deprivation is an inadequacy of the self, then the emotion is shame/embarrassment” (101). Guilt is “concerned with doing wrong to another via excess power, frequently in violation of a moral standard” (100). One feels “guilt because of a wrong doing which makes one feel that one does not deserve to receive the amount of status one has claimed for oneself” (100). Jerzy Krzyzanowski observes that Sophie’s guilt and shame are her own creations and she is an un-tragic heroine for her lewdness:

Her vulgarity, ugliness, and lowest moral and social standards [exhibited through her introductory and frequent] wild-love making... [makes] the reader... subsequently unable to accept her tragic story as it unfolds in the plot for he has been psychologically conditioned to regard her as a [crude] sex symbol rather than a victim. (27)

Krzyzanowski claims that Sophie is a sex model who inspires revulsion rather than sympathy. There are more than twelve sexual relations of Sophie with different people, which reveal her repeated shameful activities. She developed sexual relations with Rudolf Hoss, who was a Nazi officer in Auschwitz, to get some special facilities and to survive in the concentration camp. Sophie works for Höss and seduces her for her selfish motives:

I can’t think what they imagine I’ve done wrong. Those people in Berlin, they’re impossible. I’ve done my faithful best and this is the thanks I get. This pretense – that it’s a promotion! I get kicked upstairs to Oranienburg and I have to endure the intolerable embarrassment of seeing them put Liebehenschel in my place. (*Sophie* 333)

She came in contact with Wilhelmine, who was the family housekeeper. Her sexual relations with Dr. Jerman Von Niermann provided her relief as he could get the certificate from the Nazi doctor to avoid daily activities in the concentration camp. She was so sexy and a pervert that she developed sexual relations with Morris Fink, her boarder at Yetta Zimmerman. As a student, she had hooked her English Professor, Mr. Youngstein at Brooklyn. The plot of the novel is concerned with different stories

welded with a frame narrative. The main narrator is an older man Stingo, who is looking back to his twenty-year-old self narrating the events of summer 1947 in the accompaniment of Nathan and Sophie. The plot consists of five different stories within one frame narrative and it is not possible to ascertain which story is the main story. In fact, in the very first line of the novel, this frame narrative is set up: “In those days cheap apartments were almost impossible to find in Manhattan, so I had to move to Brooklyn. This was in 1947, and one of the pleasant features of that summer which I so vividly remember was the weather” (*Sophie* 1).

Styron dramatizes the sexual adventures of Sophie and her trauma depicting, her damaging sexual behaviour. She seeks to escape her past the harrowing memories. Her physical pleasures coming from sex give her only transient relief. Her passionate relationship with Nathan gives her only temporary relief from her depressive and traumatic experience. In the introduction part of the novel, Stingo describes the details of his first encounter:

I was mulling all this over when I was made suddenly aware – in the room directly over my head – of a commotion so immediately and identifiable, so instantly, to my tormented ears, apparent in its nature that I will avoid what in a more circumlocutory time might have required obliqueness of suggestion, and take the liberty of saying that it was the sound, the uproar, the frenzy of two people fucking like crazed wild animals. (*Sophie* 42)

Sophie talks about her sexual involvement with Nathan insinuating that her relationship is based on true love. Styron has created a strange atmosphere for Sophie, who belongs to the world of fairy and is far away from the real world. She is not a professional prostitute, but her sexual activities are not the product of her romance but an expression of her moral and spiritual transgression as she says: “Some romantic whim of mine prompted me irresistibly to ask if she had fallen that swiftly in love. Could this have been the perfect example, I inquired, of that marvellous myth known as love at first sight? Sophie said, ‘No, it wasn’t exactly like that – not love then, I don’t think’” (161). As Caruth observed in her *Trauma: Explorations in Memory*:

One feels anger, guilt, or shame whenever one is unable (refuses) to accept the necessity and unavoidability of what happened. The trouble is that, in this process of reviewing one's life, as the memories are restored to the self-representation, and owned up to (in other words, in the process of the return of the repressed), pain is experienced.

The textual analysis reveals that her passionate relationship is the product of her morbid fascination with the Holocaust. Sophie and Nathan act in a strange way as they perform different roles to escape the trauma of the Holocaust. Ironically, Nathan's passion for Sophie is expressed when he meets Sophie for the first time as he looks at her tattoo; he is fascinated by her Auschwitz identification number:

She still had the notion that he was a physician and regarded his silent, vaguely sorrowing gaze upon her as being diagnostic, professional, until suddenly she realized that his eyes had fixed upon the number graven upon her arm. She made a move as if to cover it up, but before she could do so he had gently grasped her wrist and had begun to monitor her pulse as he had done at the library. (*Sophie* 160)

Sophie narrates her sexual adventures with an object not to think about her harrowing past. Her relation with Nathan is not fully comfortable; her sexual activity is violently passionate and destructive. It possibly helps her to defend herself as Nakari states: "it helps her to withdraw from her traumatized, troubled mind – and more importantly forget her all-consuming guilt" (29). The claim is further confirmed by Styron thus: "Don't ask me, Stingo, Don't ask me why – after all this – I was still ready for Nathan to piss on me, rape me, stab me, beat me, blind me, do anything with me that he desired" (*Sophie* 422). Nathan said: "Sophie love, I'm insane, you know. I want to apologize for my insanity" (*Sophie* 422). Sophie tried to seduce Nathan and said: "Want to fuck?" (*Sophie* 422). Nathan then replied her: "Yes. Oh yes" (*Sophie* 422). Then Sophie narrates the scene of her sex adventures thus: "And we made love all afternoon, which made me forget the pain but forget God too, and Jan, and all the other things I had lost. And I knew Nathan and me would live for a while more together" (*Sophie* 422).

The plot of the novel is packed with the events of traumatic memories of her sex adventures. She had a sexual relationship with Jozef before transported to Auschwitz. He was a Polish man whom she did not love: “I wish I could describe Jozef good but I can’t, don’t have the words. I was fond of him so very much. But there was no true romance, really” (*Sophie* 434). He is actually only a pastime in order to take her mind off of the ongoing war: Furthermore, Sophie’s obsession with sex is reflected in the dream, “so violently, unequivocally and pleurably erotic, so blasphemous and frightening, and so altogether memorable” (*Sophie* 492). The dream sequence portrays Sophie’s sexual fantasy about anti-Semite Herman Dürrfeld clearly thus:

She turned at his order, knelt on hand and knees, heard a clattering of hoofs on the floor, smelled smoke, cried out with delight as the hairy belly and groin swarmed around her naked buttocks in a tight cloak like embrace, the rampaging cylinder deep within her cunt, thrusting from behind again and again. (*Sophie* 493)

Sophie’s dream explains her guilt in Nazism. Styron emphasizes that Sophie mostly uses sex to get some relaxation about her stress and guilt. Her dream also reminds of “Sophie’s relationship with Nathan, whose actions often resembles those committed by the Nazis” (Lupack 95). Sophie has sex with Stingo at the end of the novel. This is the only way to forget her misery; she often confesses her choice she had to make and her most terrible secret. For her, sex is a way to keep herself away from her past:

Sophie’s lust was as boundless as my own, I’m sure, but for more complex reasons; it had to do, of course, with her good raw natural animal passion, but it was also both a plunge into carnal oblivion and a flight from memory and grief. More than that, I now see, it was a frantic and orgiastic attempt to beat back death. (*Sophie* 608)

Cathy Caruth argued about romance and sexuality reiterating the ideas of Sigmund Freud as:



The Romantic ego is the product of, and the protest against, a double split in consciousness, between the adverting mind and its object in nature, and between the mind and the body it inhabits. But the psychoanalytic ego is indeed what Freud calls “the bodily ego” ; as he says: “The Ego is first and foremost a bodily Ego.” What this rather profoundly means is that the ego frames itself on the paradigm of the human body, so that all the processes of the ego frame themselves also upon the paradigm of the body’s processes. Human sexual activity and human cognition alike thus model themselves upon the processes of eating, or excreting, of the stimulation of the genitalia. The consequence is that sexual intercourse and thinking can be assimilated to one another, and to the specific locations of mouth, anus, genitals. (116)

Neo-Freudian thinker Erich Fromm is concerned in the evolution of humanity as a whole contrasting to the idea of Sigmund Freud. Rather, he is fascinated by the genesis of mankind as a whole. In particular, Fromm believes that the birth of the human race is comparable to the birth of an individual. He claims that the whole human species, like a newborn child, is helpless. The human species, on the other hand, does not remain befuddled and powerless. The human race evolves over time. It has indeed taken a long time to make the situation human-friendly. It took a long time for men to develop their conscience, their sense of objectivity, and their brotherly love. Fromm's thesis is that throughout the course of human growth, man creates a favourable environment for human survival through his self-awareness, reason, and imagination. For Fromm, the growth of self-awareness of man's limits, as well as the expectation of death, are sad in their own right, but only the tragedy of estrangement can be reconciled with the development of complete reason as can be seen here in this novel.

Styron has mirrored the sexual degradation of Sophie as she continues enjoying her sexual pleasures with Nathan and Stingo. Nathan inflicts his violence upon Sophie in the both ways: verbally as well as physically. He accuses her of being unfaithful to him Verbally, he often accuses her of being unfaithful to him:

Bad enough you managed to talk me into continuing this disgraceful collaboration with a couple a medical hoodlum. But it's fucking *unbearable* to think that behind my back, you would let either of these mangy characters get into that twat of yours –' She tried to interrupt. 'Nathan!' 'Shut up! I've had just about enough of you and your whorish behaviour. (*Sophie* 243)

Nathan usually compels Sophie to perform sexual acts upon him: "Suck me, you fascist pig, Irma Griese Jew-burning cunt!" (*Sophie* 414). The various incidents of sexual violence are directly concerned with trauma of Sophie and Nathan's own guilt that is further concerned with the Holocaust. Stingo is also obsessed with sex. Initially her obsession is very much clear from her dreams that are related to sex. Moreover, Stingo "objectifies women, including Sophie, regarding them solely as objects of his desire" (Spargo 144). From their first encounter onwards, Stingo has been focusing on Sophie's bodily aspects: "Because when I returned to the house, I encountered Sophie in the flesh for the first time and fell, if not instantaneously, then swiftly and fathomlessly, in love with her" (*Sophie* 53).

At very first sight, Stingo falls in love with Sophie. The image that Stingo is primarily fixated on Sophie's physical desirability is even reinforced. Styron depicts various scenes of her physical activities and sex adventures dramatizing her erotic and pervert behaviour. She is guilty of her moral transgression and sin of the physical pleasures as Styron writes:

Despite past famine, her behind was as perfectly formed as some fantastic prize-winning pear; it vibrated with magical eloquence, and from this angle it so stirred my depths that I mentally pledged to the Presbyterian orphanages of Virginia a quarter of my future earnings as a writer in exchange for that bare ass's brief lodging – thirty seconds would do – within the compass of my cupped, supplicant palms. (*Sophie* 60)

### **Sophie as a Victim of Holocaust**

William Styron has portrayed the character of Sophie as a Holocaust victim who uses sex therapy to escape the traumatic experience. Sophie is tortured and tormented repeatedly. Nathan's aggression towards Sophie is expressed thus:

You're a liar! You're a miserable lying cunt, do you hear me? *A cunt!*"

"You're a cunt too" I heard her throw back at him.

"Yes, you're a cunt, I think" Her tone lacked aggressiveness.

"I am *not* a cunt" he roared.

"I can't be a cunt, you dumb fucking Polack"

She had begun to sob like a bereft child. "Nathan, you must listen, *please,*' she was saying between sobs.

'Nathan! Nathan! Nathan! I'm sorry I called you that Nathan, don't go!' she implored him desperately and reach out to him with both hands.

'I need you, Nathan. You need *me.*'"

There was something plaintive, childlike in her voice. (*Sophie* 53-54)

The victimization of Sophie is linked with her past. As Netta Nakari claims, "Sophie accepts Nathan's accusations because she sees them as a punishment for her earlier misconducts" (29). Sophie never betrayed him, but at the same time she is uncertain and non-committal. When Sophie has been insulted by Nathan, Stingo tries to soothe her:

Clearly determined to resist my attempts to help restore her self-esteem she interrupted me, saying, No, I know it was wrong. What he said was true, I done so many things that were wrong. I deserved it, that he leave me. But I was never unfaithful to him. Never! (*Sophie* 60)

Sophie suffers from self-hatred and has to sustain Nathan's abuse. Her self-victimization is an important trait of her character. Ironically, she allows outsiders to

control and dominate her life. This clearly shows her weak character and enigmatic personality. She has always let the men to use and abuse her as she seeks sexual pleasures giving her body to different men. She confesses thus:

And I heard my father say, Sophie will help you pass them out. And then I realized that almost the one single thing on earth that I did not want to be forced to do was to be *impliquée* any more with that pamphlet. And it make me revolted to think that I must go around the university with a tack of these things, giving them to the professors. But just as my father said this – “Sophie will help you pass them out.” – I knew that I would be there with Kazik, passing out these sheets just like I done everything he told me to do since I was a little girl just so he could use me whenever he wanted. (*Sophie* 298)

The condition of Sophies can be understood through the Neo-Freudian thinker Jacques Lacan theory of lack. The 'lack' or 'rupture' where the unconscious is at work, according to Lacan, has no fixed basis. The unconscious, on the other hand, depicts the divide through which those things whose appearances in consciousness are too brief are temporarily brought into the light of day. What Lacan would demonstrate is that the unconscious is not a living creature. The unconscious has a momentary appearance since it closes up at the following instant of occurrence, giving it a disappearing impression. The unconscious, according to Lacan (and Sigmund Freud), is discontinuous for the aware subject. Because the unconscious cannot be made conscious in its entirety, it is discontinuous. And this, according to Lacan, is the reality of the unconscious. Despite his adherence to Freud, Lacan will argue with Freud about the Freudian concept of the unconscious as the libido, as well as his view that the libido is all-pervading over the psychopathology of the human being. According to Lacan, the unconscious cannot be involved in any way with sex, particularly infantile sex. The unconscious cannot be all-pervasive in the sense that desire is always present, since it has a past, a history of adaptation. The question of unconscious adaptation as ego and superego, according to Lacan, can only arise if the unconscious is considered the root cause of all psychopathology and exists as an entitative continuous existence. The unconscious can be fairly there as the core idea of

psychoanalysis when it is no longer substantial and continuous. The unconscious of Lacan manifests itself in the area of the law of signifiers. It is structured like a language (Lacan, *The Four Fundamental Concepts of Psychoanalysis* 20).

Through the novel, Sophie has always been in the role of a victim and her Holocaust experiences are an integral part of her life. Her sexual activities and her elusive stories are ambiguous and she emerges as an ambiguous character in the novel. She is raped twice and, in her life, she develops sexual relations with more than twelve persons. Her repeated rapes reveal her weak personality mirroring her trauma. She is catholic and Nathan is Jewish. Nathan is pictured as a perpetrator, not as a victim. Indeed, Styron has portrayed “a non-Jewish, relatively atypical Holocaust survivor victimized by a non-survivor American Jew” (Spargol 49). Sophie tries to make up for her past by seeking sexual pleasure, psychological violence, her attempts fail. She is so much burdened with shame and guilt that she commits suicide together with Nathan at the end of the novel. The last scene vividly dramatizes the link between their death and their harrowing guilt:

I blinked in the dim light, then gradually caught the side of Sophie and Nathan where they lay on top of the bright apricot bedspread recumbent and entwined in each other’s arms, they appeared from where I stood as peaceful as two lovers who had gaily costumed themselves for an afternoon stroll, but on impulse had decided to lie down and nap, or kiss and make love, or merely whisper to each other of fond matters, and were frozen in this grave and tender embrace forever. I wouldn’t look at their faces, if I were you,’ said Larry. Then after a pause he added, But they didn’t suffer. It was sodium cyanide. It was over in a few seconds. (*Sophie* 622)

William Styron is at his best in depicting the last scene of the death of the lovers exemplifying the eternal despair the victims of the Holocaust experience. The entire scene is portrayed thus:

I need you like *death*’, he bellowed in a choked voice.

“Death!” (*Sophie* 55).

“Oh, I love him so much!” she exclaimed.

“So much! So much! I’ll *die* without him” (*Sophie* 57).

“Who knows, I thought he might *kill* her” (*Sophie* 70).

“Don’t ... you ... see ... Sophie... we ... are ... dying! *Dying!* (*Sophie* 91)

He was as brilliant on Dreiser as he was on Whitehead’s philosophy of organism. Or on the theme of suicide, about which he seemed to possess a certain preoccupation, and which he touched on more than once. (*Sophie* 223)

Lupack observes that “Nathan’s fate is mirrored in the novel Stingo is writing. The novel is based upon Maria Hunt who is tormented young woman Stingo knew and was hopelessly in love with when he was a young boy” (23). She also committed suicide and the plot of the story reveals the touching and horrifying experiences of love and death. He says: “Call me Stingo, which was the nickname I was known by in those days, if I was called anything at all” (*Sophie* 1). Stingo is presented as an enigmatic and confusing personality who recollects his old haunting memories intensifying the traumatic intensity of the plot as he confesses at the very outset of the novel:

But Stingo I still was during this time about which I write. If, however, it is perplexing that the name is absent from the earlier part of this narrative, it may be understood that I am describing a morbid and solitary period in my life when, like the crazy hermit in the cave on the hill, I was rarely called by any name at all. I was glad to be shut of my job – the first and only salaried position, excluding the military, of my life –even though its loss seriously undermined my already modest solvency. (*Sophie* 2)

A critical reading of the text of the novel reveals that there is a close link between Stingo and the novelist who wants to depict the traumatic experiences of

Sophie who is tortured and sexually molested by the Nazi officers at the concentration camp of Auschwitz. Styron admitted this link thus:

Stingo is not just the product of my imagination. Like him I was a reader in a publishing house, McGraw-Hill, for a few months. It was a boring and mediocre job among very pompous people. Like him I stupidly refused the manuscript of *Kon-Tike*, by Thor Heyerdahl, which became an enormous bestseller. And like him I was dismissed for my casual attitude. Because I refused to wear a hat. It was ridiculous. I have never worn a hat except when I was in the Marines, and I was not going to start just to please them. Also because I made soap bubbles in the hallways. Like Stingo I was in love at a very young age with a certain Maria, who, much later, committed suicide in a bizarre way: she drove her car from a pier into the sea. And the episode of my mother's death is also accurate, as is my feeling of guilt. (*Sophie* 244)

The biographers of Styron observe that “Styron had known a girl called Sophie, who was his upstairs neighbor in a Brooklyn boarding house. She was also Polish and had survived Auschwitz” (Hughes 191). The autobiographical facts also form an important part of the novel. But most part of the novel is the product of Styron's imagination. Joshua Hirsch believes that “Stingo's story forms the main narrative” (*Sophie* 108). The main plot revolves around Stingo's experiences. Evan Hughes claims that “*Sophie's Choice* is more than a novel or film revolving around Stingo pursuing his wants” (*Sophie* 191). He comments thus:

Eventually, gradually, the voice of the book [and film] becomes Sophie's voice, and it takes us back to her terrible wartime memories. Styron leads us into the novel through the familiar travails of a lustful college grad, but soon we are right there inside the consciousness of a Holocaust survivor. (192)

The plot has multi-layers and can be confidently divided into four parts. In the first section, the activities of Sophie and Stingo are depicted. As the plot progresses,

the scenes of fantasy and horror are revealed. It results in an evocation of torture's feelings in the case of the Sophie. It is important to consider Williams' claim: "It may be wrong in our assumption that the bodies of spectators simply reproduce the sensations exhibited by bodies on the screen. Even tear-jerkers do not operate to force a simple mimicry of the sensation exhibited on the screen." (12)

To conclude, William Styron's novel *Sophie's Choice* (1979) dramatizes the themes of shame and guilt of people victimized by the Holocaust. All the major characters, Sophie, Stingo, and Nathan suffer physical and psychological anguish; Sophie is a Holocaust survivor and her testimony is heart-rending. Freud, Karl Jaspers and have given the theories of trauma and guilt and in this chapter all these theories are applied to explore the traumatic experiences of the characters of the novel. The novel *Sophie's Choice* is one of the best masterpieces of Holocaust American fiction and the journey of Sophie; her sexual adventures and haunting memories of Auschwitz structure the plot of the novel.



## Conclusion

A person tortured and plagued by established traditions of society, the religion, and the hallucinations of neurosis is the portrait of the modern man presented in current literature. In modern literary theme of pain plays an essential part. In the world today, people experience desperation due to lack of trust in God and many other causes. Humans' spiritual emptiness, their sense of soreness and lack of love and worry make an unhappy earthly life, and in Styron's writings these are powerfully shown. This is created by a lack of faith and religious belief and the absence of a rule of conduct. Human pain is the source of Styron's writings since he firmly thinks that a writer's principal purpose is to depict life. One might argue that in the work of Styron, the major battle is not between the person and society, but between the man and the roots of his rebellion and solitude. Commenting on the theme of *Lie down in Darkness*. Vishweswara Rao observes as follows:

Loneliness, guilt, depravity, loss of identity, anxiety, anguish, disaster and disintegration mark the personalities of outstanding fictional characters emerging from modern writing....his [modern writer's] concern is the inner man...,psychic states and patterns of morbid behaviour... The focus turns to the dark recesses of life, such as incest, insanity, promiscuity, suicide and Strangulation. (71)

The views of Vishweshwara Rao are exemplified not only in the novel *Lie Down in Darkness* but almost in all the writings of Styron, for his novels deal with the inner man, the conflicts, and the agonies felt by him. Styron's deep and sophisticated insight of human nature is expressed in his writings. We know that every person is distinct and distinctive in his own manner and that each person's subconscious is distinct in that each person has a distinctive set of values. This thesis entitled "A Psychoanalytical Study of the Novels of William Styron" compels us to realize that there is much to be endured and little to be enjoyed in this world.

It is observed that Styron represented in every work the neurotic and mental disturbance of individuals too weak to cope with existential facts. The bloodshed and

cruelty of World Wars shook Styron and he began writing at the period when the wave of nihilism and pessimism attacked the American's mind. He noticed with a close attention the stylistic approaches and the style of William Faulkner, Ernest Hemingway, Scott Fitzgerald, Thomas Wolfe and Joseph Heller. The Americans had a solitary and unhappy existence in capitalist society, without work and devastated. The common psychological ailments observed in Americans include depression and anxiety disorders. The life of shell shocked troops was researched by Sigmund Freud and it was concluded that the trauma is caused by frightening intrusive recollections. Active despair and injury were endured by the soldiers who returned from World War I. Simon Weil researched that a person loses his ability to reason under stress. Cathy Caruth continued her trauma study and study and concluded that unexpected catastrophic events result in trauma in human existence. Aggression, torture, sexual oppression lead to hallucinations, which frequently lead to people losing their reasonable thinking and acting like a neurotic person.

This research relates to Freud's ideas of trauma, to the psychological problems of characters and examines them. Following World War I, trauma theory became quite prominent. Sigmund Freud has showed interest in trauma and has presented his book *Beyond the Pleasure Principle* (1920). In this book, Freud described trauma, death consciousness and thus observes: "Trauma is a result of an extensive breach being made in the protective shield against stimuli" (35). Freud became the father of 'unconscious' opening the way for other psychologists to explore the human psyche for the treatment of patients suffering from multiple psychological ailments.

This thesis is divided into seven chapters. In Chapter-1 entitled, "History of Psychoanalysis," socio-political changes and the growth of the cultural transformation is traced out. Styron was fully aware of the growing disintegration of the families and this was depicted by him in his novel *Lie Down in Darkness* which is a traumatic tale of a young girl too fragile to confront the existential realities and one who ends her life in tragic despair. The main protagonist is Peyton Loftis, who is the daughter of Milton and Helen Loftis. This study delves into the complicated family relationships and analyzes the characters in order to discover the reasons behind this family's tragedy, namely Peyton's suicide. It is followed by an analysis of the significance of Styron in American literary scenario and his major

literary preoccupations. The first objective of this research “To trace the causes of the disintegration of families, divorces and disruption of old values in America in the 1950s” is partially achieved in the first chapter entitled, “History of Psychoanalysis” and completely achieved in third chapter entitled “Depression and Suicide in William Styron’s novel *Lie Down in Darkness*”.

The second chapter, entitled “Life of William Styron”, offers a general discussion on the life of the author in detail, and it is no exaggeration that many elements of his personal life are depicted in his novels. As Styron himself admitted, “My emotional life was in upheaval. I’d lost what little faith I had in religion.” The third objective of the thesis “To investigate the harrowing scenes of death, suicide, broken relationship resulting in neurosis, depression, schizophrenia and deflation of self in the protagonist of William Styron” is partially achieved in this chapter while completely achieved in chapter-7 entitled, “Psychological Dilemmas of Guilt and Shame in William Styron’s *Sophie’s Choice*”.

The third chapter entitled, “Depression and Suicide in William Styron’s novel *Lie Down in Darkness*” is focused on investigating the principle cause of Payton’s depression and suicide. The psychological ailments of the American people had been the divorces and the disruption of the old values after World War II. Styron was fully aware of the growing disintegration of the families and this was depicted by him in his novel *Lie Down in Darkness* which is a traumatic tale of a young girl too fragile to confront the existential realities and one who ends her life in tragic despair. The first objective of this research “To trace the causes of the disintegration of families, divorces and disruption of old values in America in the 1950s” which was partially achieved in the first chapter entitled, “History of Psychoanalysis” is completely achieved here in this chapter.

The fourth chapter entitled, “War and Sufferings in William Styron’s Novel *The Long March*” investigates the experiences faced by William Styron’s generation during World War II (1939-1945) causing anxiety disorders further culminating into traumatic experiences of the Korean War (1950-1953). William Styron himself confronted with the psychological sufferings of anxiety and neurosis. The novella *The*

Long March describes the war and sufferings of two characters Mannix and Culver. Mannix is ennobled by his sufferings, which personalizes the impersonal order to march and humanizes and the dehumanizing task of carrying out this order, his rebellion, therefore, sets the world in order. Fourth objective of the research, “to apply the psychoanalytical theories of depression, the neurosis of Freud” is achieved in this chapter”.

The fifth chapter entitled, “Dissonance and Disintegration of Self in Set *This House on Fire*, critically analyses the harrowing memories of the past of protagonist of the novel Peter who is tormented intrinsically and becomes the victim of nightmares and various disorders and loss as, he suffers because the horrifying old memories of the school days haunt him and disturbs his mental peace, he loses his divine faith in God and thinks that the whole world is conspiring against him. This leads him to alienation and eventually, he becomes a victim of trauma. The term cognitive dissonance is used to describe the mental discomfort that results from holding two conflicting beliefs, values, or attitudes. The process of disintegration of the self may occur in two ways: firstly, consciously expressed concerns related to weak, vulnerable, and defective sense of self and, secondly, out of the person's conscious awareness, disintegrated self is seen as a danger to the traumatized person and to the others. The fifth objective of the thesis, “to Analyse dissonance and disintegration of the self” is achieved in this chapter.

The sixth chapter, entitled, “Identitarian Trauma of Nat Turner in William Styron's novel *The Confession of Nat Turner*” is concentrated upon evaluating the main cause of the Identitarian trauma of protagonist of the novel Nat Turner, who has lost his faith and confronts with the sordid realities of existence. Identity is a collective term for the roles, goals, and values that people adopt in order to give their lives direction and purpose. The trauma that one is experiencing may be closely related to those things that a person uses to define himself. Freud explained trauma and the death consciousness in *Beyond the Pleasure Principle*, and he observed thus: “Trauma is a result of an extensive breach being made in the protective shield against stimuli” (35). Identity can shape the way one perceives, interpret, and experience the

trauma. Low self-esteem and self-worth might lead one to believe that he deserves the negative events that have befallen him. Beliefs about God and religion might help some people to put the negative events into a larger perspective that could involve martyrdom, redemption, and salvation, among other things. Certain traumatic experiences could confirm our view that the world is full of evil, or we could choose to focus on the altruistic behavior of bystanders and first responders as they attempt to intervene or counteract the event, and/or save and heal us. Thus, identity can help or hinder recovery from trauma. Second objective of this research, “to explore the impact of new American culture on the mind and sensibility of William Styron who formed a depressive vision while creating characters who represent contemporary Americans” is completely achieved in this chapter.

The seventh and last chapter of the thesis entitled, “Psychological Dilemmas of Guilt and Shame in William Styron’s *Sophie’s Choice*” investigates shame and guilt faced by protagonist of the novel Sophie who experiences trauma throughout her life. Shame and guilt have much in common: they are self-conscious emotions, implying self-reflection and self-evaluation, they involve negative self-evaluations and feelings of distress elicited by one’s perceived failures or transgressions, they strongly correlate with each other, they often coexist. Cathy Caruth in her book *Trauma; Explorations in Memory* (1995) explained the consequences of the shame as, “The process of making peace with one’s self becomes impossible when it is experienced as bringing back the helplessness and the *shame* of the past” (83). Memories play a vital role in the life of a trauma victim. The old memories haunt Sophie who, begins behaving like an abnormal person. Physical injury and the old memories also lead to the dissociation of self and trauma. Sometimes trauma may be a result of dissociative thoughts, where one feels disconnected either from past, present or future. Cathy Caruth in her book *Trauma; Explorations in Memory* (1995) explained about why one feels shame and guilt as, “One feels anger, guilt, or shame whenever one is unable (refuses) to accept the necessity and unavoidability of what happened” (87). Third objective of this research, “to investigate the harrowing scenes of death, suicide, broken relationship resulting in neurosis, depression, schizophrenia and deflation of self in the protagonist of William Styron” which was partially met in chapter-2 is completely justified here in this chapter.

The protagonists of the novels of Styron are compared to analyze the conclusion of the thesis. Milton and Peyton Loftis in *Lie Down in Darkness*, Cass Kinsolving and Mason Flagg in *Set this House on Fire*, Nathan, Sophie and Stingo in *Sophie's Choice* commit the sin of adultery, despair and alcoholism. Helen, in *Lie Down in Darkness* commits the sin of pride, jealousy and a stubborn refusal of forgiveness. Deception of the senses through sex, alcohol, and adultery is sought by Milton, Peyton, Cass Kinsolving, Mason Flagg, Nathan and Sophie. Helen tries to escape through drugs and religion; Mason Flagg, Sophie and Nathan are given to lying; Mason Flagg commits the sin of raping; the sin of dominating fellow human being is committed by Mason Flagg and Nathan. Cass attempts suicide and commits the sin of murder also. Peyton, Nathan and Sophie commit the greatest sin of suicide. The sentiments of guilt can cause a fight between the instincts of life and death and can leave a person weak – physically and psychologically. There is also a mention of the devastating effects of severe guilt. A good sense of regret might, on the other hand, provide the person self-awareness and allow himself to seek atonement. It is remarkable that Milton, Peyton, and Helen at times feel shame and guilt. Mason Flagg does not feel guilty at all for his sins; Cass Kinsolving feels remorse for the sin committed by him at the age of fifteen. Sophie and, to a certain extent, Nathan also regret their sins. Though they know their wicked actions, the characters of Styron find it difficult to withdraw from them at first. Lastly, most of his characters grow conscious of their misdeeds and are driven to change their nature by an inner impulse. As cited by Marc. L Ratner IN HIS “Satire, Psychology and Social Values”, Styron comments on the impact of Freudian knowledge as follows: “This new knowledge, [psychology and all the new psychiatric wisdom] has contributed to a new trend towards introspection in fiction” (19). The Styron's works explain the occurrences in the past. He employs the introspective methodology to uncover the happenings that creates a strong feeling of reenactment. These books show the universal features of contemporary literature like violence and chaos, obscurité and emptiness, solitude and guilt, terror, insanity and immorality. Analyzing the novel *Lie Down in Darkness*, we realize that the characters fail to understand the root cause of their sufferings, which is their own proclivity for evil. Except Peyton, in this novel, none of the other characters expiate their sins. Milton and Helen with all their awareness only occasionally change

their attitudes but revert to their old sinful ways. So, they cannot be considered as fully expiating in order to qualify for mercy. We may even say that the attempts made by the characters make them to move from bad to worse. Cass Kinsolving in *Set This House on Fire* expiates his sins. Living a life of self-imprisonment, he commits various sins. He is guilty, in addition, for having committed unpardonable sin at the age of 15, which heightens his life, of an intrinsic sinfulness he inherited from as an inevitable component of mankind. The shame and the resulting sorrow paves the path for self-realization and rejuvenation. He becomes Mason's slave via atonement, aiding Michele by robbing Mason. Cass' love for Francesca regenerates and revives him in a miraculous way. Added to this love, the friendship and advice extended by Luigi guides him in the proper path. The meaningless existence of Cass attains meaning and from the state of despair, Cass proceeds to exultation through his act of expiation. Mason Flagg, the rich film producer who enslaves his victims like Cass and Peter, finally overtly regrets his sin of raping Francesca and this can be viewed as his attempt at expiation.

In *Sophie's Choice*, Nathan and Sophie expiate their sins by committing suicide. Her sense of gratitude to Nathan prompts her to accept any treatment of Nathan and without even a tinge of ego, she surrenders herself to Nathan. Sophie's style of deliberate capitulation is rather odd. Nathan's enormous affection is demonstrated by the fact that she is hiding her sufferings in the Nathan concentration camp with the aim of saving Nathan from anguish. Once Again it seems unusual that he cruelly tortures her with such enormous love for Sophie. Sophie's approach makes us ponder what is wrong with Nathan's temperament. Sophie cannot get rid of her guilt emotions with all her confessions to Stingo. Recalling her history intensifies her guilt and recalling her prior life, in the concentration camp, she cannot escape the maze of her prior existence. Nathan is also aware of Sophie's widespread inhumane treatment. He therefore sometimes screams and asks himself how his beloved could so cruelly hurt him. In addition to Milton and Helen, a sense of guilt and the need to expiate is overcome in most characters in the selected works of Styron. But it is ironical to try to atone for their misdeeds by a larger sin than that of violations of their lives, save for Cass Kinsolving the other outstanding characters; Peyton, Nathan, and Sophie.

This thesis entitled “A Psychoanalytical Study of the Novels of William Styron” has brought to light the following findings. We may claim that the anguish of loss is the most suffering of all the suffering on earth. The great tragedies of literature clearly show anguish of loss - the distance between the creature and the Creator and the one man and the other and the lover from the beloved may be painful. The agony of loss. The emotion of love and affection in human beings leads to this anguish of loss. The most prominent characteristic quality of *Lie Down in Darkness*, *Set This House on Fire*, *The Long March*, *The Confession of Nat Turner* and *Sophie's Choice* is that they vividly describe the nature of loss experienced by the characters and their mode of reaction to their loss. The novel *Lie Down in Darkness* is inspired by the loss of a girl named Maria Hunt; the suicidal loss of Peyton provides the framework of the novel. Milton regrets the loss of Peyton's love in marriage; Peyton hopes for a regular house and an affectionate mother; the loss in Harry's and Milton's love leads Peyton to commit suicide; Helen sometimes aspires to Milton's love. Helen's grief at her children's loss causes the reader's heart to feel pained. In *The Long March*, all characters especially Mannix and Culver are suffering from psychological issues which, make them feel that they are neurotic characters. The characters want to break the shell and come out of it to get freedom that further allows them to live a comfortable life free from sorrows and sufferings.

In *Set This House on Fire*, Cass feels agony over the loss of his artistic talents. The loss of chastity felt by Francesca forces her to fight with the village idiot Saverio, the death of his beloved Francesca maddens Cass Kinsolving and hence he murders Mason Flagg. The pain of loss felt by these characters makes them to suffer and in consequence of their suffering, they inflict pain on others. In *Confession of Nat Turner*, Nat is thrown into prison and is doomed to meet his tragic end. In this novel it is revealed through the life of Nat that, trauma can affect identity, while identity can affect one's perception and understanding of the trauma. Identity can also be a moderator and/or mediator between trauma and stress disorder. As a moderator, the consequences of trauma can be reduced or intensified. The trauma can influence a sense of identity as a mediator, which in turn can contribute to posttraumatic suffering or posttraumatic development. In *Sophie's Choice*, Sophie regrets the fact that she has



to lose one of her children in the concentration camp for death and one for life. The concern that she would lose her life in the camp causes her to pray and hope that the Gestapo would concentrate on the Jews for extermination and the same dread makes her settle down at the level of a whore and to appeal to the camp commander, Rudolf Hoss. She fled Brooklyn with Stingo in fear of losing her life. But then she understands that without Nathan she can't have a happy life and resolves to die. These characters' emotions of loss lead them to desperation. Except Cass Kinsolving, Peyton, Nathan and Sophie are subdued by despair and hence they commit suicide. Robert G. Davis opines, "The great interest of the novel *Lie Down in Darkness* is a moral one" (114). John Pendy Kerby is of the opinion that this novel enforces the necessity of maintaining "...the dignity of personal relationships and the integrity of the individual" (130); also the need to possess optimistic attitude towards life. A person with a gloomy mindset is obviously going to lead a sad existence and Peyton, of course, is gloomy about life. Freud truly thinks that a kid has love, tenderness, jealousy and commitment to manifestations. He also believes that his father is the object of the first affection of a child. Stingo's comment in *Sophie's Choice* that "Mothers and Fathers - they're at the core of one's life somehow" (614) is an apt judgment of the novel *Lie Down in Darkness*, because it describes the significant influence of Milton, the father and Helen, the mother on then daughter, Peyton. Freud observes: "If the mother is absent or has withdrawn her love from the child, it can no longer be certain that its needs will be satisfied and may be exposed to the most painful feelings of tension." (843).

For a kid, love is crucial, especially that of its parents, as only the events in childhood decide its subsequent position as a wife and mother/father. In early childhood, little frictions will probably become a serious problem in the later life of the child. If parents favour one kid to another, the neglected youngster evokes hatred. Furthermore, children who adapt poorly to their surroundings or others die from bad relationships with their parents - with youngsters. Broken households and a lack of understanding and compassion might cause the youngster to feel very stressful. We may agree with the views of Sigmund Freud explained in his *Mourning and Melancholia* edited by James Starchy that "a parent must give [the child] the right

amount of love and at the same time, preserve an effective degree of authority” (870). As neither Helen nor Milton gives Peyton the appropriate love, he is desperate, adulterates, gets alcoholic and ultimately suicides. Peyton is induced to commit suicide by the lack of parents, particularly motherly tenderness and tenderness. In his private monologue, her appraisal of her own selfishness is shown. She sees death as the ultimate victory against the cruel unplayable reality of life that horrors her. Her suicide indicates. She may be considered rebellious, rebellious against the tortured reality. In a sense, rebellion is beneficial, as it is paving the way for a change. Failure to believe leads to despair. According to Kierkegaard, “the despair which is sickness unto death may take any one of the three forms - it may be the despair of not being conscious of having a self; it may be the despair of not willing to be oneself; or it may be the despair of willing to be oneself.” (345, 349,365). Of the aforementioned three categories, we may categories Cass, Milton, Nathan and Sophie in the second class, as they are conscious of themselves but they will not; Peyton Loftis may easily be classed as a third class, because she is desperately eager to commit suicide.

Nathan Scott, as cited by Robert H. Fossum, defines the contemporary novel as one, which “deals with the difficult marriage, the intricate maze of personal relationships with in the family, and the crisis of self-realization in middle age” (9). The Loftis family environment is full with incomprehension, yet they are not completely free of choice. We sympathise with them and know that the lofts themselves want to alter their condition, however every attempt made by these individuals worsens it. Although Cass Kinsolving and Sophie are able to leave Mason and Nathan if they like, but not. Language may be considered a reflection of the way we disclose ourselves, be pleased or sad. In our regular use. It is a pity that language in *Lie Down in Darkness* serves not to unite or communicate, but to dominate, deceive one another and to express hatred. Lack of communication within the family of the Loftises definitely adds to their misunderstanding. To put it in a different way, the novel *Lie Down in Darkness* enforces the importance of communication, which becomes the effective means of maintaining a good relationship. Each person lives in his gloomy realm and is surrounded by his own personal hell. If the Loftises had shared their delight, sadness and pain, you are certain that no such tragic events in the

family would have taken place. These characters exemplify the views of Francis Bacon: “The human understanding, when it has once adopted an opinion draws all things else to support and agree with it. And though there be greater number and weight of instances to be found on the other side, yet, these it neither neglects and despises or else by some distinction sets aside and rejects” (90). The title *Lie Down in Darkness* suggests the idea of the characters existing in darkness, which is ignorance. You want to escape the consciousness of your horrible existence and so you sleep in darkness and care about your unpleasant recollections. It alludes to Peyton's act to lie with unknown guys on a different level. As Ihab Hassan aptly comments, “All lie down in darkness, but there is one character, whose light is found in ashes-Peyton” (125). In *Set This House on Fire*, the body of human beings is compared to a house and the diseases, which infect the body, is regarded as God's violent ways of shaking a man. He can clean and lift a man's soul through this exam. Cass Kinsolving's hardships free him from self-prisonment and ignorance; he comes into wisdom. The title of the novel *Sophie's Choice* refers to the choice made by Sophie in the concentration camp. Dr. Von Niemand urges Sophie to pick among her children to establish his power and to establish his belief in God's existence. She decided to camp for her female kid and for life for her son Jan. The title also incorporates Sophie's decision of death over life. The title contains By favouring Nathan with Stingo, she has shown that her option in life is to die, because she felt that it was hard to live with all her guilt at the camp. It is striking that Styron's principal figure is detached, lost in itself and representing a contemporary culture in this sense. The time movement gives Styron's characters no comfort. Recalling your history does not guarantee wisdom or good fortune. They are victims as well as victimizers. There is enormous sorrow for their misery. We could not blame them for being guilty or call them guilty. These characters exemplify the view of Styron in *Set This House on Fire* that “we just can't trifle with fate” (277). Styron appears to argue that it requires a substantial separation from the past, but the essence of mankind is longing for the golden past. Milton and Helen have been always living in the past while they are free of parental duties. The sadness felt by Milton on the marriage day of Peyton in *Lie Down in Darkness* shocks us because as Styron says in *Set This House on Fire*, “... only fools lament change in itself” (20). Peyton's frantic yearning for love and understanding is the despair of a

modern man, who without religion is searching for strength. The slowly developing scientific, mechanic age which is loveless, devoid of love, understanding and compassion, reflect Peyton's frustrated scream that she's lost. The youngsters projected in *Lie Down in Darkness* long for the right kind of love and care, which is becoming rare to find in this hastily changing world. By portraying Peyton as rebelling against her mother, Styron criticizes the false values of people who follow the religious dictum only by words. Apart with Peyton committing suicide by the atomic bomb that landed in Hiroshima by the United States, the social grounds for the ruin of the Loftises family are not discussed. The theme of violence and destructive power of humans is being enforced. It is noteworthy that only the fall and the busy September seasons are covered in this story. This story does not describe the season of spring which signifies renaissance, hope and joy. A study of Styron's works enables us to say that the moral message in these books is that we are taught to love other people properly. Frederick J. Hoffman (1967) observes: "In *Lie Down in Darkness*, lack of belief poses great cracks in the human landscape" (145), and this crack in human landscape is induced by lack of genuine love for fellow human beings, and lack of values and meaning in life.

Styron's *The Long March*, of course, is almost exclusively a study of the ramifications of psychological sufferings as well as physical pain. From the opening description of the broken traces the infliction of psychological sufferings and man's reaction to it and mingled bodies in their "slick, nude litter of intestines" (1) to the final mutual sympathy between Mannix and the black maid in their shared understanding of his pain. The psychological anguish of worry and neurosis was met by William Styron himself. He himself is a nervous person. Through his four novels, he showed the world as a wildlife of human pain, both physically and emotionally projected. We have to evaluate in these works, the character of Styron itself, and the narrative position he takes in order to grasp Styron's concern for the problems of suffering.

The novel *Lie Down in Darkness* attains significance because, as Jeanne R. Nostrandt says, "It highlights the fact that humanity, society, and 188 family cannot survive in a Godless, loveless wasteland" (66). Discussing the theme of solipsism, and the isolation of the individual behind the walls of self, Styron explicitly reveals his

concurrence with Thomas Wolfe's comment that "a life of loneliness could be destroyed by the life of love" (161). We might claim that love and compassion are the finest of all the sensations we have in this world. The literary classics show love as a fountain head and an unending source of life's vitality. Romeo's Juliet-love, Beatrice's love of Dante, Elizabeth Boyle's love of Edmund Spencer, Eva Bowl of Napoleon and Hallam's love of Tennyson are still well-created among the readers today. The sympathy of the noble people stands the test of time in a much similar way. The love and compassion of Albert Switzer for the tribes of South Africa, his compassion for the Hawaiian leper, and his love for the lowest of the poor are some of the rare examples of lovely individuals who, with love and compassion, have relieved the miseries and suffering of fellow men. But, love could be what T. S. Eliot in *Four Quartets* says, "Love ... of the wrong thing" (28) also which in turn may destroy everything. False kinds of love, such as the phallic love of Milton for his daughter, the unstinting love of Mason for Francesco and the destructive love of Nathan and Sophia, are a source of devastation. In contrast to this affection, Francesca's love of Cass is depicted and the affection of Maudie for Benny. Cass's altruistic love brings no disaster. It compels him instead to restore his original traits and to regenerate them. The power of love Cass realised.

Describing the nature of love, Styron says in *Set This House on Fire* that "A love affair, like some prodigy of plastic surgery is flesh laid on to living flesh and to break it up is to tear down off great hunks and parts of yourself" (18). *Lie Down in Darkness* and *Sophie's Choice* seem to end with despair and frustration. But there is a silver lining. The black revivalist scene in the closing scene of the former book that depicts the Hallelujahs heard from afar hints that Peyton may expect to discover a new father and a new home. In *Sophie's Choice*, Stingo, looking at the bright morning star experiences an affirmation of his resurrection on Coney Island. But in *Set This House on Fire*, the affirmation that tomorrow may be a bright day is positively emphasized. *Lie Down in Darkness* ends with the description of descendence of dark night. As Styron describes:

Darkness could be coming soon. The red fires had disappeared from the water, now it had only the green of dusk in it and the palest pink

from the vanished setting sun (397)...Twilight fell around them; the evening became sprinkled with stars. ...another blast from the whistle, a roar, a gigantic sound; and it seemed to soar into the dusk beyond and above them forever, with a noise, perhaps like the clatter of the opening of everlasting gates and doors-passed swiftly on toward Richmond, the North, the oncoming night. (400)

Contrary to this, in *Set This House On Fire*, we are made to feel the approaching dawn. Cass describes the dawn as follows:

Something about the dawn made me think of America and how the light would come slowly over the eastern coast, miles and miles of it.. I kept thinking of the new sun coming up over the coast of Virginia.. .When after black night, dawn broke like a trumpet blast and there it was immense and green and glistening against the crashing seas. (553)

This experience of Cass makes us to recall the words of Shelley, “If winter comes can spring be far behind?” (70), which in turn makes us to feel that there can never be a night that will not have a dawn. Wimsatt and Brooks aptly say in *Literary Criticism*: “We are all torn between the desire to find ourselves and the desire to lose ourselves” (54). The desire to be self-realized and to be lost by the proper sort of love that may make us one with mankind must be attained. The desire to see oneself Peyton and Sophie are horrified and hence they are destructive of themselves. Cass reaches self-realization, revitalising and regenerating it. The dictum of Socrates that, “Life without self-examination is unworthy of man”, is faithfully followed by Peyton, Sophie, and Cass Kinsolving. K.R. Srinivasa Iyengar in *The Adventure of Criticism* comments as follows, “The Life of men ... ranges from bad to worse. It is never distinguished by undiluted happiness... The longer we live, the longer we bear the weight of our misfortune; the longer we enact hell in our midst” (94). The true fact is that it never gets to grips with the distinctive trait of man. None can reject the poetry - Good rewarded and Evil punished - in all literature. Whoever prefers or desires what he does not have, nature contains wickedness, covetousness, lust and other sins. The notion that the idea of joy and misery, light and darkness, love and hatred, ignorance and understanding, and falsehood and truth are not contradictory, but complicit, would

be accepted in most of us. You can never be divided from the other. We can understand the attributes of each other only at the interface of the one. Much the same goes for the two attributes which exist in the nature of human beings. We can understand the positive traits of a guy only in the face of evil. The novel *Set This House On Fire*, *The Long March* and *Sophie's Choice* force us to see the inherent evil in man's nature, the realization of which shocks us. The barbaric and savage nature in man may be regarded as the vice or evil in man as observed in *The Confessions of Nat Turner*. If a guy travels on the bustling jungle trail, he becomes degraded. If a person has human compassion, he or she might be defined as a human. Anyone who lacks this humanist emotion can no longer be seen as a human being, but as an animal. In an interview, conducted by Robert K. Morris, Styron comments on the nature of human beings as follows:

We don't know why we're here. And yet, the possibilities of life are limitless. We exist capable of great joy, ecstasy even. And these make the whole trip worthwhile. But the fly in the ointment what pollutes the whole thing is this evil which human beings alone are capable of; The sky is not capable of evil; nor is the water; Human beings are the only vehicle through which the whole order is overturned; we ourselves are the agents of our own destruction, and this is what makes the human existence so desperately perilous. Our beautiful opportunities which we have as human beings are absolutely destroyed, because of our proclivity toward hatred and massive domination of each other. (57)

In the same interview, Styron regrets on the wretchedness found in the universe. He observes:

People live in wretched unhappiness. And this seems to be the largest mystery of human existence. Why, we here on earth, we fellow human beings, theoretically a family should find ourselves in such constant and universal discord, not supportive of each others, not sympathetic, not loving, but filled with hate and revenge and the desire to annihilate our own kind. All my work has been an effort to try to understand why? (56)

With all his ability to do good or evil, man is free to exercise his will. He is endowed with a reasoning capacity so as to choose between good and evil. Man will be justified, if he has chosen the good. He will be certainly condemned by God and the society if he chooses evil. The ability of a man to relate himself to the community, to do the right thing and to strike a balance between the interest of others and the interest of the self, paves way for solace in his life. The novels of Styron are a testimony to the truth that every human being is his or her own arbiter. All the great religions of the world explicitly state that man should necessarily overcome his innate selfishness. Man learns to master his own basic nature via self-discipline. By analysing Cass' reaction to life, we discover that the beauty of people rests in our ability to love and serve. This unselfish love might allow the individual to get rid of his self-centeredness that is wicked in him. *Set This House On Fire* abounds with the humanism of William Styron. In this work, Styron argues that man is not an island but reveals that human beings are essentially dependent on one another. Styron is a precious reminder that others should not suffer because of the way we pursue our happiness. Defining the noblest dream dreamt by mankind, Styron says, "It is freedom and a full belly and a right to pursue his own happiness" (*Set This House On Fire* 24). We should not be humiliated or harmed by our own rights to our own pleasure. Emphasizing Mason Flagg's wicked character leads Styron to paint Luigi as a paragon of love and mercy. Careful living observation demonstrates that innocent people suffer not only for the terrible fate of our ordinary daily lives but also for the purposeful acts of the evil. The evil people are punished for their transgressions, while the righteous men are suffering from God, like Job. It might be said that a person who chooses to behave evilly contributes not only to his victims' misery, but also to his own downfall.

Jean-Martin Charcot, who studied the relation between trauma and hysteria observed in Sophie, associated trauma with mental disease. Sophie got caught in her ill mother's trafficking ham (meat). She was not a Jew, however. In those days, meat smuggling was prohibited and she was captured and transported with two lovely children to Auschwitz. When she knows that her dad is a supporter of Nazi philosophy, Sophie has the first moral shock; she is guilty and dishonest of her father's



horrible crimes. For her son Jan, Sophie tosses into the wind her moral scruples and seduces Rudolf Hoss. She utilises her woman's figure to receive Hoss's concessions, as she could see her son imprisoned at the Auschwitz child camp. But Hoss fails to get her experiment. Sophie is shown as an injured soul and is guilty of recurring hallucinations and horrible nightmares.

Sex was a tabu in the 1940s, but Sophie built up sex with strangers to get rid of the neurotic fears of existence. Freud notes that the fundamental cause of hysteria and melancholy is sexual inhibition. Styron recalls how a female employee working in the Commander's office sexually molested Sophie. Her event hurts Sophie emotionally and intellectually and she has repeated nightmares. She drinks too much and engage with Nathan in a violent love affair. The persistent recollections of the past haunts Sophie and her self-destructive behaviour in the pursuit of her violent sexual interactions with Nathan finally shatters her mind and sensitivity. Sophie's lost all, her name, her boyfriend, her mind serenity. When she thinks of the survival of her children at Auschwitz, she is engulfed with fears and tensions. The finale of the storey is really emotional, as Styron dramas the destiny of Sophie's children in poetic words.

In *Set This House On Fire*, Mason Flagg represents the symbol of evil in the universe. The darkness in him lays the road for himself and Francesca to be destroyed. By Mason's character, Styron shows that the main cause of antagonism, disaster and devastation is in man's will. The views of Willard Famham that "Man's soul can soar much too cheaply and easily. Man in the flesh must never forget the natural lout that is in him; ready to make him ridiculous or even to mark him for hell" (434), illumines the life of Mason. The wickedness or the lout in the human being is destructive. Mosis, Jesus, Buddha, Mohammed and the great leaders of our world like Gandhi, Martin Luther King and Mandela are unable to eliminate the greed inherent in man. We know that every person needs to comprehend and attempt to control the bad in him. Otherwise, the evil will acquire total dominion over it and destroy it as well as others. The sinful life and death of Mason makes us to realize that "He who lives by violence shall die by violence" (250) as 'violence begets violence'. Mason Flagg's life ends in a most pathetic way because, as Styron says, "wickedness begets infinity of sorrow" (536). One human being's tyranny over another was one of the causes of

countless tragedies in this planet. There is a unique master-slave connection between Mason Flagg and Cass Kinsolving. Styron while defining the nature of evil says, “Total domination of human beings by others up to the point of extermination seems to me to come as close as one can to the notion of absolute evil” (67). Rhodo Sirlin aptly observes: “The rope which binds all of us permits no mastership, only mutual dependence” (91). Flagg's dominion over Cass reduces him to the level of a beast while Nathan's command over Sophie puts him to the level of a slave. The behaviour of Mason Flagg and that of Nathan adheres to the views of Swami Vivekananda in *The Secret of Work*, “There are two things which guide the conduct of men- might and mercy. The exercise of might is invariably an act of selfishness; all men and women try to make the most of whatever power or advantage they have; Mercy is heavenly; to be good, we all have to be merciful” (63). Mason and Nathan are the incarnation of egotism. In order to be proud, you must necessarily dominate your fellow humans. Mason's grasp onto his existence is well known to him. Similarly, too, Sophie knows that she is an item Nathan possesses, thus he can do everything he likes to do to her. Mason and Nathan by their sinful behavior of domination fail to understand the truth that “all our acts are our creaturely response to our creator; all our sins are ultimately sins against God” (Leonard Hodgson 67) because every human being is an incarnation of divinity. The wickedness Styron portrays via these two people compels us to reflect seriously on the cause of human devastation itself. Their action makes us aware of the sometimes gloomy and nasty toleration or lust of life for males. Cass Kinsolving, Nat and Sophie are true to pursue a life of subjection and become slaves in their own will. When Cass is the slave of Flagg it reveals its magnificent distinctive trait. He assumes the responsibility of saving Michele in order to pay for his wrongdoing at the age of fifteen, and that feeling of obligation forces him to steal; yet his conduct does not repudiate us. His love for Michele obliges us to acquiesce to his behaviour and to justify him. Cass' sense of responsibility to provide medical aid to Michele makes us to recall the words of Gibran, “... to withhold is to perish” (28). Further his behavior adheres to Gibran's saying, “There are those who give with joy and Joy is their reward” (28). Cass understands that there is pleasure in giving. Induced by his love for Francesca, Cass is willing to “bleed willingly and joyfully” (Gibran 15). Though Francesca does not ask for his help, Cass extends his help to her voluntarily and takes

pride in his role as a giver because, “it is well to give when asked, but it is better to give unasked through understanding” (Gibran 28). In this cosmos, all the effort we perform, each thought that we have left an impact. Similarly, we will certainly get back to us with what we contribute. When we offer the best, we get the best; Luigi's friendship and mentorship is won by the excellent deed taken by Cass to Francesca. When he first gave his assistance to Francesca, he knew fully that he could not spare her any money. He assisted her still, and in a different fashion he received that excellent aid. The fact that Cass extends his support to Francesca brings us back to Oscar Wilde's excellent novel, “The Model Millionaire,” in which Huglie Erskine makes the millionaire model sovereign. His act of help extended to the model without any expectation brought him an unexpected reward. In a similar way the help extended by Cass to Francesca saves him in an unexpected way. Somewhat paradoxical to the story of the “Model Millionaire” is the verse of Tagore. In Stanza L of *Gitanioli*, the beggar woman waiting by the roadside for “alms to be given unasked” by the king is “confused and stood undecided” when the king asks her, “What hast thou to give to me?” She extends “least little grain” to him, and returning home, when she emptied her bag on the floor, finds a “gram of gold among the poor heap” and “.....bitterly wept; .. .wished that I had had the heart to Give thee my all” (51-52). Styron's comment in *This Quiet Dust and Other Writings* “... even in the midst of ultimate process of dehumanization, the human spirit cannot be utterly drowned or denied” (341) becomes true of the characteristic quality of Cass Kinsolving. Francesca's willing suffering indicates to him that he is a man of compassion and hence his wicked conduct of theft and deterioration becomes pleasant. By downgrading for a good reason, he has taken the position of a donor. We might claim that this sinner became a saint by his conduct. The behavior of Cass and Sophie makes us to realize the truth of Faulkner's saying in his “Nobel Prize Acceptance Speech” that ‘Man will endure, notwithstanding the menace surrounding him, because he has a soul, a spirit capable of compassion, sacrificing and endurance’ (368). The actions of Cass and Sophie enables us to see that even in sacrificing one's own demands, it is acceptable to serve the comfort and convenience of others. For her tremendous affection of him and for knowing that Nathan can feel sad without him, Sophie can never remain apart from Nathan. Styron shows the universal truth, which

endows everyone with the ability to be loving, honoured, mercy and sacrifice, via Cass Kinsolving and Luigi. In the figure of Cass, Luigi understands the nobility. He must have understood the notion of aid well, that means that, if the requirements of a man can be fulfilled for one hour, it is helpful in deed. If he desires to be fulfilled for some time, this will be of greater benefit to him. He must have understood the notion of aid well, that means that, if the requirements of a man can be fulfilled for one hour, it is helpful in deed. If he desires to be fulfilled for some time, this will be of greater benefit to him. The saying 'Nothing is good or bad but thinking makes it so' becomes true in the case of Luigi's and Cass' behavior. Generally, there are two ways of living - reacting to life and responding to it. The third law of Newton, "for each and every action there is an equal and opposite reaction", if applied to life will create hell on earth because, a violent action will breed violence and so the chain of reaction may go on and on, creating a bitter, unpleasant life. But reacting to life makes life delightful, since the heart responds while the mind induces reaction. Luigi replies to the good deed of Cass, instead of reacting to Cass's aggressive behaviour. Luigi crafts a credible storey rather than admitting the truth about the murder of Mason, and he rescues Cass by this deception and channels him on the correct road. The act of lying of Luigi does not oblige us to see him as a sinner, because his deception modifies the person's conduct and way of life. He raises the sinful Cass from a condition of spiritual dead and brings it back to life. His deed indicates that love for other people and for all living creatures is the core of all the wonderful things in the world and the worst sin for others is inhumanity. The nobility in the character of Luigi is revealed through his advice to Cass: "If there is one thing of highest value, it is this: that the primary moral sin is self-destruction, the wish for death; the single good is respect for the force of life" (221). Through this advice, Styron urges the readers to become a part of the life force, a force which compels us toward good; toward the "birth right, to try to free people into the condition of love" (362). By his lie, he knew that he could prevent Cass from great harm like that of not wallowing in self-pity, which in the past made him a failure in his art. The precise reason of Luigi for telling the lie is that "... if by now ... you have not learned something, ... then five years, ten years, fifteen years in jail will teach you nothing. Consider the good in yourself, consider hope, consider joy." (520). From Luigi's action, we know that virtue, which extends to a

person in difficulty, is that trait of generosity. Luigi's falsehood has made Cass look different at the world and optimistically respond to it. Luigi offers a valuable advice to Cass: "Everywhere man is in fetters; if man wills, he can free himself from the manacles of his own imprisonment" (499). Tennessee Williams' view, "we're all sentenced to solitary confinement inside our own skins" (7) is endorsed by Luigi, when he agrees to the views of "that English woman who opined that we are serving our sentences in solitary confinement" (550). Cass is changing his own self due of Luigi's advise. Cass evolves as a successful human and cultivates the ability to love, care for people, behave fairly and responsibly, and be kind and giving from a dubious and bewildered way of life. As Robert Philip opines, "Cass redeems himself through two acts personal sacrifice in attempting to save the dying peasant Michele's life and personal regeneration in succeeding in taking the life of the degenerate Mason Flagg" (193).

Commenting on the successful progress of Cass, David Galloway observes as follows: "In triumphing over self, in defeating his sense of guilt, in establishing love for humanity, Cass has achieved a singular victory" (81). We are becoming closer to Cass as the narrative goes. He must have thought that life is an apprenticeship and by his errors Cass learns precious lessons, such as consolation through self-knowledge and self-denial; that selflessness and self-sacrificing love are the highest traits that make us as human beings identity. The difference between *Lie Down in Darkness* and *Set This House On Fire* is that in the former novel, recognition of the self horrifies Peyton. All save Maudie characters do not transcend their egoism, which stops them from being mutually understandable. Peyton commits suicide in angry at the parental egotism and the knowledge of his own self. But in *Set This House On Fire*, Cass discovers his self, learns to undo his selfishness and cultivates mastery over the self. Cass was dead spiritually when he was ignorant of his own self. Luigi induces his spiritual regeneration. *Set This House On Fire* reveals the maturity of Styron's mind. The humanistic values of Styron find their expression through the sufferings of Cass. In the case of *Lie Down in Darkness*, there is no progress in the characters. In *Set This House On Fire*, Cass progresses from ignorance to enlightenment and attains solace of mind. The saying of Cass in the end that "ripeness is all" (554) echoes the wisdom of the Fool in Shakespeare's *King Lear* and it reveals the maturity of his mind. It

signifies several things: it helps us realise that this maturity is achieved via the experiences and sorrows, aches and delights that mould and form us. It makes us aware that man should manage his destiny and look at life with confidence despite all the afflictions of life. A person must recognise that transformation must come from within himself and helps us know that sin forgiveness is a source of salvation. Writing Styron lets us believe that God drew a wretched life onto earth for human beings to live in suffering. Cass says, "Sometimes life is even worse than war" (321). Man is portrayed as a prisoner, unable to escape from the miserable existence. Besides revealing the humanism of Styron, the novel *Set This House On Fire* and *The Confession of Nat Turner* portrays his philosophical views. Styron favours the concept to live a life with no expectations as a whole, in accordance with the Hindu concept of life, since if our expectations are more pronounced, our deceptions would likewise be more pronounced. Styron observes thus: "...the higher you kite upward, the harder you hit the ground when you fall" (299-300). On the necessity of living a disciplined life, the writer warns: "[If you] waste away your substances while you're young and you will live only to regret it" (312). Commenting on the noblest dream of mankind, he says it is "freedom and a frill belly and a right to pursue his own way of happiness" (24) that do not cause pain to others. Every human being has an overwhelming urge to express his or her selfhood, which is the holy component of his or her identity. The personal expression can be realised via love and concern for others. Helen Gardner in "Milton's Satan and the Theme of Damnation in Elizabethan Tragedy" has commented that, "the essence of tragedy is that it forces us to look at what we normally do not care to look and have not invented for ourselves" (61) and exactly it is this task that Styron's novels fulfil. Finally, although his characters highlight evil in men, Styron also shows a tiny glimpse of the good. In *Lie Down in Darkness*, Styron poses a question through the character of Peyton. She regrets: "Why is happiness such a precious thing? What have we done with our lives, so that everywhere we turn- no matter how hard we try not to - we cause other people sorrow?" (38). We realize that our everyday life is filled with sorrows, suffering, misery, pain and anguish and we may readily agree with the views of Robert Frost in his poem, "Home Burial", "But the world's evil. I won't have grief so If I can change it. Oh, I won't, I won't!" (111-112).

Styron's works present an alternative to mitigate the tragedies, tragedies and miseries of the world. Styron's works present an alternative to mitigate the tragedies, tragedies and miseries of the world. William Styron wrote his historical novel *The Confession of Nat Turner* (1967) to provide a better understanding of the African-American experience during anti rebellion slavery. Styron designed his hero Nat Turner to lead a life of servitude working on a plantation, an innocent, docile and unhappy guy. As he grows up, he breaks his shell and starts his slaving quest. James Baldwin commended the novel on the fact that Styron had started writing the Black People's shared history. However the novel was heavily critiqued and contentious. In an interview with Gorge Plimpton published in *New York Times Book Review*, Styron observed that it is a sort of religious parable of black persecution. The plot of the novel is focused on the psychological stress and depression of a slave and his journey of liberation and redemption. In *Sophie's Choice*, he strongly advocates the message, "Let your love flow out on all living things" (681). As Styron observes: "...we are all of a species, you and I and all of our ancestors, we came from the same womb, the same source and we are in effect brothers" (233). The greatest we can aspire for in this world is that our trip here is not useless, since it is loving, responsible and compassionate that enhances our hearts with that fertiliser known as love and compassion for our fellow people, which is the way life is more aimed than goodness and renown.

During analysis it is found that in each novel, Styron depicted the neurotic and mental disorder of the characters who are too fragile to cope with the existential realities. Styron was greatly shocked to witness the violence and brutality of World Wars and he started writing at a time when the wave of nihilism and pessimism gripped the psyche of the Americans. Most of the characters under analysis are battered and wounded who are trapped in the abyss of pessimism and despair. The main cause of the psychological ailments of the American people had been the divorces and the disruption of the old values after World War II and this was depicted by him in his novel *Lie Down in Darkness* which is a traumatic tale of a young girl too fragile to confront the existential realities and one who ends her life in tragic despair. Freud's observation that sexual repression is the main cause of hysteria and

depression is found to be correct in the novel *Sophie's Choice*. Protagonists have to break the shell of isolation and learn to confront the realities of pain, sickness, and fear. An individual who is a victim of shame becomes alienated and is oppressed by guilt-consciousness. Sexuality and the sin of moral transgression are the major forces that lead to the deflation of the self of the characters. A man who struggles to forge an identity in society, and this process of identity formation often leads to his trauma as his personal vision of life clashes with the social values because he finds that society is crushing his individuality. Characters having dual personality, becomes a major cause of disintegration and dissonance of the self. Man's disconnection with God is also one of the major causes of his alienation and loss of self as observed through the character Helen and Peyton. Love and domestic happiness are the best remedies to cope with the fits of trauma and depression.

The study is quite relevant to society since the study underlines the positive aspect of the characters' difficulties. The characters of William Styron are depicted as real-life characters so can be considered for taking life-like learning from them. The research provides to adolescents the message of acceptance of the life reality and also offers good directions for courageously confronting the problems of life. It also offers them social and psychological awareness to face psychological worries. The study also investigates the curability of bodily injuries, but the mental injuries remain incurable and inflict man continuous pain. Only families can rescue love and mutual understanding from disturbance. The main focus of this study is on the traumas, depression and psychological problems of persons who lived in the post-war period. There is no doubt that this study is relevant since millions of individuals around the world have mental illnesses. Private business pressure, modernism and the mounting economic slump and job losses have caused enormous psychological strains on people. This research will help students to understand social and psychological problems and mental stresses. The world-leading writers who provide humankind constructive direction in dealing with the psychological ills ailing mankind today are examining their perspective and vision.



## Bibliography

### Primary Sources

Styron, William. *Lie Down in Darkness*. Vintage International, 1951.

---. *Set This House on Fire*. Vintage International. 1960.

---. *Sophie's Choice*. Vintage International, 1979.

---. *The Confessions of Nat Turner*. Vintage International, 1967.

---. *The Long March*. Vintage International, 1993.

### Secondary Sources

Abend, S., et al. "A response." *Psychoanalytic Inquiry*, vol. 8, no. 3, 1988, pp. 438-455.

Abraham, Karl. *Clinical papers and essays on psychoanalysis*. Hogarth P, 1955, pp. 1-15.

Akhtar, S., editor. *Freud along the Ganges: Psychoanalytical Reflections on the people and Culture of India*, Other P, 2005.

Alexander, F. *Psychosomatic Medicine: Its Principles and Applications*. W. W. Norton, 1950.

Aldridge, John W. *Time to Murder and Create: The Contemporary Novel in Crisis*. Mackay Co., 1966.

Altman, N. *The Analyst in the Inner City: Race, Class, and Culture through a Psychoanalytic Lens*. Analyst P, 1995.

Anderson, J.W. "How D. W. Winnicott conducted psychoanalysis." *Psychoanalytic Psychology*, vol.31, no.3, 2014, pp. 375-395.

Anderson, E. *Code of the Street: Violence and Moral Life of the inner City*. W. W. Norton, 1999.

Apetheker, Herbert. "A Note on History." *The Nation*, October 16, 1967, pp. 375.

- Applegate, J.S. "The transitional object reconsidered: Some sociocultural variation." *Child and Adolescent Social Work*, vol.6, no.1, 1989, pp. 38-51.
- Apollon, W., et al. *After Lacan: Clinical Practice and the Subject of the Unconscious*. Edited by R. Hughes & K.R. Malone, SUNY P, 2002.
- Arlow, J. A. "Unconscious fantasy and disturbances of conscious experience." *Psychoanalytic Quarterly*, Vol.38, no.1, 1969, pp. 1-27.
- Aron, L. *A Meeting of Minds: Mutuality in Psychoanalysis*. Analytic P, 1996.
- . "Interpretation as expression of the analyst's subjectivity." *Psychoanalytic Dialogue*, vol.2, no. 4, 1992, pp. 475-508.
- . "One-person and two-person psychologies and the method of psychoanalysis." *Psychoanalytic Psychology*, vol.74, no.4, 1990, pp. 475-485.
- Aron, L., & Starr, K. *A psychotherapy for the people: toward a Progressive Psychoanalysis*, Routledge, 2012.
- Atwood, G.E., & Stolorow, R.D. *Structures of Subjectivity: Explorations in Psychoanalytic Phenomenology and Contextualism*. 2<sup>nd</sup> ed., Routledge, 2014.
- Baas, A. "The problem of concreteness." *Psychoanalytic Quarterly*, vol.66, no.4, 1997, pp. 642-682.
- Bacon, Francis. "On The Nature of Things". *Man and the Universe: The Philosophers of Science*. Eds. Saxe Commins and Robert Linscott, Random Publishing House, 1947.
- Baldwin, James. *Another Country*. New York UP, 1962.
- Balint, M. *The Basic Fault: Therapeutic Aspects of Regression*. Tavistock P, 1968.
- Baral, Kailash Chandra. "Freud's Theory of Art and Literature" North-Eastern Hill U, 1988, pp. 24-55.
- Baranger, M., & Baranger, W. "The Analytic situation as a dynamic field." Translated by S. Rogers & J.Churcher, *International Journal of Psychoanalysis*, vol.84, no.4, 2008, pp. 795-826.

- Barden, N. "Disrupting Oedipus: The legacy of the sphinx." Edited, by A. Lemma & P.E. Lynch *Sexualities: Contemporary Psychoanalytic Perspective*, 2015, Routledge, pp. 81-100.
- Bass, A. "It takes one to know one; or, whose unconscious is it anyway?" *Psychoanalytic Dialogue*, vol.11, no.5, 2001, pp. 683-702.
- Baumbach, Jonathan. *The Landscape of Nightmare: Studies in the Contemporary American Novel*. New York UP, 1965.
- Beebe, B., & Lachmann, F.M. *Infant Research and Adult Treatment: Co-Constructing Interactions*. Analytic P, 2002.
- Beebe, J., et al. "What Freudian can learn from Jung." *Psychoanalytic Psychology*, vol.18, no.2, 2001, pp. 213-242.
- Benjamin, J. *Shadow of the other: Intersubjectivity and Gender in Psychoanalysis*. Routledge, 1998.
- . "An outline of intersubjectivity: The development of recognition." *Psychoanalytic Psychology*, vol.7, 1990, pp. 33-46.
- . "A desire of one's own: Psychoanalytic feminism and intersubjective space." Edited by T. de Lauretis, *Feminist Studies/Critical Studies*, Indiana UP, 1986, pp. 78-101.
- . *The Bonds of Love: Psychoanalysis, Feminism and the Problem of Domination*. Pantheon Books, 1988.
- . *Like Subjects, Love Objects: Essays on Recognition and Sexual Difference*. Yale UP, 1995.
- Berman, E. "Relational psychoanalysis: A historical background." *American Journal of Psychotherapy*, vol.51, no.2, 1997, pp. 185-203.
- . *Impossible Training: A Relational View of Psychoanalytic Education*. Routledge, 2013.
- Bernstein, J. W. "Countertransference: our new royal road to the unconscious?" *Psychoanalytic Dialogue*, vol.9, no.3, 1999, pp. 275-299.

- Bion, W.R. *Experiences in Groups and Other Papers*. Routledge, 1961.
- Boesky, D. "Dialogue on the Brenner paper between Charles Brenner, M.D., and Dale Boesky, M.D." *Journal of Clinical Psychoanalysis*, vol.3 no. 4, 1994, pp. 509-522.
- Bolgnini, S. "The Interpsychic dimension in the psychoanalytic interpretation." *Psychoanalytic Quarterly*, vol. 36 no.1, 2016, pp. 102-111.
- Bollas, C. *The Shadow of the Object: Psychoanalysis of the Unthought Known*. Free Association Books, 1987.
- . *The Evocative Object World*. Routledge, 2009.
- . *When the Sun Bursts: The Enigma of Schizophrenia*. Yale UP, 2015.
- Brandriff T. Welles, "The Role of Order and Disorder in *The Long March*." *English Journal*, Vol.56, January 1967, pp. 54-9.
- Brenner, C. "The components of psychic conflict and its consequences in mental life." *Psychoanalytic Quarterly*, vol. 48, no.4, 1979, pp. 547-567.
- . "Conflict, compromise formation, and structural theory." *Psychoanalytic Quarterly*, vol.71, no.3, 2002, pp. 397-417.
- Breuer, J., & Freud, S. "Studies on Hysteria." edited and translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.11, 1955, Hogarth P, pp. 1-306.
- . On the psychical mechanism of hysterical phenomena S.E., 2, Hogarth P, 1893, pp. 1-17.
- Bromberg, P.M. "On knowing one's patient inside out: The aesthetics of unconscious communication." *Psychoanalytic Dialogues*, vol.1, no.4, 1991, pp. 399-422.
- Brookes, Gavin Cologne. *The Novels of William Styron: From Harmony to History*. New York UP, 1998.
- Bryant, Jerry H. *The Problem of Pain in William Styron*. New York: Indianapolis, 1998.

- Busch, F. *Creating a Psychoanalytic Mind: A Psychoanalytic Method and Theory*. Routledge, 2013.
- Butler, J. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.
- Calasso, R. *The Marriage of Cadmus and Harmony*. Alfred A. Knopf, 1993.
- Cambray, J. *Synchronicity: Nature and Psyche in an Interconnected Universe*. Texas A & M UP, 2012.
- Camus, Albert. *The Stranger*. London: Vintage P, 1942.
- Camus Albert. *The Myth of Sisyphus*. Translated by Justin O' Brian, Knopf, 1955.
- Carl E. *Hemingway's Fetishism: Psychoanalysis and the Mirror Manhood*. SUNY, 1999.
- Caruth, Cathy. *Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience*. The Johns Hopkins UP, 2014.
- . *Trauma: Explorations in Memory*. The Johns Hopkins UP, 1995.
- . *Unclaimed Experience: Trauma, Narrative and History*. The Johns Hopkins UP, 1996.
- Castonguay, L.G. et al. "The working, alliance: Where are we and where should we go?" *Psychotherapy: Theory, Research, Practice, Training*, vol.43, no.3, 2006, pp. 271-279.
- Cavanagh, J.T., et al. "Psychological autopsy studies of suicide: A systematic review." *Psychological Medicine*, vol.33, 2003, pp. 395-405.
- Chadorow, N.J. "The American independent tradition." *Psychoanalytic Dialogue*, vol.14, no.2, 2004, pp. 207-232.
- . *The Reproduction of Mothering: Psychoanalysis and the sociology of Gender*. U of California P, 1978.
- Chaplin, J.P. *Dictionary of psychology*. 1985, Dell.

- Charcot, Jean Martin. *Psychological Disturbances*. Bounville, 2012.
- Charles, M. "Bion's grid: A tool for transformation." *Journal of the American Academy of Psychoanalysis*, vol.30, no.3, 2002a, pp. 429-445.
- Christenfeld, N., et al. "What's in a name? Morality and the power of symbols." *Journal of Psychosomatic Research*, vol.47, no.3, 1999, pp. 241-254.
- Civitarese, G. *The Intimate Room: Theory and Technique of the Analytic Field*. Translated by P. Slotkin, Routledge, 2010.
- . *The Violence of Emotions: Bion and Post-Bionian Psychoanalysis*. Routledge, 2013.
- Civitarese, G., & Ferro, A. "The meaning and use of metaphor in analytic field theory." *Psychoanalytic Inquiry*, vol.33, no.3, 2013, pp. 190-209.
- Coale, Samuel. *William Styron Revisited*. United States Authors Series, 1991.
- Colin Hogan, Patrick. *Recent Works in Critical Theory*. New York: Columbia UP, 1983.
- Colman, Andrew M. "What is Psychology?" *The inside story*, 2<sup>nd</sup> ed., 1988, pp. 2.
- Cooper, S.H. "Mutual containment in the analytic situation." *Psychoanalytic Dialogues*, vol.10, no.1, 2002, pp. 169-194.
- . "Begin the beguine: Relational theory and the pluralistic third." *Psychoanalytic Dialogues*, vol.17, no.2, 2007, pp. 247-271.
- Corbett, L. *The Religious Function of the Psyche*. Routledge, 1996.
- Corbett, K. "The mystery of homosexuality." *Psychoanalytic Psychology*, vol.10, no.3, 1993, pp. 345-357.
- . *Boyhood: Rethinking Masculinities*. Yale UP, 2009.
- Crane, John Kenny, *The root of all evil: the thematic unity of William Styron's fiction*. U of South Carolina P, 1984, pp. 168.

- Cushman, P. *Constructing the Self, Constructing America: A Cultural History of Psychotherapy*. Da Capo P, 1996.
- . "Relational psychoanalysis as political resistance." *Contemporary Psychoanalysis*, vol.51, no.3, 2015, pp. 423-459.
- Danto, E. *Freud's Free Clinics: Psychoanalysis and social Justice*. 2005.
- Davids, A.B. "Sigmund Freud is dead." *Contemporary Psychology*, vol.17, no.12, 1972, pp. 652-655.
- Davis, Robert G. "A Grasp of Moral Realities". *American Scholar*, Winter, 1951-1952, pp. 114- 116.
- Davies, J.M. "Whose bad objects are we anyway? Repetition and our elusive love affair with evil." *Psychoanalytic Dialogue*, vol.14, no.6, 2004, pp. 711-732.
- Davies, J.M., & Frawley, M.G. *Treating the Adult Survivor of Childhood Sexual Abuse: A Psychoanalytic Perspective*. Basic Books, 1994.
- De Saussure, F. *Course in General Linguistics*. Edited and Translated by R. Harris, Open Court Publication, 1986.
- Dimen, M., & Goldner, V. editors. *Gender in Psychoanalytic Space: Between Clinic and Culture*. Other P, 2002.
- Dinnerstein, D. *The Mermaid and the Minotaur*. Harper & Row, 1976.
- Doniger, Wendy. *Women Androgynes and Other Mythical Beasts*. The U of Chicago Press, 1982.
- Donne, John. *Poetry of John Donne*. Cambridge UP, 2013.
- Druck, A.B. "Modern structural theory." Editors, A.B. Druck, C. Elliman, N. Freedman and A. Thale. *A New Freudian Synthesis: Clinical Process in the Next Generation*, 2011, Karnac Books, pp. 25-50.
- Duyfhuizen, Bernard. "This Quiet Dust and Other Writings." *Modern Fiction Studies*, vol.29, No. 4, Winter, 1983, pp. 741-42.

- Edinger, E. *Anatomy of the Psyche: Alchemical Symbolism in Psychotherapy*. Open Court Publishing, 1991.
- Edwards, Thomas R. "Rhetoric Doing the work of Thought." *The New York Times Book Review*, November 21, 1982, pp. 9, 40-1.
- Eigen, M. *The Psychoanalytic Mystic*. Free Association Books, 1998.
- Eliot, T.S. *The Family Reunion*. Oxford UP, 1963.
- . *Four Quartets*. Oxford UP, 1944.
- Ellman, .S.J. *When Theories Touch: A Historical and Theoretical Integration of Psychoanalytic Thought*. Karnac Books, 2010.
- Epstein, L. "The problem of the bad-analyst-feeling." *Modern Psychoanalysis*, vol.12, no.1, 1987, pp. 35-45.
- Erikson, Erik Homburger. *Identity: Youth and Crisis*. W. W. Norton & Company, 1994.
- . *Young Man Luther: A Study in Psychoanalysis and History*. W. W. Norton & Company, 1993.
- Fairbairn, W.R.D. *Psychoanalytic Studies of the Personality*. Tavistock Publications, 1952.
- "Faith, Hope, and Suicide." Editor. Edward V. Stein *Source: Journal of Religion and Health*, vol. 10, no. 3, 1971, pp. 214-225. [www.jstor.org/stable/27505075](http://www.jstor.org/stable/27505075) accessed 6 august 2020.
- Famham, Willard. *The Medieval Comic Spirit in the English Renaissance*. Joseph Quincy Adams Memorial Studies. Ed. James McManaway et al, Washington D.C. 1948.
- Fast, I. *Gender Identity: A Differentiation Model*. Analytic P, 1984.
- Faulkner, William. *The Sound and the Fury*. Vintage, 1990.
- . "Nobel Prize Acceptance Speech". *An Anthology of American Literature*. 1890-1965. Eur Asia Publishing House, 1967.



- Feldman, M. "Splitting and projective identification." Editor, R. Schafer, *The Contemporary Kleinians of London*, 1997, International UP, pp. 119-139.
- Ferenczi, S. "Confusion of tongues between adults and the child: The language of tenderness of passion." *International Journal of Psychoanalysis*, vol.30, no.2, 1949, pp. 225-230.
- Ferro, A. "Narrative derivatives of alpha elements: Clinical implication." *International Forum of Psychoanalysis*, vol.11, no.3, 2002, pp. 184-187.
- Ferro, A., & Basile, R. editors. *The analytic field: A Clinical Concept*. Karnac Books, 2009.
- Finlay, M. "Post-modernizing psychoanalysis/psychoanalyzing postmodernity." *Free Association*, vol.16, no.1, 1989, pp. 43-80.
- Fink, B. *A clinical Introduction to Lacanian Psychoanalysis: Theory and Technique*. Harvard UP, 1997.
- . *Fundamentals of Psychoanalytic Technique: A Lacanian Approach for practitioners*. W.W. Norton, 2007.
- Flax, J. *Thinking Fragments: Psychoanalysis, Feminism, and Postmodernism in the Contemporary West*. U of California P, 1990.
- Fossum, Robert H. *William Styron: A Critical Essay*. Grand Rapids, 1968.
- Foucault, M. "The History of Sexuality." vol.1, *An Introduction*, translated by R. Hurley, Vintage Books, 1990.
- Frank, Waldo. *The Virginia Quarterly Review*. Vol. 10, No. 4, U of Virginia, October 1934, pp. 529-539.
- Freud, A. *The Ego and the Mechanisms of Defence*. International UP, 1966.
- Freud, E.L. editor. *Letters of Sigmund Freud 1873-1939*. Translated by T. Stern & J. Stern, Hogarth P, 1961.

- Freud, Sigmund, and Carrie Lee Rothgeb. "Three Essays on Sexuality and Other Works." Eds. and Trans. James Strachey and Anna Freud. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Vol.7, Hogarth P and the Institute of Psycho-Analysis, 1953.
- . "Medusa's Head." Trans. James Strachey. In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume VII, Hogarth P, 1940.
- . "The interpretation of dreams (first part)." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.4, 1953, Hogarth P, pp. 1-338.
- . "The interpretation of dreams (second part)." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.5, 1953, Hogarth P, pp. 339-622.
- . *The Psychopathology of Everyday Life*. Penguin Classics, 1941. [book4you.org/book/11564744/b76001](http://book4you.org/book/11564744/b76001), Accessed on 18 Jun 2021.
- . "Three essays on the theory of sexuality." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.7, 1953, Hogarth P, pp. 135-243.
- . "Recommendation to physicians practising psycho-analysis." Edited by *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.12, 1958, Hogarth P, pp. 109-120.
- . "Remembering, repeating and working-through." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.12, 1958, Hogarth P, pp. 145-156.
- . "The Unconscious." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.14, 1957, Hogarth P, pp. 166-215.

- . "The ego and the id." Edited and Translated by J. Strachey, *The Standard Edition of Complete Psychological Works of Sigmund Freud*, vol.19, 1961, Hogarth P, pp. 12-66.
- . "Inhibition, symptoms and anxiety." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological works of Sigmund Freud*, vol.20, 1959, Hogarth P, pp. 87-172.
- . "Introductory lectures on psycho-analysis (parts 1 and 2)." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.15, 1963, Hogarth P, pp. 15-242.
- . "Introductory lectures on psycho-analysis (part 3)." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.16, 1963, Hogarth P, pp. 243-463.
- . "The Interpretation of dreams." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.4, 1953, Hogarth P, pp. 1-338.
- . "Beyond the pleasure principle." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 18, 1955, Hogarth P, pp. 7-64.
- . *The unconscious*. Penguin Adult, 29-Sep-2005, pp. 173
- . *The Ego and the Id*. vol. no.12, The Hogarth P, 1927, pp. 50, 12.
- . "Mourning and Melancholia." Edited and Translated by J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.16, Hogarth P, 2001, pp. 243-258.
- . "Heredity and the aetiology of the neuroses." Editor and translator, J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.3, 1962, Hogarth P, pp. 141-156.
- . *An outline of psychoanalysis*. W.W. Norton, 1949.

- . *The Economic Problem of Masochism*. Vol. 19, 1961, pp. 168-70.
- . *The Origin and Development of Psychoanalysis*. Kessinger Publishing, 1910.  
<https://book4you.org/book/677162/98249c>, Accessed on 17 Jun 2021.
- Freud, S., & Breuer, J. *Studies on Hysteria*. Basic Books, 1895.
- Friedman, Melvin J. and Irving Malin, editors. *William Styron's The Confession of Nat Turner: A Critical Handbook*. Wordsworth Publishing Co., 1970.
- Fromm, Erich. *Escape from Freedom*. New York: Sage Publications, 1941.
- . *The Sane Society*. Rutledge, Second Edition, 1991.
- Frost, Robert. "The Death of the Hired Man". *An Anthology of American Literature: 1890-1965*. Eur Asia Publishing House, 1967.
- Fossum, Robert H. *William Styron: A Critical Essay*. Grand Rapids, 1968.
- Foucault, M. "The History of Sexuality." vol.1, *An Introduction*, translated by R. Hurley, Vintage Books, 1990.
- Gabbard, G.O. editor. *Countertransference Issues in Psychiatric Treatment*. American psychiatric P. 1999.
- Gallese, V., et al. "Intentional attunement: Mirror neurons and the neural underpinnings of interpersonal relations." *Journal of the American Psychoanalytic Association*, vol.55, no.1, 2007, pp. 131-175.
- Galloway, David G. *The Absurd Hero in American Fiction: Updike, Styron, Bellow, Salinger*. U of Texas P, 1966.
- Gardiner, John. *A Novel of Evil*. The New York Times, May 27, 1979, pp. 16-17.
- Gardner, Helen. Milton's 'Satan' and the Theme of damnation in Elizabethan Tragedy. English Association, 1948.
- Ghent, E. "Masochism, submission, surrender: Masochism as a perversion of surrender." *Contemporary Psychoanalysis*, vol.26, no.1, 1990, pp. 108-136.

- Giannoni, M. "The session of the two dreams." *Journal of Analytical Psychology*, vol.54, no.1, 2009, pp. 103-115.
- Gibran, Kahlil. *The Prophet*. William Heinemann Ltd., 1926.
- Gill, M.M. "Classical and relational psychoanalysis." *Psychoanalytic Psychology*, vol.12, no.1, 1995, pp. 89-105.
- . "Psychoanalysis and psychotherapy: A revision." *International Review of Psycho-Analysis*, vol.11, 1984, pp. 161-179.
- Gilman, Richard. "Nat Turner Revisited." *New Republic*, April 27, 1968, pp. 25.
- Glassgold, J. & Lasenza, S. *Lesbian and Psychoanalysis: Revolutions in Theory and Practice*, Free P, 1995.
- Godley, W. "My lost hours on the couch." *The Times*, February 23, 2001, pp. 2-5.
- Gossett, Louise Y. *Violence in Recent Southern Fiction*. Duke UP, 1965.
- Gramzow, et.al. "Patterns of self-regulation and the Big Five." *European Journal of Personality*, Vol.18, No.5, 2004, pp. 367-385.
- Grand, S. *The Reproduction of evil: A clinical and Cultural Perspective*. Analytic P, 2000.
- Gray, P. *The Ego and Analysis of Defense*. Jason Aronson, 1994.
- Greenberg, J.R. "The problem of analytic neutrality." *Contemporary Psychoanalysis*, vol.22, no.1, 1986, pp. 76-86.
- Greenson, S. "The relational unconscious: A core element of intersubjectivity, thirdness, and clinical process." *Psychoanalytic Quarterly*, vol.73, no.1, 2004, pp. 63-98.
- Greenson, R.R. "The working alliance and the transference neurosis." *Psychoanalytic Quarterly*, vol.34, no.1, 1965, pp. 155-181.
- Greenson, R.R. *The Technique and Practice of Psychoanalysis*. vol.1, International UP, 1967.

Greenberg J.R., & Mitchell, S.A. *Object Relations in Psychoanalytic Theory*. Harvard UP, 1983.

Green, A. *On Private Madness*. International UP, 1986.

Gross, Seymour L. and Eileen Bender. "History, Politics and Literature: The Myth of Nat Turner." *American Quarterly*, Vol. 23, No. 4, Oct., 1971.

Grotstein, J.S. "The significance of Kleinian contributions to psychoanalysis 3: The Kleinians theory of ego psychology and object relations." *International Journal of Psychoanalytic Psychotherapy*, vol.9, no.4, 1982, pp. 487-510.

Guntrip, H. "My experience of analysis with fairbairn and Winnicott: How complete a result does psycho-analytic therapy achieve?" *International Review of Psycho-Analysis*, vol.2, 1975, pp. 145-156.

Hairston, Loyle. "William Styron's Nat Turner - Rogue Nigger." *Ten Writers Respond*, Boston P, 1968, pp. 137.

Halpem, C. "Adolescent depression and suicide risk." *American Journal of Preventive Medicine*, vol.27, no.3, 2004, pp. 224-231.

Hammen, C., & Brennan, P. A. "Depressed adolescents of depressed and nondepressed mothers: Tests of an inter personal impairment hypothesis." *Journal of Consulting and Clinical Psychology*, vol. 69, 2001, pp. 284-294.

Harris, A.E. *Gender as Soft Assembly*. Analytic P, 2005.

Hassan, Ihab. "Love in the Modern Novel: Expense of Spirit and Waste of Shame." *Western Humanities Review*, XIV, 1960, pp. 149.

---. "The Character of Post-War Fiction in America". *Recent American Fiction: Some Critical Views*, Ed. Joseph J. Waldmeir, State UP, 1963.

Hays, Peter L. *The Limping Hero: Grottesque in Literature*. New York UP, 1971.

H.D. *Tribute to Freud*. New Directions, 1974.

Healy, Róisín. "Suicide in Early Modern and Modern Europe." *The Historical Journal*, vol. 49, no. 3, 2006, pp. 903–919. *JSTOR*, [www.jstor.org/stable/4091587](http://www.jstor.org/stable/4091587). Accessed 15 Apr. 2021.

Heineman, F. "On counter-transference." *International Journal of Psychoanalysis*, vol.31, no.6, 1950, pp. 81-84.

---. *Existentialism and Modern Predicament*, Harper torchbooks, 1958, pp. 36.

Henrik Clark, John. Editor. *Nat Turner- Ten Black Writers Respond*. Beacon P, 1968, pp. 34.

Herman, J. *Trauma and Recovery*. Basic Books, 1992.

---. *Trauma and Recovery: The Aftermath of Violence- from Domestic Abuse to Political Terror*. Basic Books, 1992.

Hirsch, I. *The International Tradition: The Origins of Psychoanalytic Subjectivity*. Routledge, 2015.

Hodgson, Leonard. "The Old Testament Preparation". *The Doctrine of the Atonement*. The Hale Lectures, 1950.

Hoffman, Frederick J. *The Art of Southern Fiction: A Study of Some Modern Novelists*. Southern Illinois UP, 1967.

---. "The Metaphysical Hurt". *The Art of Southern Fiction: A Study of Some Modern Fiction*, Southern Illinois UP, 1967.

Hoffman, I.Z. "Discussion: Toward a social-constructivist view of the psychoanalytic situation." *Psychoanalytic Dialogues*, vol.1, no. 1, 1991, pp. 74-105.

Hofstadter, Richard. "U. B. Phillips and the Plantation Legend." *Journal of Negro History*, 1944, XXIX, pp. 109-124.

Hopkins, L. *False Self: The Life of Masud Khan*. Other P, 2006.

Horney Karen *Are You Considering Psychoanalysis?* W. W. Norton & Company, Inc. April 17, 1946.

- . *The Neurotic Personality of Our Times*. Routledge, 1999.
- . *Neurosis and Human Growth: The Struggle Towards Self-realisation*. W.W. Norton and company, 1950.
- Horowitz and Wakefield. *The Loss of Sadness: How Psychiatry Transformed Normal Sadness into Depressive Disorder*. Yale UP, 2007, pp. 14.
- Hunt, Harry T. "William James and the Stream of Consciousness: Metaphor Without, Mirror Within." *On the Nature of Consciousness: Cognitive, Phenomenological Transpersonal Perspectives*, Yale UP, 1995, pp. 115–138.
- Ireland, M. *The Art of the Subject: Between Necessary Illusion and Speakable Desire in the Analytic Encounter*. Other P, 2003.
- . "Vicissitudes of the real: Working between Winnicott and Lacan." Editor, L.A. Kirshner, *Between Winnicott and Lacan: A Clinical Engagement*, Routledge, 2011, pp. 65-80.
- Iyengar, Srinivasa K.R. *The Adventures of Criticism*. Sterling Publishers Private Ltd., 1985.
- Jacobson, E. *The Self and the Object World*. Basic Books, 1964.
- Jacobs, T. *The Possible Profession: The Analytic Process of Change*. Routledge, 2013.
- Jakobson, R. *On Language*. Editors, L. R. Waugh & M. Monville- Burstson, Harvard UP, 1990.
- Jaspers, Karl. *Man in the Modern Age*, Translated by Eden and Cedar Paul, Routledge & K. Paul, 1951, pp. 203.
- Jeferson, A.S. & robey, D. *Modern literary theory: a comparative introduction*. 2nd ed., 1991, Batsford.
- Jolyon West, Louis M.D. "The Psychobiology of Racial Violence," *Archives of General Psychiatry*. 1WI (June, 1967), pp. 124-130.
- Joseph, B. "Transference: The total situation." *International Journal of Psychoanalysis*, vol.66, no.4, 1985, pp. 447-454.



- Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull. Vol. 2, Princeton UP, 1969.
- . "The Collected Works." Editor, Sir Herbert Read, Translated by R.F.C. Hull, *Psychology and Alchemy*, 2<sup>nd</sup> ed., Vol. 12. Routledge & Kegan Paul Ltd, 1953.
- . "Psychology and Religion: East and West." *The Collected Works of C.G Jung*, Edited & Translated by G. Adler& R.F.C. Hull, vol.11, Princeton UP, 1970.
- . *Man and his symbols*. 1983, Picador.
- Kahr, B. D.W. *Winnicott: A Biographical Portrait*. Karnac Books, 1996.
- Kakutani Michiko, "William Styron on His Life and Work." *The New York Times Review*, December 12, 1982, pp.3- 26.
- Kalff, D.V. *Sandplay: A Psychotherapeutic Approach to the Psyche*. Sigo P, 1980.
- . "Freud's memory erased." *Psychoanalytic Psychology*, vol.26, no.2, 2009, pp. 171-190.
- . "Alone together: Solitude and relatedness in the creative process." Editors, A.K. Richards, L. Spira &A. Lynch, *Encounters with Loneliness: Only the Lonely*, 2<sup>nd</sup> Edn., 2013, pp. 17-36.
- Kanter, J. "Let's never ask him what to do: Clare Britton's transformative impact on Donald Winnicott." *American Imago*, vol.61, no.4, 2004, pp. 457-481.
- Katz, G.A. "Where the action is: The enacted dimension of analytic process." *Journal of the American Psychoanalytic Association*, vol.46, no.4, 1998, pp. 1129-1167.
- Katz, S.M. editor. *Metaphor and Fields: Common Ground, Common Language, and the Future of Psychoanalysis*. Routledge, 2013.
- Kemp, Daren. "Psychology." *New Age: A Guide*, Edinburgh UP, Edinburgh, 2004, pp. 106–127.
- Kerby, John Pendy. *Virginia Quarterly Review*. Vol 28, Winter 1952, ISO- 133.

- Kernberg, O.F. "Recent developments in the technical approaches of English-language psychoanalytic schools." *Psychoanalysis Quarterly*, vol.70, no.3, 2001, pp. 519-547.
- . "Structural derivatives of object relations." *International Journal of Psychoanalysis*, vol.47, no.2, 1966, pp. 236-253.
- . *Severe Personality Disorder*. Yale UP, 1984.
- Kierkegaard, Soren. *The Sickness unto Death: A Christian Psychological Exposition for Upbuilding and Awakning*. Eds. and Trans. Howard V. Hong and Edna H. Hong, Princeton University Press, 1980.
- Kirshner, L.A. Editor. *Between Winnicott and Lacan: A Clinical Engagement*. Routledge, 2011.
- Klein, M. Some theoretical conclusions regarding the emotional life of the infant. In *Envy and Gratitude and Other works*, Hogarth P, 1952, pp. 61-73.
- . "William Styron's Life and Work." *New England Review* 1990, vol. 19, no. 4, 1998, pp. 9.
- . "Notes on some schizoid mechanisms." In *Envy and Gratitude and Other Works, 1946-1963*, Hogarth P, 1975, pp. 1-24.
- Knafo, D., & Moscovitz, S. "Psychoanalytic treatment of anger and aggression." Editor, E.L. Feindler, *Anger-Related Disorders: A Practitioner's Guide to Comparative Treatments*, Springer, 2006, pp. 97-114.
- Kohut, Heinz. *The Analysis of the Self: A Systematic Approach to the Psychoanalytic Treatment of Narcissistic Personality Disorders*. International UP, 1971.
- . *The Restoration of the Self*. U of Chicago P, 1977.
- Kraemer, S.B. "Betwixt the dark and the daylight of material subjectivity Meditations on the threshold." *Psychoanalytic Dialogue*, vol.6, no.6, 1996, pp. 765-791.
- Kris, E. "Ego psychology and interpretation in psychoanalytic therapy." *Psychoanalytic Quarterly*, vol. 20, no.1, 1951, pp. 15-30.

- Krzyżanowski, Jerzy R. "What's Wrong with Sophie's Choice?" *Polish American Studies*, no.1, Spring 1983, pp. 72.
- Lacan, J. *Ecrits: a selection*. Translated by Alan Sheridan. 1977, Tavistock.
- . "The neurotic's individual myth." Translated by M. Evans, *Psychoanalytic Quarterly*, vol.48, no.3 1979, pp. 405-425.
- . "Lettre a'Winnicott." *Ornicar?* 1985, vol.33, pp. 7-10.
- . "The partial drive and its circuit." In *The Four Fundamental Concepts of Psychoanalysis*, Translated by A. Sheridan, W. W. Norton, 1978, pp. 174-186.
- . *The Language of the Self*. Translated by A. Wilden, Hopkins UP, 1968.
- . *Freud and the Sexual*. Translated by J. Fletcher, J. House & N. Ray, International Psychoanalytic Books, 2011.
- . *The Four Fundamental Concepts of Psychoanalysis*. Edited by Jacques Alain Miller, Translated by Alan Sheridan. Vol.11, W.W. Norton & Co, 1998.
- . *The Formations of the Unconscious 1957-1958*. Translated by Cormac Gallagher. Vol.5, 1958, 30 July 2015.
- LaFarge, L. "The screen memory and the act of remembering." *International Journal of Psychoanalysis*, vol.93, no.5, 2012, pp. 1249-1265.
- Laing, Ronald David. *The Divided Self: An Existential Study in Sanity and Madness*. Penguin, 1967.
- . *Self and Of theirs: Further Studies in Sanity and Madness*, Penguin, 1990.
- Laurie Vickroy, Laurie. *Trauma and Survival in Contemporary Fiction*, U of Virginia P, 2002.
- Lemma, A., & Lynch, P.E. editors. *Sexualities: Contemporary Psychoanalytic Perspectives*. Routledge, 2015.
- Leo, John. "Some Negroes Accuse Styron of Distorting Nat Turner's Life." *The New York Times*, February1, 1968, pp. 34.

- Leowald, H.W. "On the therapeutic action of psychoanalysis." *International Journal of Psychoanalysis*, Vol.11, no.1, 1960, pp. 16-33.
- . "Internationalization, separation, mourning, and the super-ego." *Psychoanalytic Quarterly*, vol.31, no.4, 1962, pp. 483-504.
- Levenson, E.A. "An interpersonal perspective." *Psychoanalytic Inquiry*, vol.7, no.2, 1987, pp. 207-214.
- Levenson, E.A., et al. "Interview with Edgar A. Levenson, January 24, 2004." *Contemporary Psychoanalysis*, vol.41, no.4, 2005, pp. 593-644.
- Lewin, K. "The Conceptual representation and measurement of psychological forces." *Contributions to Psychological Theory*, vol.1, no.4, 1938, pp. 1-247.
- Leys, Ruth. *From Guilt to Shame*. Princeton University Press, 2007.
- Little, M. *Psychotic Anxieties and Containment: A Personal Record of an Analysis with Winnicott*. Jason Aronson, 1990.
- Lorand, S. "Contribution to the problem of vaginal orgasm." *International Journal of Psychoanalysis*, vol.20, no.3/4, 1939, pp. 432-438.
- Lothane, Z. "Reciprocal free association: Listening with the third ear as an instrument in psychoanalysis." *Psychoanalytic Psychology*, vol.23, no.4, 2006, pp. 711-727.
- Lowen, Alexander. *The Betrayal of the Body: Reconnect to Your Body and Life*. The Alexander Lowen Foundation, 1967. [book4you.org/book/3403989/491b16](http://book4you.org/book/3403989/491b16). Accessed on 16 Jun 21.
- Luepnitz, D. *The Family Interpreted: Psychoanalysis, Feminism, and Family Therapy*. Basic Books, 1992.
- Mambrol, Nasrullah. *Freudian Psychoanalysis*. 2016, pp. 21.
- Mandler, J. M. "Categorical and Schematic Organization of Memory." *In Memory Organization and Structure*, ed. C. R. Puff. Academic, 1979.

- Mayer, J. D. "Primary divisions of personality and their scientific contributions: From the trilogy-of-minds to the systems set." *Journal for the Theory of Social Behaviour*, vol.31, no.4, 2001, pp. 449-477.
- Mitchell, J. *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis*. Allen Lane, 1974.
- Mitchell, S.A. "Object relations theories and the developmental tilt." *Contemporary Psychoanalysis*, vol.20, no.4, 1984, pp. 473-499.
- . "Roots and status." *Contemporary Psychoanalysis*, vol.22, no.3, 1986, pp. 458-496.
- Moi, T. *Sexual /Textual Politics: Feminist Literary Theory*. Methuen, 1985.
- Moreh swenda and Henry o' Lawrence. "Common risk factors associated with adolescent and young adult depression." *Journal of Health and Human Services Administration*, vol. 39, no. 2, 2016, pp. 283-310. JSTOR, [www.jstor.org/stable/44504679](http://www.jstor.org/stable/44504679). Accessed 15 Apr. 2021.
- Morris, C. G., and A. A. Maisto. *Understanding Psychology*. 9<sup>th</sup> ed. 10th., Prentice Hall, 1998.
- Negro, August. "The Long March: The Expansive Hero in the Closed World." *The Studies in Modern Fiction*, vol.9, No.3, 1967.
- Nostrandt, Jeanne R. "William Styron: Lie Down in Darkness - A Parable". *Southern Literary Journal*, Volume 28, fall 95, pp. 60-65.
- O'Connell Shaun "Styron's Nat Turner." *Nation*, October 16, 1967, pp. 373.
- Ogden, T. H. "The Initial analytic meeting." *In The Primitive Edge of Experience*, 1989, pp. 169-194.
- . *Subjects of Analysis*. 1994.
- O'Shaughnessy, E. "A clinical study of a defensive organization." *International Journal of Psychoanalysis*, vol.62, no.3, 1981, pp. 359-369.

Otto, R. *The Idea of the Holy*. Oxford UP, 1958.

*Oxford Dictionary*. London, 2016, pp. 234.

Paul, Leslie. "The Writer and the Human Condition." *Kenyan Review*, January, 1967, pp. 25.

Pearce, Richard. *William Styron. Pamphlets on American Writers*. no.98. UP, 1971.

Philip, Robert. "Mask and Symbol: Set This House On Fire". *Vision and Value: The Achievement of William Styron*, Eds. Robert K. Morris & Irving Malin, The U of Georgia P, 1975.

Pine, F. "Motivation, personality organization, and the four psychologies of psychoanalysis." *Journal of the American Psychoanalytic Association*, vol.37, no.1, 1989, pp. 31-64.

---. "Some refinements of the separation-individuation concept in light of research on infants." *Psychoanalytic Study of the Child*, vol.47, no.1, 1992, pp. 103-116.

Plimpton. George. "The Confessions of Nat Turner." *The New York Times*, January, 1986, pp. 2.

Price June and Ronda L. *Dearing. Shame and Guilt*. The Guilford Press, 2002.

Quinodoz, J.M. *Reading Freud: A Chronological Exploration of Freud's Writing*. Translated by D. Alcorn, vol. 19, no.4, 2005.

Ratner, Marc L. *William Styron. Twayne: United States Authors Series No. 196*. Twayne Publishers, Inc., 1972.

---. "Satire, Psychology and Social Values". *William Styron*, Twayne Publishers, 1972.

Rilling, Mark. "How the Challenge of Explaining Learning Influenced the Origins and Development of John B. Watson's Behaviorism." *The American Journal of Psychology*, vol. 113, no. 2, 2000, pp. 275–30.

Roland, A. *Cultural Pluralism and Psychoanalysis: The Asian and North American Experience*. Routledge, 1996.

Rubin, Louis D., Jr. *The Curious Death of the Novel: Essays in American Literature*. Louisiana State UP, 1967.

---. *The Faraway Country: Writers of the Modern South*. Seattle U of Washington P, 1963.

---. *The Writer in the South: Studies in a Literary Community*. U of Georgia P, 1972.

Ruiz, Don Miguel. *The Mastery of Love: A Practical Guide to the Art of Relationship*. Wisdom Book, 1999.

Rustin, M. *The Good Society and the Inner World: Psychoanalysis, Politics, and Culture*. Verso, 1991.

Sabbath, J.C. "The suicidal adolescent—the expendable child." Edited by JT Maltzberger and MJ Goldblatt, *Essential Papers on Suicide*, 1969.

Samuels, A. *The Political Psyche*. Routledge, 1993.

Sarafidis, Elisabeth Herion. *A Mode of Melancholy; A Study of William Styron's Novels*. Acta UP, 1992.

Schacter, D. 1987. "Implicit Memory: History and Current Status." *Journal of Experimental Psychology: Learning Memory, and Cognition* 13:501-18.

Schafer, R. *Aspects of Internalization*. International UP, 1968.

Schneiderman, S. *Jacques Lacan: The Death of an Intellectual Hero*. Harvard UP, 1983.

Schaper, Eva. "Aristotle's Catharsis and Aesthetic Pleasure." *The Philosophical Quarterly* (1950), vol. 18, no. 71, 1968, pp. 131–143.

Segal, H. "Notes on symbol formation." *International Journal of Psychoanalysis*, vol.38, no.3, 1957, pp. 391-397.

---. "Melanie Klein's technique." In *The Work of Hanna Segal: A Kleinian Approach to Clinical Practice*, Jason Aronson, 1981, pp. 3-24.

- Sharp, D. *Personality Types: Jung's Model of Typology*. Inner City Books, 1987.
- Shelley, P.B. "Ode to the West Wind". *Winged Words - An Anthology of Poems*. Ed. David Green. Macmillan India Ltd., 1974.
- Sirlin, Rhoda. "William Styron's Uncollected Essays: History Collides with Literature." *The Southern Literary Journal*, vol. 30, no. 2, 1998, pp. 54-65.
- . *William Styron's Sophie's Choice: Crime and Self Punishment*. UMI Research Press, 1990.
- Slochower, J. "Variations in the analytic holding environment." *International Journal of Psychoanalysis*, vol.72, no.4, 1991, pp. 709-718.
- Stein, Edward. *Guilt: Theory and Therapy*. Allen and Unwin, 1969.
- Steiner, J. "Pathological organization as obstacles to mourning: The role of unbearable guilt." *International Journal of Psychoanalysis*, vol.71, no.1, 1990, pp. 87-94.
- . "The interplay between pathological organizations and the paranoid-schizoid and depressive positions." Editor, R. Schafer, *The Contemporary Kleinians of London*, International UP, 1997, pp. 195-219.
- . *Psychic Retreats: Pathological Organizations in Psychotic, Neurotic and Borderline Patients*. Taylor & Francis, 2004.
- Stern, D.B. "Commentary on constructivism in clinical psychoanalysis." *Psychoanalytic Dialogues*, vol.2, no.3, 1993, pp. 331-364.
- . *Unformulated Experience: From Dissociation to Imagination in Psychoanalysis*. Analytic P, 1997.
- . *Relational Freedom: Emergent Properties of the Interpersonal Field*. Routledge, 2015.
- Stern, D.N. *The International World of the Infant: A View from Psychoanalysis and development Psychology*, Basic Books, 1985



- Stolorow, R.D. "An intersubjective view of self-psychology." *Psychoanalytic Dialogues*, vol.5, no.3, 1995, pp. 393-399.
- Strachey, James. (ed.) *Civilization and Its Discontents*. New York: W. W. Norton and Company Inc., 1961.
- Sullivan, H.S. *The Interpersonal Theory of Psychiatry*. W. W. Norton, 1953.
- Styron, William. "This Quiet Dust." *Harpers*, April, 1965, p. 138.
- Tagore, Rabindranath. "Indian folk Religion". *The Lotus And The Rose - Volume 1* (Prose). Ed. Anand Kumar Raju. Madras: Blackie Books, 1991.
- Tansley, A.G. *Obituary Notices of Fellows of the Royal Society*, Vol. 3, No. 9, Jan, 1941, pp. 246-275.
- Thompson, M.G "The Fundamental Rule of Psychoanalysis." pp. 697.
- Thompson, N. "A measure of agreement: An exploration of the relationship of Winnicott and Phyllis Greenacre." Editors, M.B. Spelman & F. Thomson-Salo, *The Winnicott Tradition: Lines of Development: Evolution of Theory and Practice over the Decades*, Karnac Books, 2015, pp. 97-116.
- Thomas R. Edwards, "Rhetoric Doing the work of Thought." *The New York Times Book Review*, November 21, 1982, pp. 9, 40-1.
- Tomkins, S.S. "Affect theory." Editors P. Ekman, W. V. Friesen & P. Ellsworth, *Emotion in the Human Face*, 2<sup>nd</sup> edn., Cambridge UP, 1982, pp. 353-305.
- Unger, L. (Ed.). *American Writers II*. Detroit Gale Research Company, 1981.
- Vaillant, G. *Ego Mechanisms of Defence: A Guide for Clinicians and Researchers*. American Psychiatric P, 1992.
- Vander Kolk, B. *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. Viking, 2014.
- Vanier, A., & Vanier, C. editors. *Winnicott avec Lacan*. Hermann, 2010.

- Vivekananda, Swami. : "The Secret of Work". *Mosaic: Modern English Prose - An Anthology of English Prose Selections*. Ed. V.A.Shahane. Macmillan India Ltd., 1978.
- Von Franz, M.L. *The Problem of the Puer Aeternus*. Inner City Books, 2000.
- Voruz, V., & Wolf, B. Editors. *The Later Lacan: An Introduction*. SUNY P, 2007.
- Waelder, R. "The Principle of multiple function: Observations on overdeterminations." *Psychoanalytic Quarterly*, vol.5, no.1, 1936, pp. 45-62.
- Weeks, Mary Louise. "William Styron and the 'Encapsulated Self.'" *The Southern Literary Journal*, vol. 28, no. 1, 1995, pp. 94-97.
- Weil, Simone. *A Study in Moral Psychology*. New York: Routledge, 2003.
- Westen, D. "The scientific status of unconscious processes: Is Freud really dead?" *Journal of the American Psychoanalytic Association*, vol.47, no.4, 1999, pp. 1061-1106.
- Williams, Tennessee. *Three by Tennessee*. Penguin Books, 1976.
- Wimsatt, K.A. William Jr. and Cleanth Brooks. *Literary Criticism: A Short History*. Oxford University Press & IBH Publishers, 1957.
- Winnicott, D.W. "Hate in the countertransference." *In Through Paediatrics to Psychoanalysis: Collected Papers*, Tavistock Publications, 1958, pp. 194-203.
- . *Playing and Reality*, Tavistock Publications, 1971.
- . "The observation of infants in a set situation." *International Journal of Psychoanalysis*, vol.22, no.2, 1941, pp. 229-249.
- Wittgenstein, L. *Philosophical Investigations*, Translated by G. E. M. Anscombe, P.M.S. Hacker & J. Schulte, Wiley-Blackwell, 2009.
- Wolfe, Thomas. "God's Lonely Man". *An Anthology of American Literature: 1890-1965*, Eur Asia Publishing House, 1967.

“World Health Organization.” *Suicide*, 2018, [www.who.int/mediacentre/factsheets/fs398/en/](http://www.who.int/mediacentre/factsheets/fs398/en/) accessed 6 August 2020.

Woznica, J.G., and Shapiro, J.R. “An analysis of adolescent suicide attempts: the expendable child.” *Journal of Pediatric Psychology*, vol.15, no.6, 1990, pp. 789–796.

Wright, Richard. *Native Son*. Harper and Row, 1964, pp. 2.

Yardley, Jonathan. “Styron’s Choice: Essays from Three Decades.” *World-The Washington Post*, December 5, 1982, pp. 3.

Young, Allan. *Theory of Trauma*. Sage Publication, 1995, pp. 139.