AMBIVALENCE OF SELF AND DETERIORATION OF INTIMACIES IN THE SELECT NOVELS OF PHILIP ROTH: A PSYCHOANALYTICAL STUDY

A Thesis

Submitted in partial fulfilment of the requirements for the award of the degree of

DOCTOR OF PHILOSOPHY

in

ENGLISH

By

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PUNJAB
2021

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Abstract

The present study entitled "Ambivalence of Self and Deterioration of Intimacies in the Select Novels of Philip Roth: A Psychoanalytical Study" is focused on the psychological issues of human beings, which are causing deterioration of interpersonal relationship through the fictional characters of Philip Roth. Although fictional characters are not real-life characters but they definitely mirrors the real-life characters of our society. In day-to-day life, one is often moved by reading a novel or witnessing a movie and start imitating the same into our personal life. This research is multidimensional research where the psychological issue of "ambivalence of self" is evaluated from the psychoanalytical perspective, where it is observed that, this is the prime reason for the majority of deteriorated interpersonal relationships.

Philip Roth is a renowned Jewish novelist of America born in 1933 in Newark, New Jersey. Roth has written his novels on various themes such as alienation, Jewish consciousness, identity, surviving instincts, ethnicity, social constraints, psychoanalytical divergence, deterioration of intimacies, democracy rights, liberty and opportunity and equality and inequality of Jewish American characters etc. The novels of Philip Roth that has been taken for research are *Goodbye, Columbus* (1959), *The Portnoy's Complaint* (1969), *My Life as a Man* (1974), *The Professor of Desire* (1977) and *American Pastoral* (1997). The novel *American Pastoral* (1997) appeared under the category of Zuckerman novel, whereas *The Professor of Desire* (1977) appeared in the category of Kepesh Novels. The novels are selected based on themes dealing with the issue of relationship breakdown and from different periods to explore the changing trends in building and degrading of intimacies. To analyse the fictional characters of the select novels from the psychoanalytical perspective through the theory of neurosis by Karen Horney and self-actualization theory by Abraham Maslow and transcend theory of Kaufman are mainly taken into account. In one hand where Karen Horney expresses that interpersonal relationship is driven by the environment in which one lives, on the other Abraham Maslow and Scott Barry Kaufman says that the primary goal of the psychotherapy should be the integration of the self.

The hypotheses that have been taken during the research are:

1. Holocaust has a deep impact on the formation of neurotic characters of Philip Roth.
2. Ambivalence of self is the paramount cause of deterioration of intimacies in the select novels of Philip Roth and
3. Self-actualization is an important factor in the repair of a broken relationship.

The thesis starts with the "Introduction" which deals with the relevance and meaning of the research title as well as traces the origin of Jewish literature. Chapter -1 of this research is entitled "Brief Candle: An Overview of Psychoanalysis and Literature" covers the biography and literary journey of Philip Roth and the trajectory of Psychoanalysis. It also consists of the research gap which is established through the extensive literature review. As Philip Roth is a Jewish author, he has well portrayed the effect of the Holocaust on the Jewish mind, which can be easily seen in the minds of his characters in this chapter. Various relationships have been analysed in this research, as in Chapter-2, which is entitled "Aggression in *Goodbye, Columbus*," the relationship of lovers is discussed in the form of male protagonist Neil Klugman and female protagonist Brenda Patimkin. In this chapter, the aggression of Neil is found as a primary source for the deterioration and breakdown of his relationship with his beloved Brenda. There are many instances in this novel that witnesses the aggression of the protagonist Neil. Horney explained as if such aggressions are controlled and given a positive direction, it will be a healthy one, and such interpersonal relations will stay for a longer time. In Chapter-3, which is entitled "Idealized Image and Externalization in *Portnoy's Complaint*," the relationship of the protagonist Alexander Portnoy with his parents is explored from the neurotic personality point of view. Idealized image and externalization are the two factors of personality trait given by Horney in her book *Our Inner Conflicts* (1945). According to Karen Horney, the idealized image is a development of what the personality considers themselves to be or what they hope they should or should be. It's always flattering, and it's separated from reality. Whereas externalization is the propensity to experience the psychodynamic processes of one's own as having arisen beyond

themselves and then to blame others for one's problems. In this chapter, the protagonist Portnoy is trying to overcome his psychological conflict through these two means of idealized image and externalization. In Chapter-4, entitled "Compliance as a neurotic need in *My Life as a Man,*" the married relationship of the protagonist Peter Tarnopol and Maureen Ketterer is analysed. The novel is considered to be a tumultuous marriage between a talented young writer Peter Tarnopol and Maureen Tarnopol. Maureen, although wanted to become a muse of Peter, in turn becomes his nemesis. Their alliance is fraud based and motivated by moral questioning. But the couple's friendship is so twisted that Peter is already attempting and struggling to liberate himself from it even after Maureen's demise. This novel is investigated through the concept of compliance of Karen Horney. She derived this concept which elaborates that moving toward people is a kind of neurotic need for existing in this world. According to Horney, compliance is one of the neurotic need that contains four basic needs of human beings; the need for love and approval; the need for such a partner to satisfy everyone and to be accepted by them; the need for social recognition; the requirement for identity and fame and the need for individual praise; for both anterior and posterior qualities to be respected. In Chapter-5, entitled "Betrayal and Detachment of Relationship in *American Pastoral*," the changing trend of three generations of relationship is presented. The intimate relationship of the first generation of Lou Levov and his wife Sylvia, the second-generation relationship between "the Swede," also called Seymour Levov, who is a champion athlete, prosperous businessman, and a devoted husband of Dawn Dwyer, a former beauty queen, is presented. The third generation is represented through Levov's daughter Meredith (Merry), who explodes a bomb in the running Vietnam war. Merry is represented as an ambivalent character who is getting detached from her own life and separated from her own family, finally meeting her father secretly after five years. The betrayal of Dawn Dwyer to her husband Levov is represented as taboo of the American dream when she tries to create the new identity of a young girl being in old age when she goes through a facelift and falls for William Orcutt III. In Chapter-6, entitled "Actualization and Realization of the Self in *The Professor of Desire*," the actualization and self-realization of the protagonist David is explored. David is represented as an emotionally insecure character. David's character is

explored in a unique fashion where he is not able to establish any kind of love with any of the female co-students. However, at the latter part of the novel, he strives for intrinsic self-actualization and lives happily with his beloved Claire Ovington. The last chapter, entitled "Emerging Trends in Nurturing Relationships and Moving Beyond Ambivalence," is based on the requirement of learning the emerging trends in building, developing and maintaining varieties of a healthy intimate relationship. At the end of all chapters, based on the analysis, the conclusion is written which is the evidence that it is the ambivalence of self which is the key factor for breaking down of relationships in the select novels of Philip Roth. In the contemporary time of pandemic of Covid-19, the relationships are at the stake of trauma. In this era, this research is quite relevant and useful to nurture and maintain healthy societal and interpersonal relationships.

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Introduction

To be, or not to be, that is the question

-William Shakespeare, *Hamlet*

This ambivalent soliloquy of Hamlet appears in Act III, Scene I of Shakespeare's tragedy *Hamlet*, where Hamlet compares death to a little sleep and decides suicide as a better option. He thinks that lots of things can be escaped by being dead. His concern is that he wouldn't like to continue living when he is too much depressed and unable to handle his inner conflicts because his uncle murdered his father and wedded his mother, yet he is not able to decide what demise will bring. Similarly, human life is full of such conflicting situations that cause the breakdown of several relationships. As a human being, one has to be in several relationships as, lover, spouse, parents, friends, teachers and many more. People in their life are puzzled not only in doing things but also in written and oral discourses and every walk of life. Essentially, Hamlet's asking whether people should exist or not, should speak or remain silent, should act or remain stagnant? This thesis entitled "Ambivalence of Self and Deterioration of Intimacies in the Select Novels of Philip Roth: A Psychoanalytical Study" is a stern effort to reconnoitre the existence of ambivalence of self in varieties of relationships which occurs due to the impact of the environment in which one lives, many a time culminating into braking down of intimacies.

The term ambivalence is originally a psychological term, taken from the German word *Ambivalenz*, propounded in 1910 by the Swiss psychologist Eugen Bleuler. Ambivalence is a condition of uncertainty having synchronous clashing responses, convictions, or sentiments towards a few articles. In this research, ambivalence represents a multidimensional model of cognitive, affective, behavioural and social conflicts found in interpersonal relations.

In this research the selected novels of Philip Roth viz. *Goodbye, Columbus* (1959), *Portnoy's Complaint* (1969), *My Life as a Man* (1974), *The Professor of Desire* (1977) and *American Pastoral* (1997) are analysed from the psychoanalytical perspective of Karen Horney, Abraham Maslow and Scott Barry Kaufman. Human

beings are entangled in varieties of neurotic needs as discussed by Karen Horney and they are unable to transcend as discussed by Scott Barry Kaufman. In the words of Abraham Maslow, five categories of human needs dictates an individual's behaviour, viz. physiological needs, safety needs, love and belonging needs, esteem and finally the self-actualization needs. The people are sometimes in the state of ambivalence because they are unable to decide what are exactly their physiological needs. As analysed in this research, many a times it is observed that the characters of Philip Roth are confused because they regard sexuality as one of the physiological needs and they try to satisfy the third need mentioned by Maslow i.e. love and belonging needs as physiological need. Maslow said that, "A person can only move on to addressing the higher-level needs when their basic needs are adequately fulfilled" (*Motivation and Personality*).But it is observed in this research that some of the characters are directly trying to jump to third need of love and belongings without fulfilling their first and second needs. In the novel *Goodbye, Columbus*, the protagonist Neil Klugman and Portnoy in *Portnoy's Complaint* make sexual pleasure as their physiological and without completing the first need tries to jump to third need of belongingness and love. In the novel *My Life as a Man,* the protagonists Peter Tarnopol and Maureen Tarnopol and the character Merry Levov in *American Pastoral* try fetch last stage of Maslow's hierarchy i.e. self-actualisation without completing the first four needs. The protagonist David Kepesh in the novel *The Professor of Desire* strives for self-actualization with fulfilling the need of love and belonging. Such acts of the characters makes them in the state of ambivalence that results into breaking down of their relationships. Scott Barry Kaufman, 21st century American psychologist, has invented self-actualization of the 21st century through ground breaking work *Transcend: The New Science of Self-Actualization*. Kaufman picks up the idea of self-actualization from the point where Maslow left his research and unravelled the mysteries of his incomplete theory. Kaufman's new hierarchy need of 21st century provides a yardstick for identifying the purpose and fulfilment in life- not by stiving for money, safety, success or happiness but by becoming the best version of ourselves. So according to Kaufman maintaining of every relationship must have a purpose and a goal which can lead the partners for transcendence.

Various kinds of intimate relationships are portrayed in an interpersonal relationship that involves physical or emotional intimacy. An intimate relationship can apply to all types of intimacies as a lover's relationship, parent-child relationship, husband-wife relationship, friendships, etc. This research is focused on the deterioration of all such kinds of relationships where the emotion and psychology of the characters are the centre point. The analysis of the research is focused on internal turmoil of the characters and social influences on their psyche. Although, the ambivalence of self and deterioration of intimacies are rather two different major issues, but they are inter-related to each other, which is depicted in the novels undertaken for research. According to Rousseau, "men is born free and everywhere he is in chains" (Ch. 1), so they are not free to develop their own desired psyche; rather, their psyche is influenced by the environment in which they live. These undertaken issues are formed by psychological reactions, which are strongly portrayed in the works of Philip Roth. Environment and society has a deep influence on the psyche of Roth's characters.

The origin and existence of fiction depend upon social, cultural, environmental, political and many other situations. The relation between literature and society is reciprocal. The novel is considered to be the mirror of the society in which the novelist depicts everything that s/he feels and sees around her/him. The most critical and threatening problem of today's world is maintaining a healthy human relationship. Fiction, nowadays is seriously concerned with the changing perceptions of the man-woman relationship, as modern writers are highly involved in social reality. A meaningful and lasting relationship is an incredibly complex, multi-faceted structure that is not built in a day and do not happen purely by accident. This problem persists worldwide and provokes researchers to look into its reasons and solutions. In this study, the psychoanalytical perspective is used for evaluating and examining the fictions, as literature is a snapshot of a culture that represents its positive virtues and drawbacks. In its counteractive role, many times, literature mirrors society's tribulations to make society understand its fault and make the requisite changes. As an imitation of behaviour, literature also represents an image of what individuals in society believe, say and do.

The one who succumbs to psychological disorders is never a peaceful and well-balanced individual but is split by inner conflicts as realised by poets and thinkers. In this research, ambivalence represents a multidimensional model of cognitive, affective, behavioural and social conflicts found in interpersonal relationships. It is human tendency to riven their knowledge into polarizations, such as right and wrong, good and bad or emotions such as affection and antipathy, happiness and sorrow, etc. It can be said that people, whether conscious or unconscious, usually deal with the opposite of their experience. As one turns out to be nearer to his/her beloved and feel associated with him/her, his/her experience is characterised by the probability of division. Each time one says "yes," there is a "no" out of sight illuminating his decision. All relationships contain contradicting desires now and again; this is the quintessence of conflict. The ability to resolve conflicts is moreover decided by how much every individual relates to one end of the polarity. Around this conflict, each partner develops a specific behaviour and tries to pull their partner nearer or pushes them apart. Each partner is communicating a specific role in the contention over being in the relationship or out of it, and however, basically, the two partners are making the ambivalent strain between them by being acknowledged with one end of the polarization. When inner conflicts generate neurosis, it starts affecting the relationships, and its opposite is also correct. When a human relationship is disturbed, it further enhances neurosis.

The term 'deterioration of intimacies' was first used by author Joseph A. DeVito in his book *Messages*: *Building Interpersonal Communication Skills* (1993) as the fourth stage among six stages of the relationship. According to DeVito, the relationship develops through six stages, i.e., contact, involvement, intimacy, deterioration, repair and dissolution. According to DeVito, when a couple comes into contact with each other, they involve in each other's feelings and emotions and develops an intimacy, then after marriage or deep intimacy, they realize the ground reality of the family relationship and also the promises that they had made during involvement and intimacy stage, and their relationship starts deteriorating. The repercussion of this deterioration can either be the repair of the relationship or ends in dissolution. Thus, this stage is quite prominent and needs to be explored through the novels of Philip Roth, whose protagonists are not able to restore their relationships that end in dissolution.

Psychoanalytical perspective is an important tool to analyse the building and maintaining of human relationships, which is fundamental to the survival of the human race. Psychoanalysis has emerged as a substantial device of literary analysis and gained wide acceptability among the critical and scholarly hovers as it is one of the applications of postmodernism. Indeed, psychoanalysis and literature have consistently been seen as two firmly related intellectual disciplines. Literature has provided a contiguous field of verification for psychoanalytical propositions. The thing which differentiates psychoanalytic literary criticism from other approaches is that, it generally considers those aspects of the works which have been thought of as significant by the conventional critics. Its practice of integrating these complicated details into genuine discourse has empowered it to come out with new elucidation of literary works.

Intimate relation of husband-wife is the key factor for propelling the human race, but in recent times, the divorce rate is increasing leaps and bounds not only in India but throughout the world which is a serious matter of concern. Toby Antony, in his article "Divorce pleas hit a record 3,122 in 2019" published in 'The New Indian Express,' investigated that divorce pleas in Kochi, Kerala hit the record of 3,122 in 2019, which shows a trend of increasing divorces every year in comparison to 2,948 in 2018 and 2,576 in 2017. This is the data only of one city of India, but other cities are also suffering from similar kinds. Even the developed countries are not lagging in this regard. The number of divorces granted in the UK in 1961 was 27,000. This doubled to 56,000 by 1969 and doubled to 125,000 divorces by 1972. The number in 2002 was 160,000. The deteriorating relationship of husband-wife day-by-day is a serious matter of concern to investigate its paramount causes through the psychoanalytical perspective and look for modulations for sustaining such relationships long-lasting.

Though men and women are part of the same species, they are not the same in everything. There are similarities between men and women, but there are differences as well. The insights provided by John Gray in *Men, Women and Relationships: Making Peace with the Opposite Sex* seems to be useful in understanding the nature of both man and woman, " Men generally assume that once a woman is fulfilled, she

should stay that way. Once he has proven his love, she should know it forever, . . . From the male point of view, this attitude makes perfect sense. Women find this attitude hard to accept. It is just plain inconsistent with their internal reality" (214). Gray further adds that, "A woman needs to be reassured that she is special, worthy, understandable, and lovable. Men also need to be reassured, but they get that encouragement mainly through their work. Women, however, primarily need assurance through their relationships" (214). In the relationship between man and women; love, faith, and mutual understanding are the basic pillars. The problem arises among these relationships when these pillars are shaken. Though the man-woman relationship in the modern context has undergone a great change, there is a great barrier between these two genders. Concentrating on sexual orientation that makes one perceive how social standards concerning male and female roles influence the elements of association within both the sexes and how it does affect the man-woman relationship. By doling out differential jobs to both genders, sexual orientation standards compel the two sexes yet in various ways, making clashing desires and practices in them. Compared to a man, a woman suffers more as the former is in the status of dominating and consequently, the latter is suppressed.

There are various reasons responsible for the formation of human psyche but, the majority of psychoanalyst believes that aggression and destructive wishes play an important role in the formation of human mentality. There is a difficulty in understanding and analysing the centrality of such wishes among the experts. Such analysis differs on the ground, whether aggression is a "reactive instinct" or "whether the aggressive drive exerts a continuous pressure for discharge, as does the sexual drive" (Fine, *Psychoanalytic*), prompted by a hindrance, apparent intimidations, or other harmful environments. Many psychoanalysts, including Sigmund Freud and his followers, believed that, "the aggressive drive generates a more or less continuous flow of destructive impulses" (Freud, *Beyond the Pleasure;* Hartmann et al.). Recently, Friedman has concluded that, "aggression is connected to the organisational effect of male hormones on the foetal brain and is thus a standard characteristic of male psychology, demonstrated by boys' rough-and-tumble play" (*Tradition, Voices,*

and Dreams). He proposed that male aggression will convey ingeniously determined attempts at superiority over other males. Another significant theorist Rochlin conceptualise violence as, "a response to threats or self-esteem injuries"(*Man's Aggression*), to physical or mental pain (Grossman W.), to the experience of "ego weakness" (Guntrip, *Schizoid Phenomena*), to the frustration of dependency needs (Fairbairn, *An object relations*; Saul, *The Psychodynamics*); and so on. Psychological evidence supports the view that a response to pain, irritation, and spirits of threat are aggressive hostility. These emotional states may be intermittent and situational, but they can also be mental life's chronic characteristics. For example, traumatic experiences also leave emotional "lesions," which give rise to a relentless stream of violent impulses. All children experience frustrations and disappointments and are likely, at least at times, to feel small, weak, hurt, or unloved. For example, Oedipal strivings typically include feelings of anxiety and guilt, which may continue as feelings of doom or risk. Oedipal goals also leave a sense of inferiority in their eventual failure. Aggression, in this opinion is, an unavoidable part of mental life as everyone suffers to some degree from the debilitating legacy of conflicts in childhood. According to the degree to which such tender states control the particular understanding, violence will possibly become a core motivation for mental life. It can also be found that as a result of their unhappiness, individuals who experience a great deal of aching or anger as a result of maladaptive negotiation formations are also likely to be violent. Not only is violence a part of psychic conflict, but it may also be a result of it.

Psychic conflicts are well investigated and analysed by psychoanalyst Karen Horney. Her theory of Neurosis is an important tool to analyse the ambivalent intimacies causing deconstruction of various relationships. Along with the theory of neurosis as a major theory, the self-actualization theory of Abraham Maslow and Transcend theory of Scott Barry Kaufman have been taken as minor concepts for analysing the select novels. As one of the applications of postmodernism, psychoanalysis has emerged as a significant instrument of abstract analysis and has gained broad acceptability in critical and academic circles.

Jewish Literature

No significant contribution had been made by Jewish writers till the beginning of the twentieth century. A few creative works, especially plays and poems, were written by Jewish authors like Samuel B. H. Judah, Jonas B. Phillips, Isaac Harby and Mordecai Manuel Noah. Isaac Mayer Wise spread his radical ideas through "The Israelite," a popular Jewish newspaper and "Die Deborah," a German-language magazine, and he sought to modernize the religious practices of the Jews. His memoirs titled *Reminiscences by Isaac M-Wise* (1901) is one of the best accounts of the German-Jewish immigration to America between 1835 and 1960. Verse writers like Penina Moise's *Hymns written for the use of Hebrew Congregations,* Adah Isaacs Menken's *Infelicia*, Emma Lazarus' *The Songs of a Semite* are some of the Jewish writers who wrote before the twentieth century. Emma Lazarus is a remarkable writer whose poem "The New Colossus" is inscribed on the pedestal of the Statue of Liberty. Mary Antin's autobiographical volume, *The Promised Land* (1912), advocates total assimilation, while Abraham Cahan's classic immigrant novel, *The Rise of David Levinsky* (1917) portrays the life of an assimilationist, who, despite his prosperity and success, finds no peace or happiness, and is caught in a 'no man's land' without any identity.

According to Mark Shechner, "to try to be cogent on the subject of Jewish writing in America at a time when a coherent and identifiable Jewish culture and religion have effectively ceased to exist except in special enclaves is to confront such ambiguity that one must be wary of all tidy definitions of Jewish group identity" (Shechner, "Jewish Writers"). In the melting-pot situation, it might appear paradoxical to consider "Jewish writer" or "Jewish fiction" or "Jewish literature" as an authentic sub-division of American literature.

The writers who rose to eminence during the 1920s and 1930s, between the wars, include Elias Tobenkin, who in his first novel *Witte Arrives* (1916) espouses the melting pot theory and, in another *God of Might* (1925), advocates the danger of complete assimilation which will entail conversion and total alienation. Ludwig Lewisohn is a chronicler of American anti-Semitism and, in his autobiographical

volumes *Up Stream* (1922) and *Mid- Channel* (1929) reveal his struggles against anti-Semitism and his novel *The Island Within* (1928) groves his indissoluble ties with Judaism. Anzia Yezierska, with her collection of stories *Hungry Hearts* (1920) and her novel *Bread Givers* (1925), emphasises the idea of America as 'the promised land'. The outstanding works of Jewish American fiction writers during the 1930s include Michael Gold's *Sews Without Money* (1930), Sen Hecht's *A Jew In Love* (1931), Henry Roth's *Call It Sleep* (1934), Daniel Fuch's Williamsburg Trilogy - *Summer in Williamsburg* (1934), *Homage to Blenholt* (1936), Meyer Levin's *The Old Bunch* (1937), Jerome Weidman's *I Can Get It for you Wholesale* (1937), *Low Company* (1937) and Albert Halper's novel *The Chute* (1937).

The 1940s, witnessing the defeat of Hitler and the founding of the state of Israel, became momentous for Jewish American authors. Laura Hobson's *Gentleman's Agreement* (1947) denounces anti-Semitism, Sholem Asch's novel *East River* (1946) delineates the attempts of the first and second generation of Jews to become acculturated or assimilated. Norman Mailer, in his *The Naked and the Dead* (1948) calls himself "a non-Jewish Jew" and has no explicit treatment of Judaism and Jewishness. Saul Bellow's *The Adventures of Augie March* (1953), Bernard Malamud's *The Assistant* (1957), Herman Wouk's *The Caine Mutiny* (1951), Leon Uris' *Exodus* (1958), Alfred Kazin's *A Walker in the City* (1951) are some of the novelists of the 1950s. After this, Philip Roth enters with his remarkable novels with the debut novel *Goodbye, Columbus* (1959).

Varieties of themes are taken by the Jewish authors for their writing. The essential features of Jewish sensibility include suffering accompanied with humour and pathos, compassion, a reasonably experienced sense of irony and ambiguity, a strange feeling of alienation, highly intellectualized morality, a sense of righteousness, responsibility, guilt and social concern and obviously the relationship breakdown as portrayed by American Jewish novelists. The sensual feeling of life, the taste, the smell and feel of it is manifested in Jewish works. The conflict experienced by the protagonists, their family and their society is explicated in American-Jewish fiction. Philip Roth who himself had relationship breakdown in his life. In 1959 he was married to Margaret Martinson Williams and they were separated in 1963. Roth

married again to his long-time companion and English actress Claire Bloom in 1990 but they divorced in 1994 and his wife Bloom published a memoir entitled *Leaving a Doll's House* in which she depicted Roth as a misogynist. The effect of these relationships breakdown is well portrayed by him in all of his novels that are selected for this research.

Objectives of this Research

1. To understand the effects of the Holocaust on Jew's minds.
2. To trace the historical roots of Psychoanalytical theory.
3. To apply the theory of neurosis to investigate compliance, aggression and detachment as neurotic needs in the select novels.
4. To investigate externalization and idealized image as personality traits in relationship.
5. To analyse the actualization and realization of the self as means of moving beyond ambivalence.

Research Methodology

The main reason for conducting this research is that in contemporary time, the divorce rate is increasing day by day, people are getting socially detached and living isolated life. The ambivalence of self and deterioration of intimacies are identified as problems for research in the select novel of Philip Roth. A review of existing literature is done using libraries and online resources. Hypotheses are formulated according to the research gap and the objectives of the research. This research is a qualitative one and based on textual analysis of primary and secondary sources, so field studies and scientific testing of hypotheses are not required. Research is based on the critical study of the protagonist's psyche through extensive reading of the select novels. Psychoanalytical perspective has been taken through the psychoanalytical theory of Neurosis and self-actualization theory of Abraham Maslow and Scott Barry Kaufman. To understand and apply the theory of psychoanalysis its root has been traced. Karen Horney's theoretical perspective of three movements in the relationship, i.e. aggression, compliance and detachment and personality traits in a relationship, i.e.

idealized image and externalization, have been applied on the select novels of Philip Roth. Maslow's theory of self-actualization is taken for analysing actualization and realization of the self as a means for sustaining the long-lasting relationships. The thesis is written in seven chapters along with introduction and conclusion to achieve all research objectives. The research is limited to the ambivalence of self and deterioration of intimacies in the select novels of Philp Roth. Different databases like JSTOR, Project Muse, ProQuest, Shodhganga, etc., have been consulted for the collection of useful information. Secondary sources also have been collected from various libraries. MLA 8th edition has been strictly followed in formatting, citing and referencing of the thesis.

Chapter - 1

Brief Candle: An Overview of Psychoanalysis and Literature

This thesis entitled "Ambivalence of Self and Deterioration of Intimacies in the Select Novels of Philip Roth: A Psychoanalytical Study" is a sincere attempt to enhance the existing knowledge about the existence of ambivalence of self in the form of confusion, hesitation, puzzle and mental disorders in varieties of relationships. American Jewish author Philip Roth's select fictions have been taken into account for this research through the psychoanalytical perspective of the theory of neurosis by Karen Horney and self-actualisation theory of Abraham Maslow. The term 'literature' in the title of this chapter represents the literature of Philip Roth through his biography and literary journey as well as the impact of Holocaust on his literary mind and his fictions. The novels that have been selected for this research are *Goodbye, Columbus* (1959), *Portnoy's Complaint* (1969), *My Life as a Man* (1974), *The Professor of Desire* (1977) and *American Pastoral* (1997). The novels are specifically selected on the qualities of having the theme of varieties of relationships deterioration on the account of ambivalent psychology. While selecting the novels of Philip Roth, wide range of years of publication from 1950s to 1990s are also taken into account, so as to represent the gradual changes in engaging, building, maintaining and deterioration of varieties of relationships as well as the changing psyche of the life like characters portrayed in the novels. Although the fictional characters are not real-life characters, they represent the reality faced by people from real life. The psyche portrayed by the characters of Philip Roth are equally relevant in the contemporary time as well. This chapter also deals with the literature review of the works done so far in past and present time.

A human being has to play many roles in the society like son, daughter, husband, wife, father, mother, uncle, friend, lover and many more. It is regarded that, one can't live in this world without being in relationships. So, it is quite imperative to understand about various aspects that enable us to maintain long-lasting relationships.

The ambivalence of self and deterioration of intimacies are rather two different major issues, but they are inter-related to each other, which is clearly depicted in the novels undertaken for research. In the context of the changing world, it has become imperative to do away with separate domains for both man and woman and to redefine their relationship as equal and complementary. The novel *Goodbye, Columbus* (1959) brought Roth instant critical attention enabling him to win the 1960 National Book Award and propelled his vocation. Keeping in mind that the group of analysis breaking down this work has become relentlessly throughout the years, it is very amazing that the ambivalence of self and deterioration of intimacies in Roth's fiction has remained unexplored.

Men and women are known for their own patterns of relationship and communication; it uncovers that these conditionings are not the consequence of individual pathology rather, recommended by ground-breaking, long-lasting standards. A man or a woman's failure to follow these norms is mainly responsible for the problems in the intimacy between a man and a woman, particularly in the relationship between partners. Formulation of a more egalitarian view of both man and woman is needed very much for the sake of a good relationship between them, especially between partners in their marital life. Most of the people in this world enter into a relationship spontaneously, without considering how and why we are really doing it, and more importantly, what we need from it. People are either driven by nature and instinct, for example, the fundamental biological need to reproduce, or are led by their heart rather than their mind.

In 1911, Alfred Adler, who was one of the friends of Freud, separated from him on the account of his disagreement with the ideas and concepts of Freud and the very next year in 1912, Carl Jung also publicly criticised Freudian theory of Oedipus complex and separated from him. Further, in the 1920s, Freudian Psychoanalysis was challenged by Otto Rank, Sandor Ferenczi, and Wilhelm Reiche, which was further challenged by Karen Horney, Erich Fromm, and Harry Stack Sullivan in the 1930s. The interpersonal component of the analyst-patient relationship was emphasised by these Freudian critics, and more focus was placed on the ego processes. Freudian psychoanalysis remained the most commonly used form of psychotherapy until at least 1950s, despite a lack of controlled study.

The psychoanalytical theory of neurosis has been mainly taken into account for critically analysing the undertaken fictions of Philip Roth. When psychoanalysis comes into account, then the name of Sigmund Freud can't be ignored, who is regarded as the founder of psychoanalysis. According to Freud, a human mind operates through three states viz. id, ego and superego. Id, which remains in mind since birth, operates on the pleasure principle and is the unconscious part of the mind, superego which develops at the age of around five years, operates on moral principle and is pre-conscious or subconscious part of the mind and the ego, which acts as an arbitrator between the id and superego, develops at the age of around three years operates on the reality principle and is the conscious part of the mind. These three states of mind always create several thoughts in mind causing it in an ambivalent state.

Origin of Psychoanalysis

The word 'psychology' was originated from two Greek terms. The first term is 'psyche', which initially interpreted as 'breath'. However, the term 'psyche' later acquired the additional meaning of 'soul,' as it was believed that the soul only remains in the body till breath. Further, during the 17th century, the meaning of this term expanded and understood as 'spirit'. The second Greek term 'logos', initially interpreted as 'word' and later interpreted as 'discourse' and finally as 'science'. Therefore, psychology is basically the scientific study of the mind, according to its Greek origin.

In the sixteenth century, the Latin word psychologia originated in Germany from unknown origins, and probably it was first used by Otto Casmann, Philip Melanchthon and Rudolf Goeckel, but it is not quite sure that who invented it or exactly when it was used for the first time. At the end of the 17th century, the English word "psychology" made its first appearance in *The Physical Dictionary: Wherein the terms of Anatomy, the Names and Causes of Diseases, Chirurgical Instruments and their Use; are Accurately Describ'd* (Blankaart, 1693). It was the second edition, originally published in 1679, of the English translation of Steven Blankaart's *Lexicon Medicum Graeco-Latinum*. Blankaart refers to "Anthropologia, the Description of

Man, or the Doctrine concerning him [which is divided] into Two Parts; viz. Anatomy, which treats of the Body, and Psychology, which treats of the Soul" (13). The English philosopher and physician David Hartley used the term "psychology" sporadically in the eighteenth and early nineteenth centuries as he wrote, "Psychology, or the Theory of the Human Mind, with that of the intellectual Principles of Brute Animals" (354), but it was not until the 1830s that it regularly started to be used and became commonly understood.

Psychoanalysis

Psychoanalysis can be traced its origin in the works of Sigmund Freud and his followers. Psychoanalysis is a philosophy of mental structure and function on psychotherapy technique. Psychoanalysis, influenced by the psychoanalytic philosophy that emphasises the unconscious that is constructed of repressed impulses, is a highly influential method of treating mental illnesses. In psychoanalysis, the behavioural and emotional events of man are part of their own existence. It shows the fragmented essence of human beings and conceptualises human mental behaviours as a form of struggle, where the subject is ripped off with the push of its instinctual longings and social cultures.

Sigmund Freud (1856-1939) is considered to be the founder of psychoanalysis. In a series of publications based on his clinical experience of treating patients of neurosis, Freud developed a theory of psychoanalysis, a descriptive terminology for studying the structure and functioning of the human mind. As the study of the unconscious mind is the subject matter of psychoanalysis, the core of Freud's contribution to modern Psychology is the emphasis upon the idea that most of the mental activity of human beings is unconscious. Freud broadened the scope of his investigation to include the workings of the unconscious in his study of dreams, human sexuality and jokes. He then formalised the separation of thought between consciousness, unconsciousness and preconsciousness. These terminologies have been replaced some time since by a number of complex terms such as the unconscious id, the ego embodied by conscious identity, and the super-ego associated with consciousness. The id, the storehouse of libido, is the source of all our desires and

aggressions and functions without regard for law, morality or social conventions. In general, the ego is thought to be the conscious mind that stands for reason. The largely unconscious superego reflects all moral constraints.

The Interpretation of Dreams (1899) is Freud's first significant account of the investigation of the unconscious. In his work, *The Interpretation of Dreams* (1899), Freud concluded that a dream is a disguised fulfilment of a suppressed or repressed wish. *The Psychopathology of Everyday Life* (1902) is another attempt by Freud to study the unconscious. We are subject to numerous acts of forgetfulness, slips of the tongue, slips of the pen, misreading and bungled that are called symptomatic actions. Freud believed that behind all these manifestations, an unconscious motive is at play. Human activity, Freud claimed, is carried out by sexuality. He understood that, the manifest mental phenomenon is the manifestation of an unconscious or repressed wish or impulse. Sexual urges are identified with this repressed impulse. The other important findings of this theory include concepts such as object-relationship, Oedipus complex, repression and neurosis. Freud also speaks of beliefs, which are unfulfilled wishes, either ambitious or erotic ones. Neurosis or psychosis occurs if fantasies become an obsession and over powerful. The theory of repression is one of Freud's most influential contributions to the study of the psyche. According to the theory of repression, the conscious part of the mind acts like a sensor, and it pushes the thoughts and impulses which remains unfulfilled because of various social restrictions or many other reasons. Most of the unconsciousness has been built by consciousness. Censored materials also contain infantile sexual impulses, according to Freud. They appear only in veiled ways; in dreams, it appears as repressed to an unconscious state, in language as Freudian slips and artistic activity that can generate art, like literature, and inaction that is neurotic.

Everyone has repressed wishes and fears, according to Freud. He said that dreams are hidden in which suppressed emotions, thoughts, and memories arise. One of the most frequently repressed unconscious impulses is the impulse of childhood to displace the parent of one's own sex and take his or her place in the parent's likings of the contrary sex. A variety of separate but linked wishes and fears really involve this desire. Freud used the word 'oedipal' to refer to the entire complex of emotions and

named it Oedipal complex after the tragic Greek hero, Oedipus, who unintentionally killed his father Laius and married his mother, Jocasta.

According to Freud, fixation is a cause of developmental disharmony when childish manifestations of libido continue. The anomalies which occur in the adult personality if there is discomfort in the satisfaction of these types of libido representing the vital needs in childhood. The Oedipus Complex, according to Freud, manifests itself in the child around the age of five. It is the son's sexual attraction to his mother.

Carl Jung (1875-1961), a disciple of Freud, broke away from him and found his own school of Analytical Psychology in 1913. Jung differed from the collective unconscious or racial unconscious along with the personal unconscious. The instincts and archetypes form the collective unconscious, which can even be extended to man's primate and animal ancestry. The collective unconsciousness helps to interpret man's experience concerning his ancestral past. According to Jung, the concept of self is independent of both the ego and the unconscious. It is regarded as 'persona'. 'Persona' is related to nature in an individual's role play. Although 'persona' is one side of the person,' shadow' is the other side. It appears in the dreams of someone with undesirable characteristics, personified as an inferior and a very primitive person. In the personal unconscious, it is generally found.

On the theory of libido, Jung varies conceptually from Freud. For Freud, it is mainly the sexual energy that sometimes imbalances the libidinal drives that contribute to mental illness. It's non-sexual for Jung. He associates it with the life-impulse, with the desire to live, which is the essence of the species' continuation by the individual's protection.

Alfred Adler(1870-1937), like Jung, was initially inspired by Freud but later disagreed with the latter and started his own School of Individual Psychology in 1912. Alfred Adler was an Austrian psychologist who is well known for his concept of inferiority complex and many other motivational concepts. Adler disagreed with Freud on his overemphasis on sexual urges and involved in finding different explanations that cause neurosis. The fundamental cause of neurosis, according to

Freud, lies in the unhappy love relationships between the child and his parents, especially with the parents of the opposite sex. Adler thought that in the early years of a child's life, the cause lies in the feelings of inferiority that begin and accumulate. The child seeks to compensate for these feelings by aiming for dominance over others, and the way he adopts in childhood to achieve this goal would be a template for his future actions. Adler's is thus a goal psychology as distinct from the urge psychologies of Freud and Jung. Instinctive urges drive libido; the goal directs it. The personal goal is always one for social recognition and superiority. This goal is not always fully acknowledged because it is socially unacceptable; hence it is masked. The term Adler uses for this masked goal is "unconscious". The emphasis in Freud's theory was on the repression of infantile sex; Adler put it on the pattern of ego or self-assertion.

Psychoanalysis and Sexuality

The sex drive has wider importance in psychoanalytic thought than in daily discourse. The term 'sex' implies a wide variety of likings in psychoanalysis that are not inherently associated with sexual activity or even with openly conduct of sexuality. The semantic extension of the terms 'sex' and 'sexuality' reflects the flexibility of the sexual drive from adolescence to adulthood and the continuity of sexual development. Human sexuality occurs in early childhood, not in adulthood or even in puberty. While the sexual desires of childhood vary from those of adulthood, they are ancestors of adult sexuality, and when the sexual wishes of adulthood are observed, their motivational effect is discernible. Although childhood sexuality is superseded by adult sexuality, it cannot fully replace it. Childhood sexual desires are incorporated into the broader network of adult desires and may replace adult desires in certain instances. Their function in adult sexuality also results in disruptions in sexuality and love life since certain childhood sexual impulses are inevitably conflictual. Without an understanding of its origins in the sensual impulses of adolescence, adult sexuality can therefore not be fully understood. Sexuality in infancy consists of various sensory desires encountered in the sensitive parts of the body, such as the skin, mouth, anus, and genitals. Freud held the thought that the practices of baby care, such as carrying, eating, touching, and bathing, initially

induced these pleasures and then sought as ends of their own right. He also assumed that childhood mellowing of the sexual urge required a sequential strengthening of genital, anal, and phallic, sexual impulses (Freud, *Three Essays*). These sexual wishes give rise to the development of the Oedipus complex between the ages of about 3 and 6. The Oedipus complex is a psychological force structure defined by the concentrating of sexual impulses on one parent, typically of the opposite sex, and the appearance of aggressive feelings towards the other parent, who is now the competitor in the love of the child. Under various family circumstances, several variations in this standard pattern occur. For example, siblings may become objects of oedipal desire through early displacement from a loved parent or when the relationships of a child with parents thwart normal oedipal growth (Abend; Sharpe & Rosenblatt). The Oedipus complex usually includes desires of insufficiency, fears of revenge by the contending parent, and typically feelings of loss. Normally, these sore effects stimulate a withdrawal from oedipal efforts and attempts to restrict perception of persistent oedipal feelings, a mechanism that begins the latency process during which sexual desires are relatively dormant. In fact, all positive oedipal and negative oedipal strivings consist of the Oedipus complex. The optimistic Oedipus complex represents the desire of the infant to have a romantic relationship with the parent of the opposite sex and a connected wish for the same-sex parent to die. Nevertheless, negative oedipal strivings coexist with the optimistic ones due to the uncertainty of a child's sense and vital ambivalence. In effect, the child often wants sexual union with the same-sex parent, a desire that stretches rise to feelings of competition for the affections of the former with the opposite-sex parent. In the majority of cases, the positive Oedipus complex surpasses the negative Oedipus complex, a state needed for the rise of heterosexual positioning and consistent identity in adulthood that conventional psychoanalytic theory stipulates.

The interaction between biological and social-experiential variables generates childhood desires. Biologically rooted needs in the first days of infancy create a state of stress that is bereft of psychological material. Such verbose stresses gain conditioning as caregivers have "fulfilment experiences" relevant to the real need of the child. As a result, diffuse tensions are eventually converted into impulses to

replicate these rewarding experiences (Freud, *The Neuropsychoses*). Since these interactions include unique activities with particular people, wishes always provide depictions of certain activities and individuals. These elements of desires are referred to as their ambitions and objects. The wishes of every person are distinctive and personal because they are shaped by specific personal experiences. To conceptualise the biological sources of mental existence, psychotherapists have historically employed a theory of forces. The psychoanalytic theory of instinctual drives varies from the ethological interpretation of impulses. Predispositions in lower animals are "specific potential for action" with beautifully developed, pre-structured patterns of action (Thorpe, *Learning and Instincts*). However, the evolution of higher vertebrates entails the gradual replacement of these pre-programmed action patterns for learned behaviour. Instinctual drives in psychoanalytic theory gave rise to conflicts but not to concrete programmes for action. Unique schemes for action are impulses that emerge when these conflicts are conditioned by experiences of fulfilment. Since they reflect the drives' motivational strain, wishes are often referred to as drive derivatives. However, drives themselves are not measurable and should be viewed as hypothetical constructs. (Brenner, *The Mind*). In order to conceptualise the driving force of impulses in mental life, psychoanalytic philosophy has historically used a similar idea of driving energy. While such energetic ideas are dismissed by some modern theorists (Greenberg & Mitchell, *Object Relations*; Klein, *Psychoanalytic Theory*), many observers find them beneficial because they offer a medium for the fluctuating strengths in which interests are devoted to be conceptualised. Psychoanalytic researchers have struggled with the difficulty of defining and categorising the essential drives since Freud. Over the years, several different drives have been proposed. Later on, Freud himself postulated universal impulses for sex and preservation instinct for life and death. Some researchers have speculated "control and masculinity drives" (Adler, *The Practice*), "individuation" (Jung, *Collected Works,* 1916 and *Collected Works,* 1917), "mastery" (Hendricks), "aggression" (Hartmann, Kris, & Lowenstein), "attachment" (Bowlby), "safety" (Sandler), "effectance" (White), "empathy" (Kohut, *The Analysis of the Self* and *The Restoration of the Self*), and so on. Are both of these drives' main motives, or maybe best interpreted as derivative expressions of more fundamental drives? The majority of theorists believe

that if primary drives can be identified, science is better served. To date, no scientific consensus has been reached about primary motives. However, most analysts understand the presence of two key drives: the violent and the sexual. This classification is based on empirical studies that demonstrate the prominent role of sexual and violent urges in the psychodynamics of symptoms and other pathologies on a daily basis.

Psychology and Literature: An Interdisciplinary Approach

For the literary critic, psychology is important when it concerns the origins of art directly. The connection between literature and psychoanalysis is such that psychoanalysis is the form of exploration if literature is veiled self-expression. When literature exposes itself as a camouflage device, this disguise is to be dismantled. With an increasing curiosity in a psychological examination, an exploration of the inner life of the personality quickly became part of the literary representation of the character. Psychoanalytic criticism is a form of applied psychoanalysis, a scientific research focused on the interaction between conscious and unconscious mechanisms and on laws of mental processing.

The application of psychology to literature is not new to literature as Aristotle himself used this approach in defining the effect of catharsis in a tragedy in terms of the emotions of pity and fear. Later it emerged as a promising method for examining literature with the contributions of Sigmund Freud. Freud in one of the earlier critical works, "Delusion and Dreams in Jensen's Gradiva" applied his theories. *Gradiva* was a novel written by the Danish author Wilhelm Jensen. Freud attempted to apply his dream theories in his analysis of *Gradiva*. The analysis highlights the wish-fulfilling fantasy on the *part* of the protagonist. His other essays, like *The Theme of Three Caskets, Some Character Types Met Within Psychoanalytic Work,* deal with Shakespearean plays. Besides Shakespeare, Freud was very much drawn to the works of Henrik Ibsen. In most of Ibsen's works, Freud could locate psychoanalytic possibilities.

With Freud, the application of psychoanalysis broadly begins but rarely finishes with him. The disciple and biographer of Sigmund Freud paid his focus towards applying the psychoanalytical theories to Shakespeare's *Hamlet*. Jones makes

use of the Oedipal idea in a 1910's essay first published in the *American Journal of Psychology*. In this essay, he argues that "Hamlet is a victim of intense feelings towards his mother, the Queen".

Kenneth Burke, Edmund Wilson and I. A. Richards were some of the most prominent people who were interested in this new approach. Gradually with the growth of literary sophistication, literary figures and critics like Thomas Mann, W. H. Auden, Lionel Trilling, William Empson, Alfred Kazin, Geoffrey Hartman, and others joined the group of psychoanalytic critics. Neither all the early critics were committed to the strategy, nor were Freudians. Some followed Alfred Adler, who appealed that writers had inferiority complexes, and they wrote their feeling in the form of their books. Some other critics applied the theories of Carl Gustav Jung, who was, although the partner of Freud but broken with him.

Psychoanalysis and Unconsciousness

In the history of ideas, the concept of the unconscious has fascinated a line of illustrious thinkers. Leibniz described it as the appetitive intentions of a transcendental nature installed in the self. Later philosophers, particularly Schopenhauer, and Nietzsche broadened the meaning of the concept. Freud, in his explanations about the unconscious mental functioning, came closest to both Schopenhauer and Nietzsche. Freud read Schopenhauer very late in his life and claimed that he had avoided Nietzsche for fear of being influenced by him. However, he was well aware of the affinity between his line of thought and that of Nietzsche's.

Thomas Mann draws attention to the similarity between the "will" of Schopenhauer and the "id" of Freud. Psychoanalysis, as Mann has observed: "reveals itself as a translation of Schopenhauer's metaphysics." Schopenhauer's metaphysics is defined in terms of the "will" and the "idea". The "will" as the inner content of the mind, when objectified in reality, becomes the idea. The "will" essentially is the embodiment of instincts. It is the life of man's primary experience; ceaselessly suffering and striving.

Freud and Schopenhauer share three basic common points. They are an irrationalist concept of man, the identification of the general life instinct with the

sexual instinct, and the radical anthropological pessimism. Nietzsche is often considered the founder of modern psychology. He followed the tradition of Schopenhauer and stood closest to the Freudian thought amongst all the intuitive thinkers. Despite Freud's disclaimer of Nietzsche's influence on him, circumstantial pieces of evidence show that Nietzsche has been the subject matter of immense interest among the disciples of Freud. In his attempt to understand the human mind, Nietzsche came to realize that the human mind is a system of drives. Nietzsche observed that everyone is farthest from himself and perpetually lives in a world of self-deception. The *unconscious* to Nietzsche is an area of confused thoughts and re-enacts the past of the individual along with the past of the species. It is the study of the instincts that provided both Nietzsche and Freud a fundamental foothold in order to interpret human nature. The dream has been treated by both as a means for the interpretation of the unconscious mind. The Freudian concepts such as repression, sublimation, and conversion are essentially Nietzschean in origin. The *Apollonian* and *Dionysian* concepts of Nietzsche confirm the basic paradigm of Freud's *conscious* and *unconscious* mind. Between Freud and Nietzsche, the former is methodical and systematic, whereas the latter is mostly unsystematic. However, their positions in the history of ideas are complementary.

Child's Psychology and Compromise Formation

The genesis of psychic conflict includes the study of psychological conflicts and agreement formations. Psychic conflict comes into existence over the course of human progress as a product of childhood experiences and the way they are perceived by the infant. Childhood typically includes several pleasurable experiences, giving rise to desires for a growing range of likings. The immature child is often irresistible to these likings and often felt as longings of great urgency and strength. However, these impulses reach new levels of strength; every child must endure a series of experiences of socialisation, such as dissuading and training in the restroom, in which their speech is restricted, limited to specific conditions or absolutely prohibited. Discipline also includes temporary withdrawals from the caring attentiveness of the parent. Many obsessive relationships of the parents may endanger the kid. The emotional responses of the child to punishment results in his or her immature mental

functioning and the character of the child's subjective experience may be very skewed. The child is likely to become irritated and angry if a parent punishes a child or limits the enjoyment of a child, particularly a pleasure in which the child is highly interested. The angrier the infant gets, the more likely it is that he or she thinks the parent is similarly angry. Therefore, parents who although react to their child lovingly, but in the name of discipline, they can destroy the fantastic figures of child strength. An aspect of the psychic reality of the infant can be seen as the skewed perceptions of the violent intentions of the parent.

From the perspective of the child, the true context of life is psychic reality. (Freud, *Interpretation of Dreams*). Psychic truth is only partly determined by objective events. Wishes, impacts, and associated cognitive distortion contribute to the development of a private universe in which extremely unreasonable desires, such as the desire of both sexes or the desire to marry the parent, can seem very rational. Fears of dreadful threats, such as castration or abandonment, may seem immediate and inevitable alongside these wishes. Often it is possible to consider facets of psychic truth as amazing in nature, an intuition that dissipates their persuasive quality. The situation becomes more complex when memories of seduction and incestual relationships or of other threatening or horrific events are included in the construction of psychic reality whether they are disguised, fragmentary or elaborated. When such objective experiences have influenced psychic reality, fantastically inflated embellishments of such memories appear to exert a permanent impact on the person, based on a lasting sense of reality. Thus, when childhood is marked by the incidence of unusual traumas or when parents are genuinely violent such as a death in the family, an injury, an illness, or surgery, psychic disputes are bound to be particularly destructive and intractable. In psychic conflict, irrespective of the entanglement of a child's impulses, they might exert a relentless pressure toward satisfaction, inspiring an endless series of efforts in both imagination (imaginary behaviour) and action to achieve fulfilment. In the course of these efforts, the effect of aversive contingencies on the one hand and the discovery of pleasurable alternatives on the other are forming and reshaping childhood wishes. Eventually, repeated experiments create compromise solutions. The best compromises converse a lot of satisfaction with a minimum of

dissatisfaction. For future gratification of the wish, these compromises are cherished and kept as desired schemes or blueprints. Whenever the wish occurs, in both imagination and action, they can be repeated with various variations. The inexorable phase of socialisation, of course, soon introduces new limitations and displeasures, which in turn demand new formations of compromise.

In his *Drive, Ego, Object and Self* (1990), Pine reflects the phase of the creation of analytical transformation and scopophilia. He identifies two eight-year olds' compromise formations that are deeply devoted to anal desires. One frequently thinks about the scents of the bathroom and the need to stop them, a conditioning that holds these opinions in mind. A second spray in the toilet aggressively with aerosol spray, thereby producing a strong new odour to enjoy. Two other eight-year olds' want to look at the nude body of their mother but are afraid of her penis-less vagina being seen. Each takes every chance to look, but each relieves fear contrarily. While one looks through his mother simply, the other delightedly points to the fat of his mother. In each case, it is possible to enjoy the scopophilic impulse while the desire to look is hidden or refused. In both of these instances, new editions that mitigate their aversive emotional effects have given rise to derivative forms, the primary desire of childhood. Therefore, the ongoing production of each childhood desire requires the construction of successive compromise formations, each defined by specific behavioural trends and corresponding anthologies of private fantasies (Arlow, 1969). Mental life can comprise multiple layers of developmentally stratified equilibrium formations by the time maturity is reached. All are rooted in childhood's key wishes and disputes.

Interpersonal Psychoanalysis

Harry Stack Sullivan (1892-1949), an American psychiatrist who founded the psychotherapeutic treatment of intensely disturbed individuals, through his clinical work and theoretical formulations, originated from interpersonal psychoanalysis. Sullivan was greatly inspired by the stirring intellectual advancements in Philosophy and Social sciences at the University of Chicago, and he studied medicine over there. The work of social theorists of the American pragmatist school of philosophical

thought such as Edward Sapir, George Herbert Meade, John Dewey, and other advocates inspired him in particular. The distinctive approach of Sullivan to psychotherapy and psychiatry represented his deep immersion in this analytical climate (Chapman, *Harry Stack Sullivan*).

With the current psychoanalytic theory, Sullivan was extremely dissatisfied. He distrusted Freudian theory's abstract, metaphorical ideas, which, in his opinion, was concerned with mental processes and mechanisms that are not measurable and are, thus, only conceptual in nature. In comparison to Freudian theorists, Sullivan (1953,1956), who was profoundly influenced by the "operationalism" of Bridgman (1945), thought that psychological theories should use "operational" terminology with definable and empirical references to the greatest extent possible. Sullivan also felt that the Freudian principle was insufficient for the seriously mentally disturbed patients for whom he worked in such a way that he can be understood by them and subsequently he can treat them well. As a result, in his own somewhat idiosyncratic terms. Sullivan came to condemn the fundamental characteristics of Freudian philosophy over the years. Sullivan, most notably, repudiated Freud's claim that instinctual drives decide individual motives. Sullivan argued that human motives are primarily interpersonal in nature, determined by interpersonal relationships, particularly childhood and adolescent relationships, and understandable only in terms of such relationships, in contrast to Freud's classical drive theory. Sullivan claimed that two sets of motives react to human beings. One set is defined as the fulfilment, including sexuality and intimacy of bodily and emotional needs. The second collection of motivations is connected to the perception of anxiety and associated protection efforts. Interpersonal events occurring with other individuals are both the fulfilment of needs and the achievement of protection.

Sullivan conceptualised personality as the distinctive way in which the individual organises the conflicting statements of id, ego, and superego, as opposed to the Freudian conception of personality as the characteristic way in which the individual communicates in the pursuit of happiness and security with other people. Mental disorder can better be interpreted as a disruption of interpersonal relationships, he argued.

The efforts of Sullivan to use operational principles and his associated emphasis on interpersonal relationship gradually gave rise to a fresh psychoanalytic orientation in which interpersonal relations rather than intrapsychic incidents were the primary focus. This change in focus mirrored Sullivan's approach to care. If the outcome of pathogenic interpersonal relationships is mental illness and other personality malformations, he argued, mental wellbeing may be better supported by the development of healthy interpersonal relationships. In the late 1920s, Sullivan initiated this definition at the Sheppard and Enoch Pratt Hospital in Baltimore, where he founded an uncommon patients' psychiatric unit for male schizophrenics. In this unit, ward staff were specifically trained to communicate with patients and to cultivate relaxed and emotionally satisfying interpersonal interactions with them to help correct their dysfunctional relationship patterns. A novel method of performing individual counselling with patients was also created by Sullivan. Abandoning the form of classical psychoanalysis of free association, Sullivan used a conversational approach to patients, conceptualising his position in the relationship with the patient as that of a participant-observer. He aimed to involve the patient in a collective analysis of the patient's interpersonal relationships so that it was possible to uncover and appreciate the patient's dysfunctional patterns of relationships with others. Most importantly, Sullivan emphasised the importance of maintaining a positive consumer relationship to correct normal interpersonal maladaptive behaviours. Sullivan made unprecedented clinical gains with his patients that had previously been viewed as hopeless and untreatable by implementing these strategies. As Sullivan's work became known and widespread, he became one of America's most regarded and revered psychologists. He gained an increasing circle of associates, including some of the top psychoanalysis thinkers, like Erich Fromm, Clara Thompson and Frieda Fromm Reichmann, all of whom contributed to the growth of the psychoanalysis interpersonal relationship.

Sullivan never tried to develop a systematic theoretical framework, and contemporary therapists have incorporated their own technological and theoretical developments within the interpersonal tradition. (Arieti, *Interpretation of Schizophrenia*; Chrzanowski, *Interpersonal approach*; Havens, 1976, 1986; Thompson, *Interpersonal Psychoanalysis*; Wittenberg, *Interpersonal Explorations*).

Psychoanalysis of interpersonal relationship is best described as "a set of different approaches to theory and clinical practice... with shared underlying assumptions and premises" (Greenberg & Mitchell, *Object Relations*). These include the rejection of Freudian instinct theory by Sullivan, his fundamental view of psychopathology as an intimate relationship disruption, his belief in the interpersonal origins of mental illness, and his focus on the therapeutic value of healthy interpersonal relationships. Due to its emphasis on the interpersonal arena and its dismissal of drive principles, interpersonal psychoanalysis has often been criticised as simplistic or lacking in depth by exponents of conventional psychoanalysis. However, nowadays, Sullivan's views are thought to have had a profound and far-reaching influence on modern psychoanalytic thinking (Havens & Frank, 1971).

An overarching theme in Sullivan's writings is that the child is born into a relational environment; in his theoretical model, relational structures emerge from real experience with others. Sullivan (1931) consistently stressed the statement that only within the "organism-environment complex" can humans be understood and are thus deprived of "definitive description in isolation." Superior emphasis is placed on the interpersonal area in Sullivan's developmental model, along with the attempts that children make to establish relationships with significant others. Sullivan's notion of anxiety differs from Freud's concept in two major respects. In his mature formulation, Freud conceptualised anxiety as a type of fear linked to particular traditional childhood threat circumstances (loss of the mother, loss of affection, castration, and guilt of the mother) (Freud, *Inhibitions*). Sullivan used the word anxiety to include in an interpersonal situation any sort of mental suffering, pain, or anguish aroused. A second distinction relates to the way anxiety is produced. Anxiety is a signal of danger in Freudian theory, usually aroused by the mobilisation of suppressed wishes associated with particular circumstances of danger. Accordingly, "Drives and reality are inextricably linked as sources of danger to the ego" (Holzman, *Psychoanalysis and Psychopathology*). In the theory of Sullivan, the perception of anxiety in the child is stimulated by anxiety or by other powerful effects of caregiver anguish. According to a Sullivan phenomenon called 'empathic linkage', children are intricately sensitive to others' moods and feel the anxiety of the caregiver as though it were their own. Although fulfilment needs are combining tendencies that encourage relationships,

aversive experiences that hinder interpersonal relationships are anxiety and other types of emotional suffering. Excessive anxiety in infancy and adolescence predisposes the affected person in the sense of his or her adult relationships to experience anxiety. Such vulnerability of anxiety leads to interpersonal interaction disruptions that are generally referred to as mental disorder or psychopathology. The child develops schematic perceptions or personifications of self and mother during development. Pleasurable experiences give rise to the 'good mother' and 'good me' impressions, while experiences of anxiety generate the 'bad mother' and 'bad me' impressions. Highly traumatic or upsetting interpersonal circumstances evoke 'evil mother' and 'not me' representations. The recollection of such encounters is vigorously resisted and, when stimulated, can be frightening. The experiences of 'evil mother' and 'not me' are linked with serious mental disorders. Sullivan introduced the term self-system to collectively describe the various psychological behaviours engaged by the individual to escape anxiety ('bad me' and 'not me') and to maintain feelings of protection ('good me'). In Sullivan's writing, security is described as the absence of anxiety. According to Sullivan (1930), "the self-system is an expansive system of mental states, symbols, and organised activities that operate by evaluating the protection of interpersonal environments, anticipating the excitement of anxiety, and mitigating anxiety through the activation of security operations to foster feelings of security". The principle of protection in the conventional Freudian framework is roughly analogous to security operations. The principle works covertly, out of the consciousness of the person, to alleviate anxiety and other emotional distress linked with the 'bad me' or 'not me'. It also restores feelings of security and happiness that are the effective accompaniments of the 'good me.' According to classical Freudian philosophy, defences are mental behaviours intended to minimise anxiety resulting from intrapsychic conflict.

According to Sullivan's theory, security operations are envisioned to reduce the anxiety and emotional distress that result from disruptions in interpersonal relationships. Although defences are better understood as intrapsychic phenomena, an interpersonal component includes security operations. By maintaining security in interpersonal environments, security operations foster relationships and encourage the fulfilment of emotional needs. As the child matures, security operations grow and

become more sophisticated. Typical early childhood safety operations comprise indifference and lethargic detachment, both of which represent a disengagement phase, such as an anxious or anguished mother, from an anxiety-arousing interpersonal situation. If the child gains progressive cognitive skills, it becomes possible to do other security operations. Disturbing elements of interpersonal phenomena are omitted from perception and memory as a consequence of selective inattention. The security operations of an individual involve complex conditioning of interpersonal interaction that manifest themselves as typical aspects of the interpersonal relationships of the individual. In interpersonal contexts, for example, violent intimidation or dominating emotional withdrawal or contraction, and pretentiousness and egocentricity can be conceptualised as complex security operations designed to prevent anxiety, i.e. to protect the sense of comfort and protection of the vulnerable individual. Sullivan, in his *The Interpersonal Theory of Psychiatry* (1953), summarizes interpersonal activity patterns such as the dramatization of roles or the repeated enactment of emotionally secure relationship arrangements, interpersonal patterns he calls 'me-you patterns'. The interpersonal approach of Sullivan to psychoanalysis, in brief, is a prototype of psychoanalytical schools of thought that contradicted with classical Freudian theory by postulating that human motives and personality structure originate from developmental interpersonal interactions rather than from instinctual drives' unfolding influence.

Sullivan's contribution to psychoanalytic theory through the work *Schizophrenia as a Human Psychiatry* (1962) has had a major impact on the understanding and treatment of schizophrenia. In his claims against therapeutic 'objectivity' and 'detachment' in the psychotherapy of schizophrenic patients, Sullivan was passionate because he believed that the schizophrenic's distorted interpersonal interactions initially originated from a web of chaotic relationships between the patient and the family members of the patient. While a relational approach to schizophrenia psychotherapy has enjoyed less success since biological psychiatry's recent rise, the focus of Sullivan on the social context of psychopathology remains a worthwhile theoretical premise.

Psychology of the Self

Introduced by Heinz Kohut, the psychology of the self has emerged recently from a robust and at times resentful debate within psychoanalytical circles. In a series of research papers and books published between 1959 and 1984, the development of Kohut's self-psychology is portrayed. Kohut originally introduced "his theoretical and technical innovations within the framework of classical drive theory" (Greenberg & Mitchell, *Object Relations* 357). Heinz Kohut (1913-1981) received a traditional psychoanalytic education and worked with his analytic patients for several years in the classical tradition. His clinical encounters with patients, predominantly those who seemed incapable to make use of the explanations that followed the classical formulas, provided the original stimulus for the expansion of his theory. Kohut noticed that, despite his most strenuous efforts, these patients often showed little profit from his explanatory work, and their symptoms simply got worse in many instances. After numerous attempts to update and refine his preparations proved ineffective, Kohut concluded that the vital problem was not that he had incorrectly timed his interpretations or that the emphasis was either too limited or too global, but that the fundamental theoretical principles of the classical theory were responsible for the fault. In the treatment of classical neuroses, these theoretical assumptions, Kohut claimed, were useful, but in the latter part of the twentieth century, such cases were no longer seen with the same frequency as they were in Freud's day. The view of the human condition by Kohut eventually developed into something very different from Freud's. The Freudian view of humanity can be defined as a continuous struggle between primal impulses and civilised behavioural precepts, a struggle that with each successive generation is replicated anew. In such a view, remorse is a supreme achievement, a painful yet necessary component for the repudiation of instinct, a sine qua non for civilised conduct.

Kohut believed that human behaviour was one of the prominent discrepancies between classical psychoanalytic theory and self-psychology. Kohut, in his *The Restoration of the Self* (1977), augmented that classical psychoanalysis do mainly associated with guilty man, "whose aims are directed toward the activity of his drives

. . . and who lives within the pleasure principle," attempting "to satisfy his pleasure-seeking drives to lessen the tensions that arise in his erogenous zones" (132). Kohut's concept of 'Tragic Man,' however, illuminates "the essence of fractured, enfeebled, discontinuous human existence" (238). Kohut thus attempted to understand clinical phenomena like the fragmentation of the schizophrenic, the attempts of the narcissist to manage with verbose and tender susceptibilities, and the desperation of those reaching old age with the knowledge that substantial goals and ideals remain suppressed. Several words and principles correlated with psychoanalytic self-psychology have been introduced by Kohut and his followers, as mirroring, idealising and partnering self-objects; the tripolar self; self-types; empathy and transmuting internalisation; fear of continuity, separation and disintegration; and compensatory frameworks. Maslow has finished his pyramid, keeping self-actualization at the top. But Kaufman has broken self-actualization into three more specific needs called; exploration, love and purpose. He further explained that these three needs work together synergistically to help us grow as a whole person. As he explains in his book about these three needs as, "Under favorable conditions, the satisfaction of these needs helps us move toward greater health, wholeness, and transcendence. Under unfavorable conditions, we become preoccupied with safety and security and neglect our possibilities for growth"(Introduction). He believes that the drive for self-exploration is the core motive underlying self-actualization and can not be completely reduced to any of the other needs.

The Self Types

Kohut and other experts of psychoanalytical self-psychology assume that within the intersecting matrices of developmental stage and systemic condition, the self is most usefully understood. Four main self-types that have been recognised are: (1) "The virtual self, an image of the self of the newborn that originally resides within the mind of the parent and develops in unique ways as the parent self-objects emphatically respond to certain potentialities of the child," (2) "the nuclear self, a central self that appears in the second year of infancy, serving as the basis for the child's sense of being an independent centre of initiative and perception," (3) "the

cohesive self, a well-adapted, healthily functioning individual's basic self-structure, characterised by the harmonious interplay of ambitions, ideals, and talents with the opportunities of everyday reality" and (4) "the grandiose self, a typical childhood and early childhood self-structure that originally arises in response to the attunement of the self-object to the sense of the infant as the core of the world of himself or herself" (Kohut, *The Restoration of the Self*).

Contemporary Trends in Self-Psychology

Self-psychology is, although no longer the unitary theory which it was during the lifetime of Kohut, but two fundamental features of his work continue to subscribe to most of those who are associated with his theories: (1) The central meaning of the continuous, empathic immersion of the therapist in the patient's subjective experience and, (2) the idea of self-objects and the transference of self-objects. Theory of Intersubjectivity by Stolorow (Stolorow, et al.), although based on the organizing context of Kohut's system, but signifies a more innovative standard. Basch (1986, 1988) and Bacal (1995) and others too numerous to mention have also shaped the escalating literature of psychoanalytical self-psychology.

Disintegration, Fragmentation and Cohesion in Self-psychology

In self-psychology, disintegration anxiety is described as the fear of self-disintegration. According to Kohut, this anxiety is the deepest anxiety that a human being is capable of feeling. A similar term, products of disintegration, refers to different symptoms created by an enfeebled, disharmonious self as narcissistic rage, paranoia exhibitionism and other paraphilias. Individuals that are vulnerable to fragmentation who appear to experience symptoms such as hypomanic excitement, hypochondriasis or body sensation and self-perception disturbances under stress have not been able to obtain healthily, merged and sustaining self-structures. These developmental shortcomings are associated with disorders of the self or self-object, e.g., depression, narcissistic pathology, borderline states and psychosis. Cohesion is the term used to refer to a self-state that serves as the base for vigorous, synchronous and unified psychological functioning. In the sense of daily realities, self-cohesion makes the harmonious interaction of goals, values and skills possible. In the face of

adversity or barriers that can interfere with the fulfilment of object or self-object requirements, it also protects the individual from regressive fragmentation.

Neurosis

As this research is centrally analysed the theory of neurosis, it is imperative to understand its trajectory. Scottish doctor William Cullen coined the term 'Neurosis' in 1769 to refer to "disorder of sense and emotion" caused by general affection of the nervous system. The etymology of the term Neurosis has been taken from the Greek word 'neuron' means 'nerve', and the suffix 'osis' means 'abnormal condition' or 'deceased'. This term was used by Cullen to describe the symptoms that can't be explained psychologically and also to describe various nervous disorders. So, it can be said that neurosis is a kind of poor ability to change one's pattern and conditioning of life and also the inability to develop a rich, complex and satisfying personality. Neurosis can be of different kinds.

(i) **Anxiety Disorder**: A common form of neurosis is both acute and chronic anxiety disorders. In this disorder patient feels ridiculous or irrational fear or worry that is not based on facts with these disorders. In this disorder, the patient suffers from extreme series of anxiety, as well as generalised anxiety disorder, phobias, post-traumatic stress disorder, a disease that also affects veterans and victims of traumatic events, which may include anxiety disorders.

(ii) **Hysteria**: This is an individual experience that is in the form of unmanageable anxiety or emotional excess. During this condition, the reaction may be perceived in a particular part of the body.

(iii) **Clinical Depression**: It is an individual experience in which a state of extreme depression or desperation is detrimental to his/her social functioning and everyday life.

(iv) **Border Line Personality Disorder**: Impulsiveness such as irresponsible driving or drug abuse, feelings of uselessness, unfitting frustration, an unhealthy self-image and sequence of relationships, suicidal actions, and dissociative symptoms are encountered by those who suffer from a borderline personality disorder.

(v) **Obsessive-compulsive Disorder**: It is a type of anxiety disorder characterised mainly by obsessions and/or compulsions. An individual will also develop habits and thinking patterns that are similar to superstitions with this type of disorder. For instance, it can be used to walk in certain conditioning or turn a light on and offend a number of times to relieve the obsession that something bad may happen.

(vi) **Pyromania**: In this state, an individual has an extreme fascination with fire, explosives, and their associated effects.

In the scientific world, the usage of the word "neurosis" has diminished. The American DSM-III abolished the neurosis category and replaced it with particular categories of conditions, such as obsessive-compulsive disorder (OCD). The signs of neurosis are explained by Professor C. George Boeree of Shippensburg University:

> ... anxiety, sadness or depression, anger, irritability, mental confusion, low sense of self-worth, etc., behavioural symptoms such as phobic avoidance, vigilance, impulsive and compulsive acts, lethargy, etc., cognitive problems such as unpleasant or disturbing thoughts, repetition of thoughts and obsession, habitual fantasizing, negativity and cynicism, etc. Interpersonally, neurosis involves dependency, aggressiveness, perfectionism, schizoid isolation, socio-culturally inappropriate behaviours, etc. (George, *Bio-Social Theory)*

Sigmund Freud and Carl Jung later redefined the definition of the word 'neurosis' during the early and middle of the 20th century. To Freud, neurosis was individual expressions of grievances experienced during a psychosexual developmental period and can be seen as sexual in nature. Carl Jung, on the other hand, thought that neuroses were merely embellishments of a natural representation of himself. The two psychoanalysts approached the treatment of neuroses very differently due to these gaps in belief. Freud concentrated intently on the history of a patient, while Jung felt that the emphasis was best placed on what the patient was circumventing in the present. Jung thought that only a sense of self-pity and not a wish to affect change was fuelled by dwelling on past wrongs and issues. Horney, on the other hand, came with new and contrasting ideas to what Freud had introduced. Karen Horney, in her

book *The Neurotic Personality of Our Time* (1937), defines neurosis as, "…a Neurosis is a psychic disturbance brought about by fears and defences against these fears, and by attempts to find compromise solutions for conflicting tendencies. For practical reasons, it is advisable to call this disturbance a neurosis only if it deviates from the pattern common to the particular culture" (28-9). She stated that conflicts are largely determined by the civilization in which we live:

> …if the civilization is in a stage of rapid transition, where highly contradictory values and divergent ways of living exist side by side, the choices the individual has to make are manifold and difficult. He can conform to the expectations of the community or be a dissenting individualist, be gregarious or live as a recluse, worship success or despise it, have faith in strict discipline for children or allows them to grow up without much interference; he can believe in a different moral standard for men and women or hold that the same should apply for both, regard sexual relations as an expression of human intimacy or divorce them from ties of affection; he can foster racial discrimination or take the stand that human values are independent of the colour of skin or the shape of noses—and so on and so forth. (*Our Inner Conflicts* 24)

So according to Horney, the basic anxiety of a child or neurosis could result from a variety of things:

> . . . direct or indirect domination, indifference, erratic behaviour, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, over-protection, isolation from other children, injustice, discrimination, unkept promises, hostile atmosphere, and so on and so on. (*Our Inner Conflicts* 41)

In the world of increased brain pressure, stress and anxiety, psychoanalysis is going to be a major part of everyone's concerns. In the current time and coming days, major

diseases are caused by psychosomatic disorders. Having control of such disorders is of prime concern.

Karen Horney and Her Theory of Neurosis

Karen Horney (1885-1952) was a German psychoanalyst but during the later career of her life she practiced in United States. Her theories were revolutionary and they put questions on the traditional Freudian views of sexuality and instinct orientation of psychoanalysis. She is often classified as Neo-Freudian psychoanalyst. To understand the ideas and concept of Freud it is mandatory to highlight the concepts of Sigmund freud.

One of the most influential aspects of Freud's theories on women is penis envy. As per Freud, when a woman encounters another person, the primary thing that a woman does is to allocate the sex of that person; before all other attributes are known, this assumption is created by the woman. Freud recognised that both sexes are the same only with respect to their parts of the body that contribute solely to proliferation. Besides, Freud agreed that men and women are equal to the degree that both sexes have other sections of the body that contribute to the male or female excellence of the individual. The young girl acknowledges that she is missing something that a boy of her age has, a penis. Freud recognised that both sexes are the same, only concerning their parts of the body that contribute solely to proliferation. As per Freud, in her, a deficit, a psychological and biological need, the way the girl begrudges the man of his penis exists. The girl perceives this need and tries for the rest of her life to compensate for it in different ways.

The views of Horney contrast well with those of Freud. She gave examples of why a nonsensical theory is penis envy. Although girls want to have a penis, there are other things they want as well. Little girls want to have breasts as well, which is an exclusively feminine possession. The urge to have a penis doesn't mean that every girl wants to be male in this way. Similarly, by behaving like a tomboy, many young girls show a longing to be a guy. However, there may be several different reasons for this movement, such as depression or not fitting in with other children. Horney claimed that the development of an individual is determined by external as well as

internal processes. In defending the existence of penis envy in women, she makes two possible clarifications. The first is that women frequently display such antagonistic vibes towards men; this is often seen in the urge to attain men's equal status and to add a similar measure of accomplishment. Second, women often grumble about the skills, such as menstruation, that accompany being a lady. Horney opposes these justifications and claims that what seems to be a desire to be male is actually the desire of women in society for equality. By saying that she places so much control on the subconscious and blames Freud for pushing women aside and manipulating them, Horney criticises Freud for his patriarchal ideas.

Many of the perceptions of Freud have a solid premise and have been generated by age. On the other hand, a huge number of his hypothetical formulations were deluded, and over time an extreme change pursued by Karen Horney was anticipated. She differs in many respects from Freud. On the one hand, the Oedipus complex is believed to be the central aspect of all neuroses by Freudian analysts. Freud attributed exceptional importance to libido, which he described as the vitality of sexual desire as expressed in the mind. Horney, on the other hand, rejected the theory of libido and argued that "the growth of a personality is largely determined by the kind of relationships developed with other people. Neurotic development is the consequence of disturbed human relationships developed with other people" (*Are You Considering Psychoanalysis*). Exacerbated interactions with strangers are propagated by the neurotic structure. A counsellor provides a human interaction that is sensibly comfortable and in which one can put the neurotic instruments out into the open, to regard them as part of oneself, and to take an interest in modifying them, according to Horney's study. Despite neurotic problem solving, rational ways of treating oneself and others can be procured. One figures out to win back one's birth right, faith in one's own assets, and self-esteem based on confidence in ideals one can live up to by one's very own effort. According to her, "the fuller understanding of the neurotic structures opens better ways by which the neurotic conflicts can be resolved" (*Are You Considering Psychoanalysis?*).

Neurotic is, according to Otto Rank, a human who, as the historical man did, can no longer apply his needs to God. Around the same time, because of tension, he

can't follow his wishes and will reject them in these lines. He suffers from continuous feelings of remorse on top of this rejection of his will.

The main cause of neurotic disturbances is the inability to act according to the rules of the spirit, according to Carl Jung. The psyche's arrangement comprises primarily of pairs of opposites, such as thought and sensing, sense and intuition, as four functional variants, and as two underlying behaviours, extraversion and introversion. Difficulties occur where one of these modes, to the detriment of its inverse, is overemphasized.

According to Karen Horney, human relationship is governed by three types of movements concerning others:

(i) Tendencies to shift towards others in the passion, confidence, and interdependence she labels "Compliance type;

(ii) Tendencies to step against those in opposition to them and to back up and defeat them for their own interests; the aggressive type;

(iii) Tendencies to step away from others as a separate person in order to cultivate oneself; the detached type. (*Our Inner Conflicts* 42-3)

Carl Jung, a Swiss psychiatrist, on the other hand, stated that neurosis was a clash of conscious and unconscious events in mind. Freud formulated three distinct and mutually incompatible theories of neurosis in the years 1893 to 1897, centred on repressed sexuality (libido), psychic trauma and defence and sexual trauma (seduction). Sigmund Freud in his *A General Introduction to Psychoanalysis* (1920) specified chief manifestations of compulsion neurosis:

> ...the patient is occupied by thoughts that in reality do not interest him, is moved by impulses that appear alien to him, and is impelled to actions which, to be sure, afford him no pleasure, but the performance of which he cannot possibly resist. The thoughts may be absurd in themselves or thoroughly indifferent to the individual, often they are absolutely childish and in all cases, they are the result of strained thinking, which exhausts the patient, who surrenders himself to them most unwillingly. (Lecture 17)

However, Horney, in her book *Self- Analysis,* has given ten neurotic needs that act as driving forces in neurosis. They are:

(i) The neurotic need for affection and approval

(ii) The neurotic need for a partner who will take over one's life

(iii) The neurotic need to restrict one's life within narrow borders

(iv) The neurotic need for power

  (a) The neurotic need to control self and others through reason and foresight.

  (b) The neurotic need to believe in the omnipotence of will.

(v) The neurotic need to exploit others and by hook or crook get the better of them.

(vi) The neurotic need for social recognition or prestige

(vii) The neurotic need for personal admiration

(viii) The neurotic ambition for personal achievement

(ix) The neurotic need for self-sufficiency and independence

(x) The neurotic need for perfection and unassailability. (*Self-Analysis,* Ch. 2)

Horney described four key ways in which the neurotic person seeks to overcome internal conflict as: "(1) predominance of one set of major neurotic trends; (2) externalization of internal problems; (3) construction of an idealized image of the self; (4) detachment from emotional relationships with others" (*Our Inner Conflicts).*

Abraham Maslow and His Theory of Self-Actualization

Abraham Harold Maslow (1908-1970) was an American psychologist who is best known for his Maslow's hierarchy of needs, which is a theory of psychological well-being that asserts the fulfilment of innate human needs in priority culminating into self-actualization. By profession Maslow was a professor of Psychology at Brandeis University, Brooklyn College and in Columbia University. He was the oldest among the seven children in his family and his parents were first generation Jewish immigrants. His parents were very poor but they believed in good education. Maslow explored his own experience of reaching from poorness to self-actualization

in his theories. IN his theories he urged the human beings to acknowledge their basic needs before addressing higher needs and ultimately reaching to the needs of self-actualization. According to Maslow the ultimate goal of living is to attain personal growth and understanding when he states in his book *Motivation and Personality,* that, "What a man can be, he must be. He must be true to his own nature. This need we may call self-actualization" (46). In his hierarchy pyramid of human needs, he kept psychological needs at the bottom of the hierarchy pyramid, that means the needs of breathing, food, water, sex, sleep, homeostasis, excretion etc are the primary needs of human beings. Second in the order of human needs he kept safety needs like physical security financial security, security of family, job, health and property. At third place in the order of preference he kept love and belonging in the form of a social needs that may consists of friendship, family and sexual intimacy. Esteem needs is the fourth stage of human needs that may consists of self-esteem, confidence, achievement, respect of others and respect of the self by others. At the top of the pyramid he kept the need of self-actualization which is tangible in nature and may contain morality, creativity, spontaneity, problem solving, lack of prejudice, acceptance of facts, etc. Maslow called the first four levels of need from the bottom of the pyramid as 'Deficit needs or D- needs' which means that if one does not have enough of one of those four needs, s/he will have always have the feeling that s/he needs to get it but when s/he gets them, they have the feeling of content. Maslow also distinguished between "needing love" and "unneeding love" where he called "needing love as "deficiency love (D-love) and "unneeding love as B-love, the love the being of another person.

Scott Barry Kaufman and His Theory of Transcend

Scott Barry Kaufman who was born in 1979 is an American psychologist and scientist, best known for his self-actualisation theory of transcend propounded in 2020 in his ground breaking book *Transcend: The New Science of Self-Actualization* (2020). In this books he has defined the concept of transcendence as:

> This view of transcendence, which I believe is the healthiest form of transcendence, is not about leaving any parts of ourselves or anyone

> else behind or singularly rising above the rest of humanity. Healthy transcendence is not about being outside of the whole, or feeling superior to the whole, but being a harmonious part of the whole of human existence. It's also not a level any human ever *actually* achieves, but it is a north star for all of humanity. In a nutshell: healthy transcendence involves harnessing all that you are in the service of realizing the best version of yourself so you can help raise the bar for the whole of humanity. (Ch. 8)

Kaufman started his psychoanalytical journey of self-actualization where Maslow had left. So he can be called as the Maslow of 21st century. In this book he has offered the latest scientific picture of self-actualization. Inspired by the ideas of Abraham Maslow, he explained that transcendence often follows an emotional nadir that involves an integration of the whole-self. It sees sacredness in everything, it emphasises loving whole heartedly and demonstrating entire wisdom. Kaufman argues that the science of transcendence suggests that society shod be stiving towards rewarding virtuous actions and helping individuals discover their full potential.

Philip Roth and His Literary Journey

This research is a critical analysis of the select novels of Philip Milton Roth (1933-2018), who was an internationally acclaimed bestseller novelist and short story writer. He has written thirty-one novels on a variety of themes like alienation, Jewish consciousness, identity, surviving instincts, ethnicity, social constraints, psychoanalytical divergence, deterioration of intimacies, democracy rights, liberty and opportunity and equality and inequality of Jewish American characters etc.

In spite of the fact that he faced heavy criticism by religious leaders and rabbis, Philip Roth is the author who best embodies variations and thorough awareness of the challenges of American Jewish culture as well as a person's psyche. In reality, he said in an interview that was edited and published by George Searles as *Conversation with Philip Roth,* after he won the National Book Award for *Goodbye Columbus* in 1960 for his first novella: "My work does not offer answers. I am trying to represent the experience, the confusion and toughness of certain moral problems.

People always ask what's the message. I think the worst books are the ones with messages. My fiction is about people in trouble".

The American Society was deeply affected by the great events of the century, which dramatically altered citizens as they started to compose. He grew up in Weequahic, a lower-middle-class part of the county. He got his education in public schools in Newark. He then took his B.A. from the University of Bucknell and his M.A. from Chicago University. At Chicago University, he also taught English. He then taught artistic writing both at Iowa and at Princeton and after that, he taught Comparative Literature for many years at the University of Pennsylvania and retired from teaching in 1992. Roth has fulfilled the Jewish writers' tradition of rejecting Jewish culture and community by his struggling unwillingness to identify as a Jewish novelist. His works were completely different from those of his recent Jewish writers and were gradually placed to underline Jewish dysfunction.

Philip Roth also aspired to the legal profession as a youth before transferring to Bucknell University, he studied as a prelate at Newark University. Roth, like a prosecutor, continues especially in many of his mature books, arguing the novelistic investigation in which he asserts a factual hypothesis, makes the case of fiction based on that premise and makes a new argument based on factual conclusions put in the alternative to the original factual statement. *Operation Shylock: A Confession* (1993) confirms that Philip Roth's book is a true account of an Israeli adventure that culminated in his real-life recruitment from the Mossad.

Philip Roth arrives out of nowhere, he was from a densely Jewish community named Weequahic in Newark, New Jersey. The grandson of refugees, the son of a gentle mother with expertise and a loving bossy dad, who was raised only in the eighth grade but who was determined and able to take care of middle-management in metropolitan life. Roth was born in Newark on 19 March 1933 to Hermann Roth (born 1901), a metropolitan Life Insurance Company official, and Bess Finkel Roth (born 1904). Roth resided at the time in Weequahic in a lower-middle-class neighbourhood, during which his family relocated to Leslie Street 385 in 1942. He graduated from high school in 1946 and enrolled at Bucknell University after graduating from high school in 1950. After graduating with an MA degree, he was

enrolled in the US Army. His *The Contest for Aaron Gold* was reprinted in Martha Foley's *Best American Short Stories* in 1956. Owing to his spinal injury, he was treated for two months in the same year and got an honourable discharge. He returned to the University of Chicago after being released and got himself enrolled in the Ph.D. programme, but left after a semester and eventually started his career as a teacher teaching freshmen composition.

He met Saul Bellow in 1957, who became a kind of inspiration for his writings afterwards. In 1958, he published *The Conversion of the Jews* and *Epstein* in 'The Paris Review'. Houghton Mifflin agrees to publish his novella *Goodbye Columbus and Five Short stories*. In the narrative "Defender of the Faith," in which a Jewish soldier takes advantage of his past to escape his duty, so that he created difficulties for himself showcasing a Jew. The Jewish instability in *Goodbye, Columbus* takes the most intense and serious shape. Roth also discussed numerous other topics in this novel, about which most writers were silent until now and talked of all the problems that bothered modern Jews, such as Christian religion, sexuality, Jewish particularism, and rabbinic authority and hypocrisy.

Despite a liberal and open pretence, the rabbi's reluctance to deal freely and frankly with issues that disturbed his students were central to the tale. What was amazing about this novel was that while growing up in suburban New Jersey, he wrote it when he was just twenty-three years old. Roth had a sexual relationship with Margaret Martinson Williams, who was a divorcee and also a non-custodial parent with two daughters, at the age of 23. She served in a secretarial capacity at the University of Chicago. Williams was his senior for four years, and Roth followed the relationship despite learning about her Michigan childhood and early marriage that went very bad. According to the self-analysis provided in *The Facts*, Margret was grounded in an assessment of her as a woman of bravery and determination for overcoming the horrible history and animated by a kind of rescue complex and by the urge to work in life under more difficult circumstances. Yet still, their relationship was unstable and did not succeed, and after more than two years of wildly moving through marital quarrels, reproductive coercion (Williams fabricated a pregnancy and an abortion), separations, and other irresistible details, their relationship finally led to

a divorce in 1963. She was accused of pregnancy and abortion rape by Roth. Williams denied her agreement to divorce; however, Roth was forced to make onerous provisions for alimony that only ended after she was involved in a car accident in Central Park in 1968.

He went to Italy to write his first book, *Letting Go* and remained there for seven months. *Goodbye, Columbus* received his first-ever National Books Award. He met Bernard Malamud while teaching literature at the University of Iowa. After participating with Ralph Ellison in the Yeshiva University symposium, he published his first book, *Letting Go* which shaped his self-perception as a Jewish American writer. At the University of Pennsylvania, he taught comparative literature and did this for ten years on a sporadic basis. He demonstrated against the war in Vietnam in 1966. In 1967, his book on the climate in the Midwest was published entitled *When She Was Good.*

His life took a full turn when *Portnoy's Complaint*, his most controversial book in 1969, created a sensation and became a bestseller. An attack on his notorious novel *Portnoy's Complaint* has been written by his former backer, Irving Howe. He was then elected to the National Institute of Arts and Letters in 1970. His *The Breast* arrived in 1972, after which he purchased a farmhouse in Northwest Connecticut for himself. He wrote *The Great American Novel* in 1973. He also met Milan Kundera and then became very interested in blacklisted writers, governed by the Soviet Union, from behind the Iron Curtain.

He published his novel *My Life as a Man* in 1974, then published *Reading Myself and Others* in 1975. Roth was known for giving his characters a little touch of himself, and because of that, his work was known to be very much about his own life, but he said in an interview with Joyce Carol Oates that was edited by George G. Searles and published back in 1974 as 'Conversation with Philip Roth' that, "Sheer Playfulness and Deadly Seriousness are my closest friends."

During that time, he was very close to the British actress Claire Bloom and moved with her to London in 1976. He first visited Israel in 1963 and visited it regularly afterwards. In 1977, his *Professor of Desire* arrived. In 1979, he wrote *The*

Ghost Writer, the first Nathan Zuckerman's novel. After his mother died suddenly of a heart attack in Elizabethtown, NJ, *Zuckerman Unbound* was published in 1981. He wrote *The Anatomy Lesson* in 1984. *The Prague Orgy* was published with *The Ghost Writer, Zuckerman Unbound*, and *The Anatomy Lesson* as *Zuckerman Bound* in one volume in 1985. *The Counterlife* won National Book Critics Circle Award for fiction in 1987. In 1988 *The Facts* was published. For the next three years, he started teaching at Hunter College. His father died of a brain tumour in 1989. During the year-long illness, Roth's treatment for dad became the basis of his novel *Patrimony*. He came up with *Deception* in 1990, and then in New York, he married his long-time girlfriend, Claire Bloom in the same year. After that, he wrote *Patrimony: A True Story* (1991) and also won the National Book Critics Circle Award for this memoir. For his fiction *Operation Shylock* (1993), he won PEN/Faulkner Award.

Roth was also unable to survive his relationship with women and divorced from Claire Bloom in 1995, like his characters in novels. With increasing age, this man of the greatest writing style did not quit offering excellent fiction work like *Sabbath's Theatre* (1995), for which he was awarded the National Book Award for fiction. His *American Pastoral* (1997) earned him the Pulitzer Prize for literature in 1998. Roth gave a thrashing reply with *I Married a Communist* in response to his second wife Claire Bloom's work *A Doll's House* in 1998. Roth's American trilogy that begun with *American Pastoral*, followed by *I Married Communist* (1998), ended with *The Human Stain* (2000), for which he received PEN/Faulkner Award for Fiction in 2001. Further, he published his *The Dying Animal and Shop Talk* (2001) and *The Plot Against America* (2004). He became the third living American author to be included in the Library of America in 2005. *Everyman* (2006) is his another novel that talks in the face of old age about the brutal upsurge of sexual desire.

Roth also accomplished himself as an essayist along with fictions, memoirs and short stories. Some of the outstanding essays are *Reading Myself and Others* (1975) and the *Shop Talk* (2001). Until 1989, Roth was the General Editor of the Penguin series of books. The series helped to bring, Primo Levi, Milan Kundera, Aharon Appelfeld and Ivan Klima among others to American audiences.

Roth repeatedly made efforts to express his filial relationship with Kafka in print. He has often publicly proclaimed his indebtedness, crediting, for example, his reading of the latter's stories of spiritual disorientation and obstructed energies with his composition of *Portnoy*: how Kafka allowed every essay to fill every corner with an obsession.

Dostoevsky, Mann, Henry James and Flaubert were all prominently featured in Roth's fiction. Since the publication of *Portnoy's Complaint* in 1969, Kafka alone has appeared with consistent regularity. He also occupies Roth's nonfiction: *Shop Talk*, which is a collection of interviews and essays on other authors ranging between 1976 and 2000.

The predominance of an author can be evaluated by the degree to which Roth has influenced numerous young writers like Nathan Englander to exert his influence on the preeminent writers of later generations. Roth has shown a unique capacity to maintain his literary genius, unlike many prolific novelists, whose imaginative and prolific qualities can begin to wane with time. Philip Roth was named as one of the four great American novelists still at work, by literary critics Harold Bloom, along with Don DeLillo, Thomas Pynchon, and Cormac McCarthy. His best writing, as evidenced by the series of awards he won in the 1990s, is arguably the fiction of the past twenty years. He lived in Rome, London, New York, and Chicago and finally resided in Connecticut until his death.

On May 22, 2018, at the age of 85, Roth died of heart failure at a Manhattan hospital. Roth was buried in Annandale-on-Hudson, New York, at Bard College Cemetery, where he was teaching a class in 1999. He had initially intended to be buried at the Gomel Chesed Cemetery in Newark next to his parents but later changed his decision to be buried by his friend, the writer Norman Manea. He took this decision about fifteen years before his death. Roth specifically prohibited all religious practises from his funeral service, although it was noticed that a pebble was set on top of his tombstone just one day after his death, in line with Jewish custom.

Honours and Awards

1960: National Books Award for *Goodbye, Columbus*

1984: National Book Critics Circle Award for *The Anatomy Lesson*

1986: National Book Critics Circle Award for *The Counterlife*

1991: National Book Critics Circle Award for *Patrimony*

1994: PEN/Faulkner Award for *Operation Shylock*

1995: National Book Award for *Sabbath's Theater*

1998: Pulitzer Prize for Fiction for *American Pastoral*

1998: Ambassador Book Award of the English-Speaking Union for *I Married a Communist*

1998: National Medal of Arts

2000: Prix du Meilleur Livre Etranger (France) for *American Pastoral*

2001: Franz Kafka Prize

2001: PEN/ Faulkner Award for *The Human Stain*

2001: Gold Medal in Fiction from The American Academy of Arts and Letters

2001: WH Smith Literary Award for *The Human Stain*

2002: National Book Foundation's Award for Distinguished Contribution to American Letters

2002: Prix Medicis Etranger (France) for *The Human Stain*

2003: Honorary Doctor of Letters degree from Harvard University

2005: Sidewise Award for Alternate History for *The Plot Against America*

2005: James Fenimore Cooper Prize for Best Historical Fiction for *The Plot Against America*

2006: PEN/ Nabokov Award for Lifetime Achievement

2007: PEN/ Faulkner Award for *Everyman*

2007: PEN/ Saul Bellow Award for Achievement in American Fiction

2010: Paris Review's Hadada Prize

2011: Man Booker International Prize

2012: "Prince of Asturias Prize" for Literature

Novels of Philip Roth Undertaken for Research

Philip Roth's first novel that has been taken for research is *Goodbye Columbus* (1959) is all about a Jewish working-class character, Neil Klugman, who meets a girl named Brenda Patimkin, a suburban Jewish Ivy Leaguer, as a guest at Brenda's country club. They begin a steamy romance that the Patimkins strongly disapprove of, predominantly Brenda's cold and snobbish mother Mrs. Patimkin. At the height of planning for Brenda's brothers' approaching wedding, Brenda asks Neil to move into her family's house, prompting Brenda's mother to go ballistic. Brenda is deeply conflicted over her relationship and her upper-class history with her parents. In one scene, she resists childishly but eventually acquiesces and gets a diaphragm as Neil attempts to caution her about birth control. When her mother discovers it in a drawer, the diaphragm turns out to be her downfall and impends a pang of heavy guilt on her. She felt that she had let her parents down in the most outrageous way possible. Brenda tearfully shows Neil the letters from her parents, when he arrives for a visit at Radcliffe. The letter revealed that her parents would disown her for her sin of marrying a man below her social class and having sex with him. Neil steps out the door and leaves her crying alone when he realized that Brenda is truly and heavily reliant on the approval of her parents under her saucy veneer. The protagonists Neil Klugman and Brenda Patimkin portray human life actions, who, by their words, activity and response, indicates that the paramount cause of their relationship is aggression.

The second novel by Philip Roth that has been taken into account for this research is *Portnoy's Complaint* (1969). This novel is an album of the first-person Jewish bachelor who is young and sex-obsessed. The subject of the novel is the inherently manipulative nature of religion, the thwarted complexities of the family

and negotiations between personal satisfaction and social responsibility. Portnoy, the protagonist of this novel, is a highly neurotic youth. He accuses his overwhelming feminist mother, Sophie, of his sexual digressions, misgivings, and obsessions. His dad Jack was a gentle, constantly reluctant guy who did nothing to discourage Sophie's tyrannical racing. He told Dr. Spielvogel, his psychoanalyst, that he was so disturbed by sex, that no one with his natural impulses helped him get out of the business when he grew up. In the thirties, he gave the doctor several tales of his early psychosis. He (like the author) grew up in Newark, New Jersey. Every day, Alexander looked like his unpredictable mother's eggshells in the lower-middle-class household. No relationship with his adults is effective with women. His frustration concerning his Jewishness and his parents' hate for childcare leaves him depressed, scared, and isolated in the United States, a culture that should give him all the freedom he is prepared to work on the surface. He spoke about his error with the Monkey, a lady he named because she was dignified to take a kind of romantic position. He couldn't allow a relationship with a Jewish Democrat from New York, Naomi, who is in full accordance with her values and backgrounds and couldn't even have sex with her because she recalls her heritage so well.

The third novel that has been selected for this research is *My Life as a Man* (1974). In this book, three separate stories are written by Roth. Two of the short stories entitled "Useful Fictions;" and "Salad Days," are about a comic tale of a sexual romp involving many women with Zuckerman, and the third, "Courting Disaster," also features Zuckerman relationship with various women. The first two are framed by the last story. Roth said that the tale, entitled "My True Story," is the longest of the three, is written by Peter Tarnopol, who is married to Maureen for three years and separated for several years. It is a novel based on Peter's fraught marriage with Maureen Tarnopol, who wants to be his muse, but instead becomes his nemesis. Their partnership is fraud-based and moral questioning motivates them. But the couple's friendship is so twisted that Peter is already attempting and struggling to liberate himself from it even after Maureen's demise. Philip Roth has developed a raging tragic stalemate between a man and a woman with his desperate innovations and scorching truths, flaws and shocking brutality.

The fourth novel that has been selected for this research is *The Professor of Desire* (1977). This book explores the life of David Kepesh. As a boy, David lives in the Hungarian Royal, the hotel and resort that his parents own and manage. He aspires at college to be an actor at first but then shifts his focus to literature studies. He went to London after college to graduate under a Fulbright bursary. He encounters there two young Swedish women: Elisabeth and Birgitta, who have continuing sexual ties. Elisabeth threatens to kill herself one day because she fell in love with David. She is in desperation because of her romantic situation. Elisabeth moves to Sweden, and the friendship between David and Birgitta persists. David leaves the friendship after his bursary has collapsed due to distractions. David then heads to Stanford University to read literature. He encounters a woman called Helen Baird during the final stretch of the program. Helen is lovely and sexually desirable, and she begins dating. They marry after three years, but their disagreements tend to create difficulties in their union. David sees Helen as untrustworthy, and Helen sees David too as unfaithful. Finally, Helen flees to Hong Kong to meet her ex-lover leaving David alone. At this stage, David is a professor of literature. David then moved to New York State University in Long Island. David stays alone and feels alone in New York City. Eventually, David encounters Clarissa "Claire" Ovington, a tutor at a private school in Manhattan. David admires its trustworthiness and stability, and they start to date. They travel to Prague together and visit the grave of the well-known writer Franz Kafka. Arthur contemplates during his trip his love of Claire and his fascination with sex. He decides that the most significant thing in his life is his friendship with Claire. Since returning from Prague, David and Claire are both on holiday in a farmhouse in New York City. Helen, who is remarried now, is coming suddenly, and David is surprised to discover that he is indeed very drawn to Helen. David and Claire are back residing in New York City's suburbs. At the end of the book, he worries that certain urges will ultimately wake up in him and allow his affection and enthusiasm to vanish for Claire.

The fifth and the last novel that has been taken for this research is *American Pastoral* (1997). The novel begins with Zuckerman's 45th high school reunion in Newark in 1995. At the reunion Zuckerman meets his former schoolmate Jerry Levov.

Jerry revealed him that his older brother Seymour “Swede” Levov has died of cancer. Upon this Zuckerman goes in the flashback and narrates the story of his friend Swede. Perhaps more disturbing is the news that the only Swedish girl, Merry, exploded in a rural post office when she was seventeen, killed a local doctor and vanished into the underground. Through this disclosure, Zuckerman starts to recreate the memories of the Swede with his daughter, imagining Merry flirting with his father at eleven and teasing him into an instantly terrifying yet intense embrace. Section two, ‘The Fall,’ opens at his glove plant, with an enigmatic Rita Cohen meeting the Swede. In her hotel-room conference, Merry’s insulting conduct causes Swede to call the authorities, but she disappears. Five years without Merry’s term passes by until a letter from Rita Cohen to the Swede revealed that Merry was operating in a Newark dog and cat hospital. The Swede exists alone in sweetness and squalor. Merry is now a Jain, a religious believer who is wearing a stock over her face as part of her discipline to keep the smaller things from being inhaled. To his more regret, the Swede discovers that Merry was assaulted twice in her country trips and, most of all were blamed for another three deaths. Section 3 of the novel, ‘Paradise Lost,’ is dedicated to a brilliant, comical yet heart-breaking dinner group. Among the people who attended the dinner are, the Swede and Dawn; the Swede’s parents; Dawn’s architect and neighbour Bill Orcutt and his wife; the old Swede’s mate, and his filthy English professor’s wife; and the five Salzman's, who heard that the Swede was harbouring Merry after she had blasted. The novel concludes with a night case in which the Swede learns that Dawn has an affair with Bill Orcutt, whereas Orcutt’s drunken wife stabs Lou Levov on the face with a belt, and the Swede begs his ex-partner, Sheila Salzman, to keep Merry under secret.

Philip Roth and Holocaust

The Jewish Holocaust during the Second World War, was not only a milestone in Jewish history but also one of the century’s most disturbing key incidents. The fact that, for no other reason than that they were the Jews, a so-called civilised country has succeeded in wiping out six million inhabitants from the face of the earth in the recent past, has raised many important concerns about the essence of humanity and human ideals upon which mankind has rooted its faith. Since this grim period of human

history concluded with Hitler's defeat, the camps were liberated, and for the first time, the civilised world came to hear about the enormity of the Nazi crime. Its immediate reaction to the staggering information about concentration camp was one of utter shock, which led to a paralysis of imagination. Even the survivors were unable to comprehend the mystery of their survival. As David Rousset, a holocaust survivor himself, observes, "Even I, after more than a year there, cannot talk about it without feeling as if I were making it all up. Either that or -celling a dream that someone else had dreamed"(45). Elie Wiesel, another survivor, makes a similar statement "... I do not believe it. The event seems unreal as if it occurred on a different planet" (285). Besides, what all these survivors had experienced during the holocaust years were so gripping that some of them preferred to remain silent over their past, which would bring back memories of the loss of their family, home, and country. Some required a sufficient time gap to regain their equipoise to make sense of the implications of the event. On some others, the experience had such a traumatic effect on their psyche that they were not in a position to think about the event without feeling guilty for having survived while others lost their lives. Because of these reasons, a literary response by the survivors to the holocaust was slow to emerge.

Besides these emotional constraints, serious doubts were also raised about the possibility of transfiguring these harrowing experiences into works of art. Since there was no precedent to this event in the history of mankind, the human mind could not conceive of situations and images equal to the atrocities committed by the Nazis. Moved by the enormity of the event, the German Marxist philosopher, T.W.Adorno, declared that "to write poetry after Auschwitz is barbaric". What he implied was that it was not only impossible but perhaps immoral to attempt to write about the holocaust. Michael Wyschogrod, a renowned theologian, joined Adorno in voicing similar sentiments "I firmly believe that art is not appropriate to the holocaust".

However, after countless misgivings, a flood of literature on the Nazi atrocity, known as the holocaust literature, was produced both by survivors and outsiders, Jews and non-Jews, starting from the memoirs and testimonies by survivors to the imaginative reconstruction of the holocaust experience in poems, plays, and fiction.

Several motives prompted the holocaust survivors to write; the most immediate reason was the need to inform the world of the horror of the Nazi atrocities so that the world would try to avert such a catastrophe being repeated in the future. So, immediately after the war, there was an unusual surge of creativity all over Europe, mostly among the survivors, to depict their dreadful experiences. Besides this major motive, there was also a need for catharsis on the part of some survivors who felt guilt for having survived when many others died. They felt that not remembering the experience was tantamount to becoming an accomplice of the enemy. Some others, considering themselves as messengers from the deadly thought of transmitting messages from them, messages of which they thought they were the sole bearers. The documents which they produced, attested to the fact of their survival. Even though they were handicapped by lack of empirical data, writers like Saul Bellow, William Styron, I.B. Singer, Norma Rosen, Daniel Stern and many others have used the event as a universal metaphor in their work. Of course, survivors like Elie Wiese and George Steiner, who think that they alone have the moral right to write about the holocaust, have raised serious objections about the validity on the part of the outsiders for exploiting a subject in which they had no first-hand experience. But despite their objections, these writers have argued that the incident is too profound in its implications to be confined to only Jewish victims. Because of its global and even metaphysical repercussions, it has given the artists the world over an unusual moral responsibility that needs to be voiced loudly.

The origin of the word ‘Holocaust’ can be traced to the Greek word ‘holokauston’. In the Hebrew language, it can be translated as ‘that which is completely burnt’. The significance of the holocaust extended to “something totally consumed by fire” in the 17th century, and the term was ultimately applied to extreme destructiveness. The holocaust took on several symbolic interpretations in the 20th century, summarising the repercussions of war, rioting, floods, epidemics and even economic collapse. The majority of these uses emerged after WW II, although it is not clear whether the use of the Holocaust enabled or resulted in the mass murder of European Jews and others by the Nazis.

The Holocaust was the organized, bureaucratic, state-sponsored persecution and murder. According to a report sponsored by the United States Holocaust Memorial Museum, approximately six million Jews were persecuted by the Nazi government and its collaborators. In 1933, in the month of January, the Nazis came to power in Germany. Their philosophy claimed that the Germans were "racially superior" while the Jews were "inferior". Jews were an alien threat to the German ethnic culture. Some other ethnic groups as Roma (Gypsies), the disabled, and some of the Slavic peoples (Poles, Russians, and others), were also targeted during the era of the Holocaust by the German authorities because of their perceived "racial inferiority". Some other groups, too as communists, socialists, Jehovah's witnesses and homosexuals, were persecuted on ideological, political and behavioural grounds. Two out of every three European Jews were killed by the Germans and their collaborators by 1945 as part of the 'Final Solution'. The mission of the Nazi policy to murder the Jews of Europe was a tremendous success for them, but it has brought plenty of changes in the culture and mindset of the entire world. Some of the Holocausts were able to escape from the mouth of death and expressed their fearful and frightening experience through their writings, known as Holocaust literature.

The impact of the holocaust created a deep impact on the Jew's minds. Such impacts are deeply portrayed in post 90s novels of Philip Roth. Milowitz reveals a fundamental relation between Roth's writing and the Holocaust. He argues that (qtd. in "Roth and Holocaust" by Michael Rothberg) "the issue of the Holocaust and impact on twentieth-century American life" is a "central obsessional issue" for Roth, and that "any reading of Roth's oeuvre that ignores his primary impetus cannot truly locate Roth's place in American letters" (Parrish, 53).

Throughout his long literary career, Philip Roth has attended to the relationship between the Holocaust and the question of what it means to be a Jew in ways that are opaque and confusing, often challenging conventional modes of Holocaust representation. Michael Rothberg points out that:

> Although the Holocaust is present as either a "submerged" or concrete presence in the early, middle, and late stages of Roth's work, from

> *Goodbye, Columbus* (1959), by way of *The Ghost Writer* (1979), to *Operation Shylock* (1993), and *The Plot Against America* (2004), that does not necessarily mean that it is a constant presence or that critics have always considered that presence an important component of his work. (52)

The mysteriousness of the relationship of Roth's fiction to the Holocaust is most poignantly displayed in his novel *The Anatomy Lesson,* in which the novel's narrator and protagonist, Nathan Zuckerman, learns that his mother, suffering from a brain tumour, has written the word "Holocaust" when asked by her neurologist to write her name (Ch. 2). This cryptic appearance of the word Holocaust is an apt example of how, during the decades of his prodigious literary activity, Roth has treated the subject of the mass extermination of European Jewry. The Holocaust remains an expression that is intimate and meaningful, even foundational, and at the same time inexplicable, indescribable, and nearly ineffable.

In Roth's work, the Holocaust is never directly represented. Rather, it acts as a site of contestation and identity formation. In Roth's work from the early 1970s to the late 1980s, this site relates to two others to form an "identity field" in constant flux. Here the term "identify field" is used to describe the bringing into the relation of multiple variables of identity to project a sense of self in a specific context, under specific conditions. The other two points- the figure of Franz Kafka and "Eastern European" dissidents under Communist oppression-join the Holocaust in Roth's fiction to create an ever-changing context for debates about Jewishness. It shouldn't come as a surprise that this creation is an unstable entity. It depends on a refracted view of the Holocaust, a polyvalent use of Kafka (both his biography and his work), and mythologizing of life behind the Iron Curtain, foremost in Communist Prague after the Soviet crushing of the Prague Spring. The identity field that swirls around these foci in Roth's fiction collapses under the weight of ongoing contestation over the meaning and the slipperiness of definition, leaving the question of Jewishness always open, always in a state of simultaneous formation and dissolution. By positioning the Holocaust as one variable in such a shifting field of identity, Roth undercuts the notion of fixed or collective memory and casts doubt on the individual's

access to history. Beginning already in 1973 with his essay on Kafka, the counterfactual emerges as Roth's most important literary strategy for moving beyond notions of memory and history to explore the always-present, irresolvable, and catalytic tensions of American Jewish identity after the Holocaust.

In 1971, after over a decade of debate with various American Jewish individuals and groups, Philip Roth indicated for the first time that he had started to better grasp the relationship between the Holocaust and the reception of his work, foremost the fervent criticism he faced for *Goodbye, Columbus* (1959) and *Portnoy's Complaint* (1969), "Only five thousand days after Buchenwald and Auschwitz it was asking plenty of people still frozen in horror by the Nazi slaughter of European Jewry to consider, with ironic detachment, or comic amusement, it was asking the impossible" (Roth, *Reading Myself*). This statement seems to mark the point at which Roth begins to develop a more complex weaving of historical themes into his fiction. The move to add complexity to questions of Jewish identity and its relationship to history, including the Holocaust, is part of a broader project to locate Jewishness in a terrain that moves beyond the landscapes Roth's earlier work that had scorched and abandoned the vacuous and conformist Jewish middle class of country club suburbanites (*Goodbye, Columbus*) and the myopic, self-pitying, weak and frightened Jewish lower middle class (*Portnoy's Complaint*). In search of Jewishness that both encompasses the generational politics of post-war American Jewry and transcends them, Roth turns to Franz Kafka.

The word "Kafka" becomes for Roth something like the word "Holocaust" in *The Anatomy Lesson*-it is a polyvalent, over-determined expression, at once foundational and without fixed meaning. Roth's most substantial engagement with Kafka comes in his 1973 piece "I Always Wanted You to Admire My Fasting'; or Looking at Kafka," published soon after his first trip to Communist Prague. The piece is divided into two parts. The first part focuses on Kafka's time in Berlin with his fiancée Dora Dymant during the last year of his life. Part two contains a counterfactual history of Franz Kafka as a refugee in Newark in the 1940s.

The opening of the essay calls on the reader to imagine kinship between Philip Roth and Franz Kafka. In "I am looking, as I write of Kafka," Roth says, "at the photograph taken of him at the age of forty (my age)-it is 1924." "My age"-the identification with Kafka through the prop of the photograph centres on Kafka's Jewishness, his Jewish look: "there is a familiar Jewish flare in the bridge of the nose of half the Jewish boys who were my friends in high school." The move of one writer to identify with the other is nothing surprising the next move, especially coming from Roth, is starting. Kafka is also a potential victim of the Holocaust. People with skulls like Kafka, Roth reminds us, " were shovelled by the thousands from the ovens; had he lived, he would have been among them, along with the skulls of his three sisters." Kafka as Jew is cast as a victim, as are Roth's American Jewish high school friends, as is Roth. The next line reinforces the linkages, "Of course it is no more horrifying to think of Franz Kafka in Auschwitz than to think of anyone in Auschwitz-it is just as horrifying in its own way. But he died too soon for the holocaust" (Roth, *Reading Myself*). Kafka, in other words, is both a potential victim and a fortunate survivor. Death saves Kafka from the Holocaust. Roth and his Jewish friends in New Jersey are also potential victims and fortunate survivors. The good fortune of being out of reach of the Nazis saved the Newark Jews.

In the second part of the piece, Roth moved into the counterfactual to imagine the relationship between his nine-year-old self and exiled fifty-five-year-old Kafka, who has survived the Nazi brutality by coming to the United States-becoming "just a Jew lucky enough to have escaped with his life" (Roth, *Reading Myself*). In the story, Kafka-Dr. Kafka, or "Dr. Kishka" as the pupils brand him-is teaching Hebrew at the local Newark Hebrew school and becomes an object of curiosity and ridicule among the children. While there is a strong element of permissible youthful chafing against social protocol, the story of the revolt of Roth as a pupil against the authority of Dr. Kafka as a teacher is undercut by Kafka's status as a refugee:

> At home, alone in the glow of my goose-necked "desk" lamp (plugged after dinner into an outlet in the kitchen, my study), the vision of our refugee teacher, sticklike in a fraying three-piece blue suit, is no longer very funny-particularly after the entire beginners' Hebrew class, of

> which I am the most studious member, takes the name Kishka to heart. My guilt awakens redemptions fantasies of heroism, I have them often about the "Jews of Europe." I must save him. If not me, who?... And if not now, when? (Roth, *Reading Myself*)

In this dramatically over-determined statement, the exiled Kafka seems to awaken young Roth's historical consciousness and moral core. Notions of rebellion are overshadowed by a sense of responsibility. Pangs of guilt evoke fantasies of heroism, fantasies that highlight the powerlessness of American Jews to intervene on behalf of their European co-religionists. The solitary figure of Dr. Kafka in Newark represents this catastrophe, one that all those boyish fantasies of American Jews could do nothing to prevent.

The solution to young Roth's guilt is for his family to try to match Dr. Kafka with Roth's spinsterish Aunt Rhoda, thus bringing Kafka into the family and providing him with the trapping of the type of conventional middle-class Jewish life that seem to Roth's mother and father the very bedrock of stability and purpose. "I believe," Roth's father says to Kafka, "that the family is the cornerstone of everything" (Roth, *Reading Myself*). But Kafka cannot confirm. Sexual dysfunction causes him to pull back from Aunt Rhoda, leaving her dreams of family happiness in tatters. For young Roth, this inexplicable development-the bizarre rejection of family life becomes a model for the defiance of social conventions. The fact that some sort of sexual deviance underlines it is all the better. If middle-class family life is indubitably the world of the father, Kafka stands for the opposite- the mysterious inability to conform to the safe haven of social norms and expectations.

To Kafka as Holocaust victim, Kafka as Holocaust survivor, Kafka as Jew as a teacher-father figure, and Kafka as archetypal nonconformist, Roth adds another meaning. After reading Kafka's obituary, Roth is provoked to reflect on Kafka's position in literary history:

> He also leaves no books: no *Trial*, no *Castle*, no Diaries… Thus, all trace of Dr. Kafka disappears. Destiny being destiny, how could it be otherwise? Does the Land Surveyor reach the Castle? Does K. escape

> the judgment of the Court, or Georg Bendemann the judgment of his father? " 'Well clear this out now!' said the overseer, and they buried the hunger artist, straw and all." No, it simply is not in the cards for Kafka ever to become *the* Kafka-why, that would be stranger even than a man turning into an insect. No one would believe it, Kafka least of all (Roth, *Reading Myself*).

In killing off an unknown Dr. Kafka, Roth is challenging the reader to imagine Kafka's absence from literary history. Such an absence, for Roth, represents a loss of lineage-a severing of himself from a genealogy of Jewish writers. In this genealogy, Kafka casts an enormous shadow-the shadow of the preeminent father. At the same time, Kafka is Roth's past self or rather Roth is Kafka reincarnated- the primary example of the modern Jewish writer, the preeminent son. By fictionalizing Kafka as a Jewish refugee from the Holocaust, Roth constructs a counterfactual history that both preserves and denies Kafka's position in the modern Jewish literary canon. For Roth, assigning Kafka such a paradoxical status creates the spaces to pose (but not solve) the dilemmas of a Jewish writer in the post-war era.

Writing in the *New York Times* in 1976 about his trips to Prague, Roth reasserts the links between Kafka, the Holocaust, and Jewish history and identity:

> In my daily circumambulations of the Old Town Square-where Kafka had been into the gymnasium [high school] and his father had operated his business –I would invariably veer off into the side streets of what had once been the Jewish ghetto. I made a tour of those synagogues preserved in Prague by Hitler only so as to turn them one day into a museum to commemorate the destruction of European Jewry. I visited the Jewish town hall and returned each day to walk through the haunting old Jewish cemetery back of the Pincus Synagogue. Inside the synagogue, I studied the display of photographs of Prague's Jewish artists and intellectuals who had created a drama society and a newspaper, a children's theatre and a soccer league in the concentration camp at Terezin, before eventually they were incinerated

> by the Nazis. Never, in the lengthy visits, I had made over the years to England, France and Italy had I felt myself to be anything other than an American passing through. But within the first few hours of walking in these streets between the river and the Old Town Square, I understood that a connection of sorts existed between myself and this place: here was one of those dense corners of Jewish Europe that Hitler had emptied of Jews, a place which in earlier days must have been not too unlike those neighbourhoods in Austro-Hungarian Lemberg or Czarist Kiev, where the two branches of my own family had lived before their emigration to America at the beginning of the century. Looking for Kafka's landmarks, I had, to my surprise, come upon some landmarks that felt to me like my own. (Roth, *In Search of Kafka*)

The "Search for Kafka" in Prague blends into the discovery of what Roth takes to be the literary heir of the Kafkian legacy-the phenomenon of "Eastern European" dissident writers under Communist oppression. Here, in "Kafka's occupied Prague," polyvalent "Kafka" takes on an additional key pairing: literary pairing literary dissent and totalitarian persecution behind the Iron Curtain (Roth, *Reading Myself*).

In *The Professor of Desire* (1977), the triangular relationship between Holocaust, Kafka, and Communist society creates a field of identity for Professor David Kepesh when he visits Kafka's grave with his younger girlfriend, Claire. The trip to the Jewish cemetery had been suggested by Professor Soska, a former member of the reformist Prague Spring movement who was removed from his university post in the wake of the Soviet invasion in 1968. Soska tells Kepesh and Claire that he cannot come with them to the cemetery because the regime would view a visit by Soska to Kafka's grave as an act of political opposition; paying homage to the dead Kafka is coded as Anti-authoritarian.

At the cemetery, the relationship Kepesh makes between Kafka and the Holocaust is associative:

> Set into the wall facing Kafka's grave is a stone inscribed with the name of his great friend Max Brod. Here too I place a small pebble.

> Then for the first time I notice the plaques affixed to the length of the cemetery wall, inscribed to the memory of the Jewish citizens of Prague exterminated in Terezin, Auschwitz, Belsen, and Dachau. There are not pebbles enough to go around. (Roth, *The Professor of Desire* 176)

The links between Kafka, Jew and Holocaust are carried further through the words of the woman tending the cemetery, who guides Kepesh into the vanished world of Prague's Jewish past, "We had many great Jewish writers in Prague…Franz Werfel. Max Brod. Oskar Baum. Franz Kafka…they are all gone" (Roth, *The Professor of Desire* 177). The trip to the cemetery results in a moment of (imagined) emancipation for Kepesh. When afterwards he boards a streetcar with Claire and takes her hand, he feels "suddenly purged of yet another ghost, as de-Kafkafied by my pilgrimage to the cemetery…." (Roth, *The Professor of Desire* 178).

Though the trip to the cemetery provokes the formation of an identity field and provides Kepesh with the grounding (so he thinks) to move beyond his past romantic failures and to embrace a salubrious, monogamous life with Claire, the moment proves fleeting, the identity field unstable. On the evening after the cemetery visit, while Claire sleeps in the room, Kepesh ventures downstairs to the hotel bar and starts composing a lecture for his Portnoy's coming course on the erotic life. The lecture is autobiographical, implying that Kepesh now thinks he has sufficient control over the narrative arc of his life to come to terms with it. Following the writing of the lectures and a casual flirtation with two young prostitutes, Kepesh returns to the room and falls asleep. He has a counterfactual dream about meeting the same prostitute, a sexually adventurous deviant, whom Kafka used to visit-a woman now in her 80s Kepesh's dream disrupts the stability of the identity field created by the cemetery visit and acts doubt on what follows-the domestic idyll Kepesh and Claire set up in the New York countryside upon returning from Europe.

Kepesh's domestic bliss is eventually fractured by a visit from his father with his friend and Holocaust survivor Mr. Barbatnik. After dinner, Kepesh can't help but turn to his guest's story. "And before the war started," Kepesh asks him, "You were a

young man then. What did you want to be?" "A human being," Barbatnik answers, "someone that could see and understand how we lived, and what was real, and not to flatter myself with lies" (Roth, *The Professor of Desire* 257-8). Barbatnik's universalist appeal strikes against a specifically Jewish understanding of selfhood-especially one as flimsy as what Kepesh has conjured up while walking the streets of Prague. The Holocaust survivor's words echo those by Alexander Portnoy: "Jew Jew Jew Jew Jew Jew! It is coming out of my ears already, the saga of the suffering Jews! Do me a favour, my people, and stick your suffering heritage up your suffering ass-*I happen also to be a human being*!" (Roth, *Portnoy's Complaint* 76)

For Barbatnik and Portnoy, coming from opposite poles of Jewish experience, Jewish identity in its fixed, traditional form becomes a mode of oppression. Personal emancipation and the emergence of truer selfhood can only occur when the individual reaches beyond readymade definitions of "Jew" to embrace the humanistic ideal. And yet, how can a human being be a human being without community, without tradition, without a sense of one's place in history, without a genealogy? However unlikely, it seems possible for Barbatnik as a survivor of the Holocaust to transcend the constraints of tradition and genealogy in the pursuit of something higher, but it is not possible for the likes of Portnoy, Kepesh, or Nathan Zuckerman, the central figure in Roth's fiction from *The Ghost Writer* (1979) to *The Counterlife* (1986). For these characters, history and tradition join with genealogy and community to form the inescapable landscape in which the contest for identity takes place. For Zuckerman especially, the counterfactual becomes the key imaginative tool to assert a type of Jewish identity that challenges post-war American Jewish norms. If, by the 1970s, the Holocaust has become the bedrock of American Jewish consciousness and, therefore, the foundation of the individual's ability to locate her or himself in history the counterfactual disrupts and dislocates, thereby opening up space both for bold self-assertion and the disintegration, even the total collapse, of Jewish identity as such.

Father/son conflict or more broadly the religious community/apostate conflict-forms the central theme of the group of "Zuckerman" novels that includes *The Ghost Writer, Zuckerman Unbound, The Anatomy Lesson, The Prague Orgy*, and *The Counterlife.* In *The Ghost Writer,* a young Nathan Zuckerman finds himself embroiled

in a conflict with his father over unflattering depictions of Jewish characters in one of his short stories. Zuckerman's principal challengers, his father and Newark's Judge Wapner, focus their charges on Zuckerman's identity as a Jew, placing the writer's work in the historical context of anti-Semitism and the Holocaust. This crisis, together with a boost to Zuckerman's confidence from his visit to the home of the famously reclusive writer E.I. Lonoff, provides the context for a nocturnal reverie that transforms Lonoff's houseguest and young lover Amy Bellette into Anne Frank, who survived the Holocaust. Zuckerman uses this reincarnated Anne Frank to launch an assault on what he takes to be the American Jewish community's self-serving memorialization of the Holocaust, its obscuring of history for the sake of its own identity formation; it is sentimentalizing and thus dehumanizing relationship to Holocaust victims, and its purification (sanctification) of Anne Frank, which misses the essential dynamism and complexity of her being-a being that, for Zuckerman, transcends the category of "Jew" entirely and insists on its status as human being and artist. Zuckerman can imagine himself rehabilitated only through this fictitious Anne as her lover and future husband.

Polyvalent Kafka appears at the climactic moment as Zuckerman tries to come to grips with the power of his historical apostasy:

> The ardor in her, the spirit in her—always on the move, always starting things, being boring as unbearable to her as being bored-a terrific writer, really. And an enormously appealing child. I was thinking" -the thought had only just occurred to me, of course, in the rapture of praising Anne Frank to one who might even be her- "she's like some impassioned little sister of Kafka's, his lost daughter- a kinship is even there in the face. I think. Kafka's garrets and closets, the hidden attics where they hand down the indictments, the camouflaged doors everything he dreamed in Prague was, to her, real Amsterdam life. What he invented, she suffered. Do you remember the first sentence of *The Trial?* We were talking about it last night, Mr. Lonoff and myself. It could be the epigraph for her book. 'Someone must have falsely traduced Anne F., because one morning without having done anything wrong, she was placed under arrest.'" (Roth, *The Ghost Writer*)

The use of Kafka has evocative connotations rather than definitive meaning. The setting of Kafka's *The Trial* (written around 1914) is transformed into the nightmarish society of Nazi occupied Amsterdam. Joseph K., presumed innocent by Zuckerman, is superimposed on Anne Frank. More importantly, Kafka and Anne Frank form a useful lineage of Jewish writers for a young Zuckerman desperately wanting to join a Jewish literary tradition. His pilgrimage to Lonoff forms the setting and plot of the novel, but despite Zuckerman's worshipful admiration for the older writer, Lonoff represents a type of Jewish writing that is ultimately different from and perhaps fundamentally at odds with what Zuckerman imagines his work to be. Cut off from this more conventional literary lineage, Zuckerman imagines an alternative genealogy, one that is at once Jewish and universal, canonical and iconoclastic, historical and counterfactual. Even with the fabrication of this counter genealogy, Zuckerman finds no stable sense of self as a human being and a Jew.

The influence of Holocaust literature has been so strong during the 1990s that its study has become a staple course at many U.S. universities and colleges. In the United States, school children start learning about the Holocaust as early as fourth grade, but many history teachers do not have time to properly discuss the Holocaust because of curriculum constraints. Studying Holocaust literature, therefore, elevates the events of the past from the pages of the text of history and brings the truth to life. Statistics have ears, names, and students unexpectedly stumble into the harsh reality that children have been murdered just like them and families have been ripped apart just like theirs. Holocaust literature is one of those genres which cannot be comprehended in terms of national literature, as Nazi-Germany split the entire publication of Europe into Jews and non-Jews. Migration, cross-cultural experience and histories of displacement, the experience of persecution, exile and extension, etc., are the themes concerned with Holocaust literature.

The Jewish Dissident

In *The Prague Orgy* (1985), Nathan Zuckerman is drawn to Prague but, unlike David Kepesh, who in *The Professor of Desire* goes on a whim as a tourist, the writer is there for a purpose that puts him in conflict with the Czech Communist regime. He

is to travel to Prague to retrieve the manuscripts of 200 Yiddish stories, the posthumous works of the father of a Czech dissident writer and refugee named Zdenek Sisovsky, whom Zuckerman meets in New York. While *The Prague Orgy* again creates the identity field Holocaust/Kafka/dissident, it does so in a manner that starts to disintegrate almost as soon as it finds a form. If *The Professor of Desire* holds open the possibility for the viability of Jewish identity as a merging of these discordant variables, if *The Ghost Writer* allows this identity field to precariously counterbalance or blunt the attacks launched by Wapner and Company, *The Prague Orgy* points to the radical instability of identity as such.

The meeting between Nathan Zuckerman and the Czech refugees Zdenek Sisovsky and his lover Eva Kalinova begins with Kafka. "When I studied Kafka," Sisovsky tells Zuckerman, "the fate of his books in the hands of the Kafkologists seemed to me to be more grotesque than the fact of Joseph K. I feel this is true also of you. This scandalous response gives another grotesque dimension and belongs now to your book as Kafkologine stupidities belong to Kafka" (Roth, *Zuckerman Bound*). Two important linkages are made here. First, the parallel between Zuckerman and Kafka as misunderstood writers' acts as a re-articulation of Zuckerman's youthful image of himself as Kafka's heir. Second, through the comparison with Kafka, Sisovsky brings Zuckerman into the realm of Czech dissent.

The shadow of Kafka stretches from New York to Prague. When Zuckerman gets to Prague and meets Sisovsky's wife Olga, from whom he is supposed to cajole the manuscripts, she asks him, "Why are you in Prague? Are you looking for Kafka? The intellectuals all come here looking for Kafka. Kafka is dead" (Roth, *The Prague Orgy*). Secret police agent Novak, also has Kafka on his mind. While interrogating Zuckerman after the confiscation of the manuscripts containing the stories of Sisovsky's father, he says, in the midst of a sacred against the moral decrepitude of intellectual and artistic dissidents, "You find it thrilling, the price they pay for their great art? Well, the ordinary hardworking Czech who wants a better life for himself and his family is not so thrilled. He considers them malcontents and parasites, and outcasts. At least their blessed Kafka knew he was a freak, recognized that he was a misfit who could never enter into a healthy, ordinary existence alongside his

countrymen" (Roth, *Zuckerman Bound*). Novak immediately makes a veiled threat to deport the political criminal Zuckerman to Moscow on the next flight. Kafka as a forebear of dissent, Zuckerman as dissident, Czech society as Kafkaesque: Zuckerman cannot help out but call on Kafka to transform this moment into fiction:

> One morning as Nathan Zuckerman awakened from unpleasant dreams, he was turned into a railway café in his room. There are demands for him to sign; there are questions that he should answer or not answer, there are friends to console, mail doesn't reach him, a phone they withhold, there are informers, breakdowns, betrayals, threats, there is for him even a strange brand of freedom- invalidated by the authorities, a superfluous person with no responsibilities and nothing to do. (Roth, *The Prague Orgy*)

Zuckerman channels Kafka to create a fictional counter-future in which he is dissident in the totalitarian nightmare of Czech Communism. As he comes back into his own skin and realizes he is not heading to Moscow or a Czech prison but rather will board a Swiss Air flight for home, he brings together the notions of Kafka, dissident and Jew:

> Yet it makes you furious to be thrown out, once the fear has begun to subside. "What could entice me to this desolate country, 'says K., "except the wish to stay here?"- here where there's no-nonsense about purity and goodness, where the division is not that easy to discern between the heroic and the perverse, where every sort of repression foments a parody of freedom and the suffering of their historical misfortune engenders in its imaginative victims these clownish forms of human despair- here where they're careful to remind the citizens (in case any anybody gets any screwy ideas) "the phenomenon of alienation is not approved of from above." In this nation of narrators, I'd only just begun hearing all their stories; I'd only just begun to sense myself shedding my story, as wordlessly as possible snaking away from the narrative encasing me. Worst of all, I've lost that

> astonishingly real candy box stuffed with the stories I came to Prague to retrieve. Another Jewish writer who might have been is not going to be; his imagination won't leave even the faintest imprint and no one else's imagination will be imprinted on his, neither the policemen practicing literary criticism nor the meaning mad students living only for art (Roth, *The Prague Orgy*).

Zuckerman's expulsion from Communist Prague offers a ripe moment for an uneasy mixing of key elements of his identity. He is Kafka's K., an estranged foreigner in a strange land at odds with a mysterious and all-encompassing authority-a manifestation of Kafkian alienation. At the same time, Zuckerman takes on the role of a dissident-Jewish dissident. Besides, he has attempted to preserve documents belonging to pre-Holocaust Jewish literary history, thereby reincarnating a murdered Jewish writer and establishing another link on the chain of Jewish literary figures stretching over the chasm of the Holocaust into the heart of pre-war Europe. That Zuckerman cannot read the works he is risking his safety to preserve (they are written in Yiddish) and that he fails to smuggle the manuscripts out of Prague point to the fragility or impossibility or absurdity of such a constellation of Jewishness. The instability of this status is expressed in the image of Zuckerman "shedding" his story, moulting his narrative-transforming back into his former self or, in a sense, becoming nothing at all.

In *The Prague Orgy,* the Holocaust creates a sub-textual or always-present shadow context for Zuckerman's Kafkian dissident experience in Communist Prague in much the same way that it shaped Roth's descriptions of Prague's Old Town as "one of those dense corners of Jewish Europe that Hitler had emptied of Jews" (Roth, "In Search of Kafka"). The shadow is cast in the opening scene, during the meeting with Sisovsky and Kalinova. The fact that the elder Sisovsky wrote in Yiddish-the Jewish language nearly destroyed by the Holocaust-and, not in German or Czech adds to the mythos for Zuckerman. Sisovsky skilfully exploits this vulnerability, connecting his father to Kafka:

> To Czech, such Jews spoke Czech, but in the family, they spoke only Yiddish. All of this is in my father's stories: homelessness beyond

> homelessness. One story is called 'Mother Tongue.' Three pages only, about a little Jewish boy who speaks bookish German, Czech without the native flavour, and the Yiddish of people simpler than himself. Kafka's homelessness, if I may say so, was nothing beside my father's. Kafka had at least the nineteenth century in his blood - all those Prague Jews did. Kafka belonged to literature, if nothing else. My father belonged to nothing. (Roth, *The Prague Orgy*)

The circumstances of the father's murder are also vital for establishing the identity field for Zuckerman. The elder Sisovsky dies in an act of wanton violence committed by one Gestapo officer in retribution for a murder of a Jew committed by another Gestapo officer. The retrieval of the elder Sisovsky's manuscript becomes an act-a a boyishly heroic act-at the nexus point of the Holocaust, Kafka, and Communist dissent. That there is a distinct fictionality to Sisovsky's descriptions of his father provides a destabilizing undercurrent to Zuckerman's enterprise. The story about the father's linguistic "homelessness" is a reworking of a passage from Kafka's diaries. The tale of the elder Sisovsky's death, too, is an appropriation from Jewish history. The death described by Sisovsky is a modified version of the death of the Polish Jewish writer Bruno Schulz during the Holocaust.

The fictionality of the field of identity Zuckerman spins out of Sisovsky's tale is reinforced by its links to Anne Frank. In *The Ghost Writer,* Zuckerman uses the Anne Frank phenomenon to castigate the false consciousness of the American Jewish community. His meeting with Amy Bellette provokes the rediscovery of Anne Frank as a writer, Anne Frank as a sister to Franz Kafka. This allows Zuckerman to imagine a Jewish counter-tradition that translates the phenomenon of the Holocaust into more immediate and usable terms. In *The Prague Orgy,* Anne Frank appears as Sisovsky's lover Eva Kalinova. Kalinova is a famous Czech actress who appeared as Anne Frank in the Czech production of the "Diary" staged at Prague's National Theatre in 1956. If the American production of "Diary" is mainly for self-righteousness and conservative cultural and social norms, the Czech "Diary" is fraught with politics. For Kalinova, her role as Anne Frank leads to her dismissal from the National Theatre on the grounds that she is a "Jewess" in disguise, making her at the same time a Zionist

sympathizer and an enemy of the state. Behind the Iron Curtain, sympathizer and an enemy of the state. Behind the Iron Curtain, "dissident" (Roth, *Zuckerman Bound* 459). One's being a Jew, even if one is playing the role of a Jew, is a political act. Anne Frank has transformed, through the body of Eva Kalinova, into the unwitting political opponent of yet another totalitarian regime.

Historical Roots of Jews

Since colonial times, the history of the Jews in the United States has been a part of the American national structure and has a very deep impact on their neurotic personality. The culture of America has been quite productive by creating different styles of political ideals and varieties of culture. It enabled many minority groups, such as Jews, to participate and prosper in Christian and predominantly Protestant America because of its open culture. The US Jewish community is predominantly the product and consequence of Europe's immigrants. American Jews are the people of America, but they have the Jewish faith, which is why they are called Jewish Americans. The primary objectification, largely of Ashkenazi Jews who emigrated from Central and Eastern Europe and their descendants born in the United States, is embracing the pornography of violent sexual degradation by the Jewish community in the United States. Until the 1830s, the Jewish population in South Carolina and Charleston was the most diverse in North America. They found themselves in several small cities and towns in the 19th century, with the large-scale influx of Jews from Germany. A much bigger influx of Jews from Eastern Europe brought a large number of refugees to New York City from 1880 to 1914. During World War II, refugees came from Europe, and more arrived from the Soviet Union after 1970. Nearly two million Yiddish-speaking Ashkenazi Jews immigrated from Eastern Europe from 1880 to the beginning of World War I in 1914. They originated from Jewish communities in Russia, the Pale of Settlement, and parts of Poland ruled by the Russians. New York was one cluster of the above population. Politicians fostered assimilation and integration into the larger American culture at the time, and Jews soon became part of American life. The Jewish community, particularly around Los Angeles and Miami, has spread to other major cities. Things turned out slowly, and they settled happily in America.

There had been plenty of events that changed the situation of many countries in the first half of the century and also affected America on a large scale. The First World War that broke out in 1914 became the three major historical developments in the twentieth century. The second significant occurrence was the Great Depression, which was a substantial global economic depression in the decade following World War II. The onset of the Great Depression differed between countries, but it began around 1929 in America and lasted until the late 1930s. The Second World War that began in 1939 was the third most significant historical phenomenon. The implications of these events were immense as the war changed the mindset of the human world, making them revolt against the norms. The second biggest shock faced by America in the twentieth century after World War I was the Great Depression of the 1930s. When the previous comforts were in sharp contrast to the present difficulties, the Americans were unable to cope with the adverse circumstances, being proud of their wealthy and strong society. Politically, after World War I, America became powerful. It grew to become the world's greatest superpower, but because of anti-war sentiments, discontent was generated among the people. People's dreams and hopes were totally destroyed, and those who participated in the war were known as the 'Lost Generation,' and their memories were never restored again. After World War II, large-scale migration also posed a danger to the region's stability. The refugees began to be viewed with mistrust and contempt because of the advancements presented by technology. People were disillusioned with religion, but because of the demolition caused by scientific developments during the war, they were diverted from science, as well as this generation became empty and hollow from inside.

Roth's Negative Capability

Philip Roth's fiction stages dilemmas of Jewish Identity. The need to forge a type of Jewish identity that escapes the dominant models available to an American Jew from the 1950s through the 1980s results in the creation and constant reformation of an identity field that contains three primary foci: the Holocaust, the figure of Franz Kafka, and the life of dissident writers living behind the Iron Curtain. Such idiosyncratic structures, often relying on counterfactual narratives, prove insufficiently durable to stand up to the demands faced by Roth's characters. Whether

it is David Kepesh or Nathan Zuckerman, the collapse of a newly mapped field of Jewish identity manifests as a moment of crisis. These moments of crisis act as the propulsive force of Roth's fiction.

The tension of Roth's exploration of Jewish identity reaches a fevered pitch in *The Counterlife,* which presents a series of alternate histories of Nathan Zuckerman and his younger brother Henry. In the novel, notions of objective history have been abandoned; all history, whether personal or global, seems counterfactual, constructed, and fictive. Context overwhelms and subsumes Nathan and Henry. They become reactive, relational beings defined by what they are not. The book concludes with Nathan Zuckerman falling back on precisely the type of essentialist Jewish identity so reviled by characters like Alexander Portnoy and the younger Zuckerman. Zuckerman's confrontation with English upper-class anti-Semitism seems to obliterate more elaborate identity constructs, allowing the re-emergence of the primal paternal mode of identity formation. This surprising reversion provokes Maria, Zuckerman's young English (non-Jewish) wife, to frame the issue as Portnoy does, as Barbatnik does: "Do you really think," Maria asks Zuckerman, "that your Jewish beliefs, which I can't see on you anywhere, frankly, make you incompatible with me? God, Nathan, you're a human being-I don't care if you're a Jew" (Roth, *The Counterlife* 332).

The Counterlife points to the ominous potential of an identity built on the radicalization of the counterfactual attack on history. Under such conditions, identity re-rigidifies; it becomes reactive, dogmatic, and political. From a regenerative process, identity formation becomes limited and destructive. The Holocaust, as the touchstone of post-war Jewish identity, is critical in this regard. In *The Counterlife,* the Holocaust-unmoored from history-becomes a historical Trojan horse to be deployed in rhetorical combat by zealous Israeli settlers and radical American Zionists in their ideological and paramilitary campaigns of conquest in Palestinian territory.

How can a person be both a Jew and a human being? How can an individual possess a Jewish identity while not being defined by this identity? How can one

discover the propulsive force of Jewishness without this force becoming either self-destructive or dogmatic and political? Roth's work confronts these questions without offering comforting answers. They are questions that lead Roth back to the Holocaust, that provoke counterfactual impulses, and that propels his characters into crisis and, when they are lucky, maybe one step beyond.

Survey of Work Done

The following review of literature is done to establish the research gap:

Research scholar John Noble McDaniel in his Ph.D. thesis entitled *Heroes in the Fiction of Philip Roth* (1974) explored the writing styles of Roth and the intrinsic qualities of the protagonists in the select novels.

Sanford Pinkser, in his collection of essays entitled *The Comedy that* "*Hoits*"*: An Essay on the Fiction of Philip Roth* (1975) examines Roth's progress towards a technique for dealing with and moving beyond the stereotyped image of the American Jew. His essay entitled *Madame Bovary in the American Heartland* discusses the non-Jewish setting of the novels, like *When She was Good* (1966) and *Letting Go* (1962). He makes a comparative study of the female protagonists of these two novels to Gustav Flaubert's protagonist Madame Bovary. In his essay entitled *Life inside a Jewish Joke,* Pinkser critically discusses *Portnoy's Complaint* (1969) that this novel deals in common with books like D. H. Lawrence's *Sons and Lovers* and James Joyce's *A Portrait of the Artist as a Young Man*. He makes a comparison of the protagonist's Paul Morel and Alexander Portnoy.

Alexander George, in his research thesis entitled *Philip Roth's Confessional Narrators: The Growth Consciousness* (1979), discusses the deficiency, discovery and growth of consciousness of Roth's isolated and alienated protagonists.

Hermione Lee's book *Philip Roth* (1982) is the first full-length study of Philip Roth. Although there have been three previous books too published on Roth: John N. McDaniels' *The Fiction of Philip Roth* (1974), Sanford Pinsker's *The Comedy That* "*Hoits*"*: An Essay on the Fiction of Philip Roth* (1975) and Bernard Rodgers' *Philip Roth* (1978). Glen Meeter's early comparative study *Bernard Malamud and Philip*

Roth: A Critical Essay (1968) is also a remarkable contribution to the study of Philip Roth. Hermione Lee's study has done a serious study of Roth. Lee rightly says, "[i]mpossible to predict [in 1982 . . .] that [. . .] Roth would dominate world literature in the 1990s and early 2000s" and would become "one of the most venerated and legendary of all living writers," yet, a large number of the blessings that were just perceived after the distribution of Lee's book is unmistakably recognized, and splendidly illustrated, in it. Lee's prominent subjects- "Jewish sons, Jewish novelists and Jewish jokes," "American reality" and "the search for self"— are all keenly and powerfully investigated, a considerable lot of her perceptions ringing as obvious now, thirty years and twenty books assist into Roth's profession, as they did when she made them. For instance, when Lee notes that "Writing about Roth is rendered at once easy and difficult by the fact that he has already said about himself much of what needs to be said" (17), it very well may be included that it has been made both more troublesome and less demanding by the vast collection of feedback that has been distributed on him over the most recent two decades.

B. S. Korde, an Indian research scholar, has brought a critical study of the novels of Roth in his thesis entitled *A Critical Study of the Novels of Philip Roth* (1986). In his thesis he discusses the Jews of America, Roth's vision of America and sexual disillusionment in the novels of Philip Roth.

Editor Emily Bestler and James Uebbing published a book which is a collection of different articles on Philip Roth. The book is entitled *Modern Critical Views: Philip Roth*, which was published in 1986 with an introduction by Harold Bloom. The editors salute Roth as the most authentic instance of moral heroism in that tradition. In one of the articles entitled "Two Meal Scenes from *Goodbye* Columbus," Jonathan Raban discusses the diner scenes of protagonist Neil Klugman with Aunt Gladys and others with the Patimkins and reaches the conclusion that Roth emphasises the alien quality of Klugman's world as in the family of strangers no one bothers to make Klugman feel at home. In the other chapter, "Portnoy Psychoanalysed," Bruno Bettelheim critically analyses *Portnoy's Complaint* from the psychoanalytical perspective. Few other chapters talk about the issues of artistic visions.

The collection of articles edited by Asher Z. Milbaur and Donald G. Watson appeared in a book form in 1988 entitled *Reading Philip Roth*. In this, the editors published an interview with Philip Roth. The articles that form the part of this are "The Artist as a Jewish Writer," "The Shape of Exile in Philip Roth, or the Part is Always Apart," "Strangers in a Strange Land: The Homelessness of Roth's Protagonists," "Half a Lemon, Half an Egg," "Fiction of Metamorphosis: From *Goodbye*, Columbus to *Portnoy*'*s Complaint*," "Fiction, Show Business, and the Land of Opportunity: Roth in the Early Seventies," and "The Unspeakable Self: Philip Roth and the Imagination".

Jay L. Halio talks about comedy and humour in the fictions of Philip Roth in his book *Philip Roth Revisited* which was published in 1992. As Halio states in his book:

> This book is not just another attempt to add to that still growing body of criticism; rather, it is an attempt to define and to demonstrate Roth's abilities as a specifically comic writer, one whose wit and humour are as varied and effective as they are funny and illuminating. (1)

Halio also discusses the Jewish male characters in a chapter entitled "Nice Jewish Boys," which describes the comedy of *Goodbye, Columbus* and the early stories. The other novels that he undertakes for humoristic study are *Letting Go, When She Was Good, Portnoy*'*s Complaint, Reading Myself and Others, Our Gang, The Great American Novel* and *My Life as a Man.*

P. Shubhadra in her thesis entitled *An Analysis of Jewish Family Relationship in Select Novels of Issac Bashevis Singer, Bernard Malamud, Saul Bellow, J.D. Salinger, and Philip Roth* (1992) makes a comparative analysis of Surrogate mothers, siblings as supporters and marital and extra-marital relationships. She takes into account the five novels of Philip Roth for the comparative study viz., *Portnoy*'*s Complaint, My Life as a Man, The Great American Novel, Our Gang: Starring Tricky and Others*, and *The Counterlife.*

Aharon Applefield came with his remarks on Philip Roth in the form of lectures in 1994 entitled *Beyond Despair: Three Lectures and a Conversation with Philip Roth.* In his lectures, he talks about Holocaust and American Jewish ethnicity.

Alan Cooper came with his book in 1996 on Philip Roth entitled *Philip Roth and the Jews,* which has been a welcome contribution to Roth studies. This book describes a comprehensive, perceptive, and in-depth analysis of Roth's treatment of and by Jews, mainly American Jews, who have preoccupied, astonished, and alternately hectored and gratified this gifted author ever since he began writing four decades ago. As Cooper says in his Preface-and abundantly demonstrates in the chapters that follow- "Roth is much more complex, as both a writer and a Jew, than readers of his early works know" (xi). Those early works, mainly the stories in *Goodbye, Columbus* (1959) and *Portnoy's Complaint* (1969), outraged the conservative Jewish establishment, who took great umbrage that an author, especially a Jewish one, would write about adultery, masturbation, blasphemy, and other high crimes and misdemeanours (as they were considered) that contemporary Jews committed. Still insecure in their social position in America, these offended Jews (most of whom were of an older generation than Roth) saw him as a betrayer, a self-hating, antisemitic Jew of the worst stripe. As Roth argued at the time, and as Cooper amply details, these Jews missed the point. They utterly mistook Roth's artistry and his confidence in Jews as a people strong enough to endure the treatment found in the work of other writers, whatever their ethnic backgrounds. What underlies Roth's writing from the 1950s to the present is precise as Cooper says: "an American's attempt to filter out illusions from the world through the agency of a wry Jewish sensibility" (23). If this attempt makes for wholesale misunderstandings, which Cooper dutifully documents and analyses, it also links Roth to other major writers. The Jewish theme, like the theme of fathers and sons (which began as early as *Letting Go*), was again very much in evidence. Cooper says a Jewish "transformation" was taking place in ways that Roth's surrogate, Nathan Zuckerman, could not adequately recognize or assess (211).

Wilson R., in his 2004 thesis *Alienation and Accommodation in the Novels of Philip Roth,* discusses Socio-psychological analysis of the Jewish American society as

presented in the works of Philip Roth and the impact of alienation in the minds of such people.

Editor Timothy Parrish published a set of articles in his book entitled *The Cambridge Companion to Philip Roth* in 2007. In this book, the different article discusses American- Jewish Identity, Post-modernism, Holocaust and gender issues.

Brian Van Reet, in his thesis *Roth and War: Two Cases* (2009), discusses war as conflict identity in Roth's novel *Operation Shylock* and *I Married a Communist*. He also makes an intrinsic study of sex, war and the consolation of history in the novels of Philip Roth.

Research scholar Ramasamy P. in his 2010 thesis entitled *Carnivalesque dialogic and polyphonic fictions of Philip Roth,* critically analyses Philip Roth's fictions from Bakhtinian ideology.

Mariana Cogilniceanu provides a broad approach to epistemic modality in her thesis entitled "Realms of Necessities, Possibilities and Evaluations in Philip Roth's *American Pastoral*" (2014) and considers all judgments and facts to reflect epistemic devices used by the speaker to specify his/her devotion to the reality of what is being said and to the subjectivity of any episode.

Research scholar Sareen Raj, K in his 2014 thesis *Philip Roth's Zuckerman Novels: A Critical Study,* undertakes the critical analysis of all Zuckerman Novels of Philip Roth.

Research scholar N Sajan in his 2014 thesis "The Problem of the Disintegrated Self in the Novels of Philip Roth: A Thematic Study," investigates the problem of the indeterminacy of discourse and the fragmentation of the self.

Research scholar Rajendra Sarode in his 2014 thesis entitled "A Comparative study of the characters in the Selected Novels of Philip Roth And Mulk Raj Anand," undertakes a comparative study of the characters from various perspectives as social, racial, caste and milieu.

Research scholar Jyotsna Joshi in her 2014 thesis entitled "Human Psyche in Selected Novels of Philip Roth," analyses the Protagonist's psyche in the novels

Portnoy's Complaint, Letting Go, When She was Good, Our Gang, The Breast, My Life as a Man, and *The Professor of Desire.*

Research scholar KP Nanda Kumar in his 2015 thesis entitled "The Self in the Making: A Study of Jewish Sensibility in the Early Fiction of Philip Roth," explores Jewish sensibilities in the fictions of Philip Roth.

L. Dhowmya, a research scholar in her 2015 thesis, entitled "Anti-Semitism and Myriad Reflections on Life: An insight into the select novels of Philip Roth," discusses the annals of Jewish American literature, American dreams, Jewish nightmares and Survival instincts of the Jewish Americans.

Research scholar Ramasamy P. in his 2016 thesis entitled "Authentic Existence: An Existential Study of Select Novels of Philip Roth," investigates the internal struggles of the protagonist from the existentialist point of view.

Research scholar Prakash A. in his 2018 thesis entitled "Philip Roth's prophetic vision of life as seen in his select novels: A Moralistic Approach," investigates the prophetical vision of Philip Roth in his select Novels.

Research scholar Shivani Sharma in her 2018 thesis entitled "De Mystification and Subversion of the Jewish Tradition A Study of Some Selected Fiction of Philip Roth," explores demystification and subversion of Jewish tradition in the novels of Philip Roth.

Research scholar Joshua Lander in his 2019 thesis entitled "Philip Roth and the Jewish Body," foregrounds Roth's examinations of Americanness by thematizing the "Jewish body" in his fictions. In his thesis, he explored how Jewishness was genealogically codified through the body and how Roth's fiction subversively responds to and resists antisemitic racial binaries that sought to differentiate between the Jew and the American. He explores that after the second world war, how Jews in America became re-racialized and, in his investigation of the "Jewish body," noting how the entry of Jews into "whiteness" influenced conceptualizations of Jewish gender differences.

Benjamin Taylor, a close friend of Philip Roth in his book *Here We Are: My Friendship with Philip Roth* (2020), represents Roth as a mortal man, experiencing the joys and sorrows of ageing, reflecting on his fiction, and doing what we all love to do: spending time in his closest friend's company. This book is a kind of ode to friendship and also a beautifully crafted memoir.

Research Gap

There have been multiple researches carried out on Philip Roth. Many issues have been discussed by various critics and scholars. Apart from the above-mentioned literature review on Roth, still there are few small length and full-length studies available which have been reviewed to establish the research gap. During literature review it is revealed that none of the scholar or critics talks about ambivalence of self and the deterioration of intimacies in the fictions of Philip Roth and that too from the psychoanalytical perspective. Psychoanalytical perspective is a most suitable approach to examine and evaluate the characters ambivalence attitude and psychology and deterioration of human relationships. This approach not only inculcates the paramount positive psyche in the mind of the reader but also an epitome in the field of healthy intimate relationships which is the foundation of any harmonious society of the world. Thus the present research is a two-dimensional approach which not only critically analyses the problem but also provides a positive approach for a healthy and long-lasting relationships with the help of evident examples portrayed in the life like characters of Philip Roth. Deterioration of Intimacies which is a common theme of Philip Roth covers a whole range of relationship of family and friendship as well as sexual relationship. Examples of an ideal intimacy, how intimacies are deteriorated because of ambivalence of self and the personality traits that help in self-actualisation and realisation are well portrayed in this research. This area is totally unexplored and hence adds a new dimension in this field of research with the help of the theories of Karen Horney, Abraham Maslow and Scott Barry Kaufman. This research is quite relevant to contemporary period, when there is more and more relationship breakdown and more anxiety about perceived failure exists.

First objective of this research, "to understand the effects of the Holocaust on Jew's minds" and second objective, "to trace the historical roots of Psychoanalytical theory" are achieved in this chapter.

Chapter- 2

Aggression in *Goodbye, Columbus*

Aggression is one among the neurotic needs defined by Karen Horney, along with 'compliance' and 'withdrawal'. It consists of, "the need for power; the ability to bend wills and achieve control over others-while most persons seek strength, the neurotic may be desperate for it" and "the need to exploit others; to get the better of them. To become manipulative, fostering the belief that people are there simply to be used" (Karen Horney, *Self-Analysis* Ch. 2). Tendencies to move against others in opposition to them and to stand up for one's own interests, and defeat others, Horney called as "the aggressive type" (*Our Inner Conflicts* 38). According to Horney, "the aggressive type looks like an exquisitely uninhibited person. He can assert his wishes, he can hive orders, express anger, defend himself" (*Our Inner* 68).

The role of aggression as a neurotic need in this chapter is explored to evaluate the need for power for the personal need of the protagonist of the novel *Goodbye, Columbus* Klugman and how he advances in his life to exploit his beloved Brenda in his love life.

Though men and women are part of the same species, they are not the same in everything. There are similarities between men and women, but there are differences as well. The insights provided by John Gray in *Men, Women and Relationships: Making Peace with the Opposite Sex* seems to be useful in understanding the nature of both man and woman, "Men generally assume that once a woman is fulfilled, she should stay that way. Once he has proven his love, she should know it forever, . . . From the male point of view, this attitude makes perfect sense. Women find this attitude hard to accept. It is just plain inconsistent with their internal reality" (*Men, Women and Relationships* 214). Gray further adds, "A woman needs to be reassured that she is special, worthy, understandable, and lovable. Men also need to be reassured, but they get that encouragement mainly through their work. Women, however, primarily need assurance through their relationships" (*Men, Women and Relationships* 214).

In the relationship between man and women; love, faith, mutual understanding and transparent interpersonal discourse are the basic pillars. The problem arises among these relationships when these pillars are shaken. Other aspects of the relationships can be managed, but emotional conflicts become a big problem because they are based on emotions and can't be easily controlled. Though the man-woman relationship in the modern context has undergone a great change, there is a great barrier between these two genders. Focusing on gender issues makes one see that how social and cultural norms concerning male and female roles affect the dynamics of interaction within both the sexes and how it does affect man-woman relationships, especially the husband-wife relationship. Gender norms constrain both genders by assigning differential roles to men and women, but in different ways, creating puzzling expectations and behaviours in men and women. Compared to a man, a woman suffers more as the former is in the status of dominating and consequently, the latter is suppressed. Women have been normally regarded as nurturers and caretakers, and they have been granted righter to experience emotion. Thus, one common condition for women in relationships with men is to focus on intimacy to their own detriment as they are more emotionally pooled in the system. In Philip Roth's novella *Goodbye*, *Columbus* (1959), the protagonists Neil Klugman and Brenda Patimkin portray human life actions, who by their words, action and reaction convey certain messages for the purpose of education, information and entertainment. So, this novella will best represent the existing problem, reason and solution. Joseph Epstein remarked on the publication of this novella as, "His first book, the collection of stories entitled *Goodbye, Columbus,* published when he was twenty-six, was a very great critical success; in brilliance, his literary debut was second in modern America perhaps only to that of Delmore Schwartz…." (343). Bernard F. Rodgers Jr. expressed his views on *Goodbye, Columbus* as:

> In *Goodbye, Columbus* Roth is already preoccupied with the central conflicts in American life as they are experienced in the everyday lives of his Jewish characters. These conflicts are economic, psychological, and generational, as well as religious, and they repeatedly point to the underlying incongruity between ethical ideals and material realities in American culture. (Rodgers, *Philip Roth*)

The novella *Goodbye, Columbus* was published in 1959, which describes the construction and deconstruction of the relationship between Jewish American and middle-class librarian Neil Klugman and gentile upper-class student Brenda Patimkin. Although Neil and Brenda are of the same race and the same religion, even their families have nothing against each other; what separates the two is their aggressive attitude. Both of them, beautifully built their intimate relations in the novel, but it starts deteriorating because of the neurotic factors which are responsible for the aggression and deconstruction of relationship in the novella.

Karen Horney, in her book *Self-Analysis,* described the neurotic need for a partner, which is clearly visible in this novella. When Neil has neurotic need of a partner, he focuses his centre of gravity on Brenda and tries to fulfil all the expectations of her life. Subsequently, Neil has the neurotic need of power as well because he lives in the patriarchal society of America, where he always tries to prove his patriarchal power over his partner Brenda.

Literally, a woman characterizes in society as ideally warm, gentle, dependent and submissive. Family life and work patterns expose the idea that women should be subordinate to men. Through the ages, men have considered themselves as superior to women and thereby, establishing themselves as "Self" and women as the "Other." But this myth is proved to be false in this novella. Neil, who is the narrator of the novella, is quite aggressive in nature, along with his beloved Brenda. Every time his utterance gives conflicting directions to Brenda making her aggressive. They came into contact for the first time in a swimming pool of the Green Lane Country Club, which in the words of Joseph A. DeVito called "contact," the first stage of intimacy. In the swimming pool, Neil held Brenda's glasses as a momentary servant as he himself accepts this when he meets her the second time in the same swimming pool, "I held Brenda's glasses for her once again, this time not as a momentary servant but as afternoon guest; or perhaps as both, which still was an improvement" (*Goodbye* 13). In the words of Horney, this involvement is called the neurotic need for a partner. After the first momentary meeting, he tries to develop his relation further with Brenda by calling her over the telephone and introducing himself as he was enchanted by her beauty, this engagement DeVito called "involvement," the second stage of intimacy.

Horney called it the neurotic need for affection and approval. During the telephonic discourse, he introduced himself as "I'm…dark" (*Goodbye* 6). Brenda is a gentile girl who doesn't like Negros, although she has a Negro housemaid in her home; she assures herself by asking Neil, "Are you a Negro?" (*Goodbye* 7). The negative reply of Neil deconstructs the psychology of Brenda, and she could not decide what does Neil looks like and she asked him again, "What do you look like?" (*Goodbye* 7), as for Brenda physical look is more important to develop an intimate relationship. Neil well understands this naive psychology of Brenda and hides his identity, and pretends that he is not sure about how to make Brenda convince about his look in such a way that she gets impressed by his personality. As Karen Horney states, "We may have to decide between desires that lead in opposite directions. We may, for instance, want to be alone but also want to be with a friend; we may want to study medicine but also to study music" (*Our Inner Conflicts* 23). Horney further adds:

> …there may be a conflict between wishes and obligations: we may wish to be with a lover when someone in trouble needs our care. We may be divided between a desire to be in accord with others and a conviction that would entail expressing an opinion antagonistic to them. We may be in conflict, finally, between two sets of values, as occurs when we believe in taking on a hazardous job in wartime but believe also in our duty to our family. (*Our Inner Conflicts* 23)

So, Neil here at this instance also is in conflict but finally decided to meet her personally and present himself in front of her and reaches in Tennis court where Brenda is playing with Laura Simpson. In the first meeting itself, Neil doesn't like Brenda's attitude when She replies to Neil's question of where does she go to school as "I go to school in Boston" (*Goodbye* 9), on which Neil remarks, "I disliked her for the answer" (*Goodbye* 9). Although Neil is trying to build up the relationship, his aggressive attitude of sense and emotion does not support him to do this as, although he is angry at Brenda's Boston remark, he appreciates her. Neil is in the state of neurosis as Kullen states that "neurosis is a state of disorders of sense and emotion" (Felaman). Brenda, too tries to develop this relationship as she is physically attracted to Neil by his look. Brenda, although she feels that Neil is nasty to her from the

beginning itself, but her neurotic need for a partner forces her to develop this relationship. Brenda's psychology of building this relationship is clearly expressed by Roth in her expression, "If I let you kiss me would you stop being nasty" (*Goodbye* 12). This statement clearly expresses that this relationship is being built on the platform of a neurotic urge. This open invitation to kiss her in the first meeting itself clearly indicates her erotic passion of adulthood, which is lofted when Neil explains the kissing scene as "I felt her hand on the back of my neck and so I tugged her towards me, too violently perhaps…." (*Goodbye* 12). The relationship which started from the kiss in the first meeting turned into a game of lust in the second meeting in the same swimming pool where they play with each other where none other than Brenda invites Neil for the game inside the pool, "'Come in,' she said up to me, squinting. 'We'll play'" (*Goodbye* 13). Although it's a sexual advancement of Brenda towards Neil, but she never accepts this and reproach Neil for this superfast advancement. Brenda is puzzled in herself. In her inner world of conscience, she realized that something is going on which is not correct, "'This is all very fast,' she said" (*Goodbye* 15), to which Neil unconsciously responds gently, "Nothing has happened". At this point of time, Brenda and Neil both are unable to resolve their conflicts. As Horney points out, "To experience conflicts knowingly, though it may be distressing, can be an invaluable asset. The more we face our own conflicts and seek out our own solutions, the more inner freedom and strength we will gain" (*Our Inner Conflicts* 27).

There is a bitter controversy in the inner drives of both the characters, wherein one hand, the lust of Brenda, who is making all sexual advancements, is making her feel that something is taking place which shouldn't; on the other, these activities and happenings are natural for Neil. He is quite sure that he is developing his intimacy with these activities, which are dominated by Brenda; he expressed the same as, "you invited me, Brenda" (*Goodbye* 15), to which Brenda denies straightforwardly saying, "Why do you always sound a little nasty to me" (*Goodbye* 15). Neil doesn't understand Brenda's aggressive attitude and tries to save himself, "Did I sound nasty? I don't mean to. Truly" (*Goodbye* 15). The psyche of Neil is totally shattered because of such aggressive behaviour of Brenda, but to save this intimacy, Neil expresses his

grief, "I'm sorry" (*Goodbye* 15), as he is fully attracted by the physical beauty of Brenda. As Horney discusses the conflicts in a compliant type, "…the compliant type, manifests all the traits that go with 'moving toward' people. He shows a marked need for affection and approval and an especial need for a 'partner'-that is, a friend, lover, husband or wife, who is to fulfil all expectations of life and take responsibility for good and evil" (*Our Inner Conflict* 49-50). Here Neil is trying to manipulate the situation so as to save his relationship with Brenda. Neil is so conflicted in the libido of Brenda that he cares nothing but Brenda, "… my aunt Gladys have twenty feedings every night, my father and mother could roast away their asthma down in the furnace of Arizona, those penniless deserters- I didn't care for anything but Brenda" (*Goodbye* 15). At this stage, Brenda regards the behaviour of Neil as aggressive as he is nasty to her all the time, "Stop apologizing. You're so automatic about it, you don't even mean it" (*Goodbye* 15). Neil feels insulted and expressed his aggression toward Brenda in a similar way as Brenda did, "Now you're being nasty to me" (*Goodbye* 16). Although both are blaming each other of being nasty but their relationship is repaired temporarily as Brenda takes initiative to say, "I like you…I like the way you look… I like your body, it's fine" (*Goodbye* 16) to which Neil is although recovering from embracement, replied to Brenda rudely when she asked him, "You like mine (body), don't you?" (*Goodbye* 16) to which Neil awkwardly replies "No" (*Goodbye* 16). This is the place in the novel where self-esteem of Neil is dropped to zero. As Horney points out, "If someone fails to return an invitation, he may be reasonable about it consciously, but in accordance with the logic of the particular inner world in which he lives, the barometer of his self-esteem drops to zero" (*Inner Conflicts* 54). When their relationship starts deteriorating from the second meeting itself, both of them tries to repair it. According to DeVito when relationships start deteriorating it either can be repaired or ends in dissolution. Neil too further tries to enhance his involvement with Brenda and asks her, "…you haven't asked me anything about me" (*Goodbye* 16), to which Brenda asked his feeling and Neil expressed as, "I want to swim" (*Goodbye* 16). This incident Neil regards as the absence of the expression of feeling, "Actually we did not have the feeling we said we had until we spoke them- at least I didn't; to phrase them was to invent them and own them" (*Goodbye* 16). Neil precedes his relationship with Brenda assuming that if they communicate their feeling

and emotions, they won't have the controversy in the future. As Shand points, "Every sentiment tends to include in its system all the emotions, thoughts, volitional processes and qualities of character which are of advantage to it for the attainment of its ends, and to reject all such constituents as are either superfluous or antagonistic" (106).

Interpersonal relationships mean the recurring association between two persons with their psychological exchanges over a long period. Based on the other's behaviour, the exchanges are quite relative. Man's relationship with a woman is eternal. In the psychological makeup of the human being, man, as well as woman, are the parts. The principle of male-female vibrations is there everywhere in Nature. Both of them need each other to achieve their physical as well as psychological and biological completeness. But, of course, they are known for their gender roles which are based on norms or standards created by society. Manly jobs are usually linked to power, quality and aggression, while lady jobs are usually linked to latency, sustainability and subordination. Socialization of sexual orientation starts in infancy and takes place through four prominent socialisation operators – relatives, education, peer meetings and diverse communications. This is found especially in a woman as she accepts her status passively, thinking of it as her natural status. But, when she fails to fulfil her socially constructed role, gender issues emerge, and they lead to problems in the relationship between man and woman. The relationship which is built on the foundation of look, physical attraction, lust and aggression has catastrophic results. The conflict between the demands of the body and the mind, entrenched in the abstinent heritage of the twentieth century, lies at the heart of all discourse on love and sexuality. When the lust and aggression come in between the relationship, the "self" is conflicted, and the characters lose their self-control of emotion, resulting in neurosis. As Horney states, "If the compliant type is fortunate enough to find a partner who has both strength and kindliness, or whose neurosis fits in with his own, his suffering may be considerably lessened and he may find a moderate amount of happiness. But as a rule, the relationship from which he expects heaven on earth only plunges him into deeper misery" (*Our Inner Conflicts* 62). She further adds, "He is all too likely to carry his conflicts into the relationship and thereby destroy it. Even the

most favourable possibility can relieve only the actual distress; unless his conflicts are resolved his development will still be blocked" (*Our Inner Conflicts* 62).

Here the neurosis of Neil and Brenda doesn't match with each other rather both are bearing each other as need of neurosis for a partner. At the point when couples are all of a sudden ready to perceive what lies underneath their secured standards of conduct, it can stamp a defining moment in their relationship. In the opinion of Neil, Brenda is an aggressive girl, despite that he manages to repair his relationship with her as can be seen as, "…the high wall of ego that rose, buttresses and all, between her and her knowledge of herself, we managed pretty well" (*Goodbye* 17).

Neil feels shattered from inside because of this inequality, although none has criticized him for his poorness. This inner struggle creates a psychological barrier for maintaining a good intimacy with Brenda, which can easily be seen in the latter part of the novel as his aggression. The discourses got worst when they are interpreted by each other differently; when Mr. Patimkin remarked Neil as, "He eats like a bird" (*Goodbye* 20), he feels low-esteemed and also is a matter of fun in Patimkin's house when not only Mrs. Patimkin but even Brenda makes fun of his name-calling him Bill as a form of a malapropism. Neither Neil nor Brenda has good relationships with their mother, in one hand where Neil lives with his aunt Gladys instead of with his own parents, whereas Brenda remarks her mother as jealous, "I can't even think of her as my mother. She hates me" (*Goodbye* 22). The person who does not have a good relationship with even his/her mother, how can s/he has a charming relationship with others. As Horney points that, our inner conflicts arise from the environment in which we live, "If we simply have adopted values cherished in our environment, conflicts which in our best interest should arise do not arise" (*Our Inner Conflicts* 25). Despite having educated children, jobs, suburban country-club life, the relationships within the family are not at all satisfying. Brenda answers her parents in terms of their supplies and, in exchange, equates their kindness with material assets for her.

The environment in which Brenda and Neil are brought up doesn't teach a loving relationship. The drive of long-lasting relation is not developed inside them.

How children are treated when they are brought up, puts a deep impact on the formation of their social psychology. Brenda hates her mother because she feels that her mother gives more care to her sister Julie than her. The famous Psychologist John Carter in his book *Psychology of Relationships,* states that involving in the relationship can have the following needs, "Giving and receiving love/affection, curing loneliness, companionship, security, having children, sexual fulfilment, complying with pressure from society/parents/media, validation of self, power and control and personal growth".

Thus, to save and continue his intimacy with Brenda, Neil bears his inner frustration and insulting remarks of Mrs. Patimkin, and he never reacts. He quarrels with his inner self and the outer world, "I didn't intend to allow myself such unfaithful thoughts, to line up with Mrs. Patimkin while I sat beside Brenda, but I could not shake from my elephant's brain that she-still-thinks-we-live-in-Newark remark. I did not speak, however, fearful that my tone would shatter our post-dinner ease and intimacy" (*Goodbye* 23).

Every time Neil is hiding his emotion, he is not presenting himself as original, and he feels in contradictory situations; his feelings and emotions are not interpreted correctly by Brenda. On the one hand, he thinks that he will not have any more miscommunication with Brenda, which he thinks is the main cause of their deterioration of intimacy. On the other hand, he hides his sentiments and emotion, which further causes more drift in his mind. "I did not want to voice a word that would lift the cover and reveal that hideous emotion I always felt for her and is the underside of love. It will not always stay the underside-but I am skipping ahead" (*Goodbye* 23).

In an intimate relationship, each partner needs to respect the wordings of each other, and so acts Neil; when Brenda expresses her commitment to see off her brother Ron to the airport, Neil seems to respect her words in affirmative. This conversation best explains Neil's controversial and deconstructive commitment in this relationship:

> 'We'll be right back,' Brenda said to me. 'You have to sit with Julie. Carlota's off.'

> '*Okay*,' I said.
>
> 'We're taking Ron to the airport.'
>
> '*Okay*'.
>
> 'Julie doesn't want to go. She says Ron pushed her in the pool this afternoon. We've been waiting for you, so we don't miss Ron's plane. Okay?'
>
> 'Okay'. (*Goodbye* 33)

In this conversation, Neil successfully maintains neutrality of expression and feeling towards the words of Brenda; Horney calls this attitude as "moving towards people," which she describes as, "When moving toward people he accepts his own helplessness, and despite his estrangement and fears tries to win the affection of others and to lean on them. Only in this way can he feel safe with them. If there are dissenting parties in the family, he will attach himself to the most powerful person or group" (*Our Inner Conflicts* 42).

Neil couldn't resist his intrinsic anger and ultimately replies very aggressively to the answer when Brenda asked him about how he likes her, "You're great to baby-sit for. Am I allowed to all the milk and cake I want?" (*Goodbye* 33). The gesture and body language of Neil could not be easily read by Brenda though she pacifies him saying, "Don't be angry, baby. We'll be right back" (*Goodbye* 33). This all misunderstanding took place because of misinterpretation of Brenda's words by Neil. Furthermore, when Brenda is asking about, "I meant how do you like me in a dress!" (*Goodbye* 33), but Neil interpreted her words as to whether he loves her or not, a big misunderstanding and deconstruction of Neil's psychology. As Horney mentioned, "Human relationships are so crucial that they are bound to mould the qualities we develop, the goals we set for ourselves, the values we believe in. All these, in turn, react upon our relations with others and so are inextricably interwoven" (*Inner Conflicts* 46-7). Here Neil is trying to mould his qualities so that he can maintain his deteriorating relationship with Brenda.

In Patimkin's house, Brenda and Neil make love for the first time where both of them were willingly merged into each other. They waited until everyone in the house fell asleep and everywhere becomes silent. In the view of Neil, if a female engages in sex, she starts falling in her nature, whereas a male starts rising as he clarifies, "Brenda falling, slowly but with a smile, and me rising" (*Goodbye* 39). This patriarchal attitude of Neil also becomes a reason for his aggressive nature culminating into a deconstructed relationship. Both the lovers made love with their mutual understanding, but Neil is unable to explore his inner conflicts. He is failed to understand, who is controlling his emotions, Brenda or himself. As Horney points, "Sexual intercourse as such-aside from its biological function—has the value of constituting proof of being wanted. The more the compliant type tends to be detached—that is, afraid of being emotionally involved—or the more he despairs of being loved, the more will mere sexuality be likely to substitute for love" (*Our Inner Conflicts* 61). The next day when Neil reaches home, he couldn't resist dialling Brenda's number, and they make virtual love over the telephone, which can be seen in their conversation when Brenda says, "I'm in bed with you" to which Neil replies, "That's right, and I am with you" (*Goodbye* 40). Neil named it as a game that they play in their imagination, "Brenda was still in bed and so could play our game with some success, but I had to pull down all the shades imagine myself beside her" (*Goodbye* 40). Both lovers develop their intimacy through physical and virtual love. The attitude of a good relationship starts at home, but both the protagonist in the novella are failed to express this. On the one hand, where Brenda is jealous of her mother, on the other, Neil feels more comfortable living with his aunt and uncle than his own parents, who live alone in Tuscan. When Brenda asked him, why doesn't he lives with his parents, to which he replies, "I'm not a child anymore, Brenda,' I (Neil) said, more sharply than I'd intended. I (Neil) just can't go wherever my parents are" (*Goodbye* 43). When this statement of Neil is viewed from a psychological point of view, he conveys a message that a child when grows young need not necessarily be required to live with his parents. Brenda couldn't understand this remark of Neil, and she further asks, "But then why do you stay with your aunt and uncle?" (*Goodbye* 43). Brenda again misinterprets him and extracts different meanings from the words of Neil. Neil, on the other hand, feels puzzled about finding himself unable to convince

Brenda, and he tries different statements to make her understand his insight and views, "They're not my parents. They're better" (*Goodbye* 43). The original insight of Neil is clearly revealed now that he doesn't love his parents. He is not able to establish a fruitful relationship at the early stage in his family, which is going to bring a catastrophic repercussion in Neil's love life too.

To establish a long-lasting and loving relationship, each partner needs to know about each other's interests in occupation and family as well as social relations. Neil is already in Patimkin's house, he is well versed about all the family members of Brenda as well as the interests and attitude of Brenda, but she is yet to know all this about Neil. Despite asking these questions directly, she refers to her mother, "My mother asked me" (*Goodbye* 43), but she later confesses him that, "It's not for my mother. I want to know. I wondered why you weren't with your parents, that's all" (*Goodbye* 43). The love for profession is not only an important element in one's life but his partner's life as well. This is the reason why Brenda is eager to know whether Neil likes his profession as a librarian. Neil proves himself to be an ambivalent character in the novella as he is too puzzled to reply and impress Brenda, "It's okay, I sold shoes once and like the library better" (*Goodbye* 43). The giant question that arises here is that Brenda, in spite of being from a well to do family, why trying to develop a better intimacy and why trying to know the deep insights of Neil? Is it because of blind love? or lust? Is she interested in maintaining this relationship as long-lasting? On the other hand, Neil too tries to impress her, but his gesture and impatient struggle causing to reveal the secret and Brenda always feels him as being nasty to her. When Brenda asks Neil about how he got the job in the library, Neil irresistibly tries to explain but fails again, "I worked there for a little while when I was in college, then when I quit Uncle Aaron's, oh, I don't know…" (*Goodbye* 44).

Neil does not stop expressing his frustration only here, but when asked by Brenda, "What did you take in college?" (*Goodbye* 44), he replies in an awkward and apathetically way as "At Newark Colleges of Rutgers University I majored in Philosophy. I am twenty-three years old." (*Goodbye* 44). Here Brenda again misinterprets his words, and her insight crashes again, and she feels irritated and finds this relationship in a cocoon as she hesitantly asks, "Why do you sound nasty again?"

(*Goodbye* 44). Neil responds innocently as "Do I?" (*Goodbye* 44), to which Brenda reacts in affirmative. Brenda is economically sound, so she wants the same lifestyle even after marriage if she can make any. As she is spending her time with Neil for developing a better relationship, she reassures herself about the profession of her partner Neil as "Are you planning on making a career in library?" (*Goodbye* 44). Neil has never been bothered about his career; rather, he believes in physical pleasure and fantasy; thus, he replies to Brenda, "Bren, I'm not planning anything. I haven't planned a thing in three years" (*Goodbye* 44). Even after having to be in a relationship for days along engaging in sexual relations, Brenda is not sure whether Neil really likes her, and their relationship could go a long way, so she reassures herself again and again, "Do you love me Neil?" (*Goodbye* 44). Neil is well aware of Brenda that she loves the company of girls, and once he has not thought about his career in the last three years, how can he plan his love life? So, he remains silent to this question of Brenda, which puts Brenda into ambivalence as she thinks that Neil is interested in only sexual pleasure, so she gives him the offer for telling the truth as "I'll sleep with you whether you do or not, so tell me the truth" (*Goodbye* 44). Here Neil confesses the truth of his fantasy of sexual pleasure and responds as "No" (*Goodbye* 44). The period in which the novel was written and published in America was the time of the American dream. Americans were running behind money and sex, and the same is represented by Roth in this novel. Roth best represents the social scenario through the characters of Neil and Brenda.

The most astonishing instance appears in the novella when Neil makes a roundabout turn when he changes his remarks about whether he loves Brenda when she assures him, "When you love me, there'll be nothing to worry about" (*Goodbye* 44), and he replies, "Then of course I'll love you" (*Goodbye* 44). Does Brenda trap him in her love? If yes then why does so? Why Neil is so much ambivalent? Is he in search of the American Dream? Does Neil feel that Brenda is from well to do family and marrying her will abolish his poorness? These questions are vital and mandatorily to be answered. Brenda's perspective about men establishes that if they are trapped in love, they speak in their lover's voice, as is the case in this novel when Neil is entangled in Brenda's love and confesses that he will love her then she expresses, "I

know you will" (*Goodbye* 45). Neil every time is tensed about behaving well with Brenda in such a way that she shouldn't feel herself insulted by him and don't call him nasty, so whenever he speaks his inner thoughts, he adds, "I'm not being nasty" (*Goodbye* 45). Neil has to keep Brenda's parents in happiness too so as to develop a family relationship and stay at Brenda's house in the presence of her parents, so he doesn't respond much vigorously to Mr. Patimkin's remarks about him that he eats like a bird (*Goodbye* 48). Neil Feels that it is human nature that if someone has some presumptions about someone's habit, it will remain in his mind even after he amends them, and thus Neil express his frustration against Mr. Patimkin as, "I might have eaten ten times my normal amount, have finally killed myself with food, he would still have considered me not a man but a sparrow" (*Goodbye* 48). Despite all these awkward confrontations, Neil is eager to become a guest at Patimkin's house for one more week during his vacation, which was granted by Mr. Patimkin on Brenda's insistence. What is Neil's intention behind living in Patimkin's house? Whether he is there just for making love to Brenda behind her parent's eyes, or is he willing to understand and learn their family culture? These mysteries are revealed in this chapter. Neil has got permission to stay in Patimkin's house by Mr. Patimkin, but Mrs. Patimkin is not feeling her daughter safe, while Neil is at her home, as can be seen by Brenda's remarks, "I think she's nervous about your being here" (*Goodbye* 54). So, she is not willing to stay in Neil's room for a long time to ease her mother's conscience.

On one hand, where Neil is not self-reliant and having good relationship with his parents, on the other, Brenda is struggling hard to patch up the arguments with her mother. Self-reliance is the desire to do something and to decide yourself without the assistance of others. Brenda doesn't like the behaviour of her mother towards herself and Neil as well; she starts crying in the argument and yells, "Why the hell are you like this" (*Goodbye* 56). Brenda misses the care and love of her mother, but that doesn't mean that she should throw herself in the fire of Neil's lust. Neil seems in this intimate relation just for the sake of lust and fantasy, but Brenda should also be blamed for the advancement that she makes unconsciously, which can be clearly judged from Brenda's remarks, "Make love to me, Neil. Right now," (*Goodbye* 60).

Although Neil is stunned to this remark of Brenda so does, he asks, "Where?" (*Goodbye* 60), to which Brenda replies, "Do it! Here on this cruddy cruddy cruddy sofa" (*Goodbye* 60). Neil is, although bounced with joy to this desire of Brenda, but he controls his emotions and says, "And I obeyed her" (*Goodbye* 60). Neil is oversensitive in forestalling and perceiving Brenda's reactions to him. He knows what is going to excite her and what her sexual fantasies will check out. But his sympathy is confined to the conditions of a sadistic play: for what this experience will mean for Brenda's life, he is completely indifferent. Here Horney calls it "the same game of attracting and rejecting, charming and disappointing, elevating and degrading, bringing joy and bringing grief" (*Our Inner Conflicts*).

Neil, at this point, is trying to ensure that whatever is happening between them is all because of the will and wish of Brenda. When Neil's one-week stay at Patimkin's house was going to be over, he was given a bonus of another week until Brenda's brother Ron's marriage by Brenda herself, which she has somehow managed by agreement to her parents. Neil could have been overjoyed by this message, but rather he becomes disturbed because of the fear of ending his relationship with Brenda. There doesn't seem to be a place of trust in their relationship, causing fear of breaking the intimacy. His fear can be easily seen when he thinks about his separation from Brenda:

> I was not joyful but disturbed, as I had been more and more with the thought that when Brenda went back to Radcliffe, that would be end for me…..Nevertheless, I tossed my clothing back into the drawer and was able, finally to tell myself that there'd been no hints of ending our affair from Brenda, and any suspicions I had, any uneasiness, was spawned in my own uncertain heart. (*Goodbye* 65)

Neil assumes that Brenda's distancing will cause the termination of their relationship. He thinks that he is in this relationship just for the sake of sexual enjoyment and expresses no heartly affair. However, they are in a physical relationship many a time but never talk about marriage and long-lasting relationships. Neil is well aware of this fact, "Brenda and I had never mentioned marriage, except perhaps for that night at the pool when she said, 'When you love me, everything will be all right'" (*Goodbye* 67).

However, Brenda too, has never expressed about marriage, but her remark of 'everything will be all right' creates deconstruction of Neil's psychology of what does mean by 'everything'? He ponders again and again over their love and relationship to each other, but ultimately, he realized that things are not well, "Well, I loved her, and she me, and things didn't seem all right at all" (*Goodbye* 67). These oceanic thoughts of Neil cause him to think over the matter of marriage, "...I wanted Brenda to marry me" (*Goodbye* 67), but he couldn't dare to propose her, "The proposal would have taken a kind of courage that I did not think I had" (*Goodbye* 68). An awkward situation appears when on the one hand, he doesn't dare to propose to Brenda for marriage; on the contrary, he got the huge courage of asking Brenda to wear a diaphragm which proves to be a great concern for the deterioration of their intimacy, "… I want you to buy a diaphragm. To go to doctor and get one" (*Goodbye* 68). This clearly indicates that he has a great sense of saving his image if Brenda gets pregnant in their sexual relationship but has no courage of proposing Brenda for marriage. On receiving the reply of Brenda that, "Don't worry, sweetie, we're careful" (*Goodbye* 68), Neil becomes ambivalent and completely confused about how to make Brenda convinced about explaining the reason for wearing the diaphragm. At first, he explains that "But that's the safest" (*Goodbye* 68) but later changes the reason and says:

> "Brenda, I want you to own one for… for the sake of pleasure"
>
> "Pleasure? Whose? The doctor's?
>
> "'Mine', I said". (*Goodbye* 68)

Here Neil proves his aggression again as he orders Brenda to follow his command because she is not visualizing the insights of Neil. Heider emphasized that "…a request is more likely to be directed to a person superior in power, a command to one inferior in power" (248). Here Neil proves to be more powerful than Brenda. The perspectives of both partners are too contradictory to each other. Where Neil wants Brenda to wear a diaphragm, but she is not in agreement. This is the point in the novel where their deterioration of intimacy starts. In the words of DeVito, this is the fourth stage in the relationship where they come to know the ground reality of each other, and their relationship starts deteriorating. This is the place where both should try to

repair their relationship lest it should end in dissolution. There has been a lot of argument over getting the diaphragm between Brenda and Neil, both reproach each other, and instead of repairing this intimacy, they both blame each other. Moreover, Brenda seems to identify the real nature of Neil and breaks the relationship here itself, "I didn't think you were such a creature of flesh" (*Goodbye* 69), Maslow called such love as D-love. Neil, who used to fear a lot about how will he survive without Brenda, is now a completely different man; instead of pacifying Brenda, he starts behaving aggressively and shows his control over her body, and who used to follow every instruction of her is now ordering to buy a diaphragm, "I'm bothering because I want you to go to a doctor and get a diaphragm. That's all. No Explanation. Just do it. Do it because I asked you to" (*Goodbye* 70). A love affair is characterised largely by sterility and secretiveness; the issue of the diaphragm becomes highly symbolic. Neil asks Brenda to buy the diaphragm in order to test her willingness to satisfy his demands, which Horney calls the neurotic need for power.

As Horney points, "The most important factors are the aliveness and availability of one's emotional energies, the development of authentic goals of one's own, and the faculty of being an active instrument in one's own life. However, a neurosis develops, just these things are liable to be damaged". She further clarifies, "Neurotic trends impair self-determination because a person is then driven instead of being himself the driver" (*Our Inner Conflicts* 100). She further adds, "Moreover, the neurotic's capacity to determine his own paths is continually weakened by his dependence upon people, whatever form this may have assumed-blind rebellion, blind craving to excel and a blind need to keep away from others are all forms of dependence" (*Our Inner Conflicts* 100). So, Neil proves himself to be a neurotic character here. On the other hand, Brenda has only one and clear reason for not buying and wearing the diaphragm, "I just don't feel old enough for all that equipment" (*Goodbye* 70). It's out of imagination that after so much aggression and abuse to each other like "Goddamit, Brenda," to which she retaliates "Goddamit yourself" (*Goodbye* 70), this relationship is going to be repaired and sustained. And if at all it is being repaired, who will first take the initiative and why?

After the hot argument between them, they didn't speak to each other, but it is Neil again who takes the initiative to talk to Brenda, "Brenda, please come here" (*Goodbye* 70). When Brenda explains that wearing the diaphragm is a conscious act and wishes to remain an unconscious child. In fact, there is a social constraint too in the mind of Brenda and that is, what will she ask the doctor, "Neil, how do you think I'd feel lying to some doctor?" (*Goodbye* 71). When Neil was explaining the contradictory reasons for buying the diaphragm, Brenda was neutral but opposite to it now when Brenda is expressing her inability to fetch the diaphragm, Neil is unable to control his anger and calls her bitch, "Oh Brenda, you are a selfish, egotistical bitch!" (*Goodbye* 71). Not only this, but he also blames her that all things she is doing for ending this relationship. Horney calls out that such aggressive behaviour occurs because of externalization, "Externalization, however, is a more comprehensive phenomenon; the shifting of responsibility is only a part of it. …What is particularly important in this connection, he is unaware of his own attitudes toward himself" (*Our Inner Conflicts* 116).

The fact is exactly contrary, which Brenda clearly expresses, "That's right, I'm a bitch. I want to end. That's why I ask you to stay another week, that's why I let you sleep with me in my own house. What's the matter with you! Why don't you and my mother take turns- one day she can plague me and next you" (*Goodbye* 71). This assumption of Brenda is going to be accurate at the end of the novel when Brenda's diaphragm was discovered by her mother in the drawer, and she was bitterly scolded by her mother while Neil too blames her for the same and breaks the relationship, and this diaphragm becomes the icon of deteriorated relationship. Neil, at this stage, behaves quite arrogantly with Brenda. According to Karen Horney, "The surest indication of hidden arrogance is the apparent contradiction between self-recrimination, with its apologetic attitude, and the inner irritation at any criticism or neglect from outside" (*Our Inner Conflicts* 168). What a girl will do after being called a bitch? Probably she will completely break such a relationship, but opposite to it, something awkwardly happens the next morning, which Neil explained as "Brenda greeted me with a perfectly pleasant smile and in the dining room, where I walked to look out at the back lawn and weather; she

kissed me on the shoulder" (*Goodbye* 73). This awkward incident makes Neil stunned as Neil has never thought of such a reaction from Brenda. On the one hand, Neil leaves no stones unturned to spoil the relationship with Brenda; contrary to this, Brenda is making all efforts to save this relationship. Although she is not willing to go to a doctor and buy the diaphragm, even though she rings Margaret Sanger clinic where she is asked about whether she was married? (*Goodbye* 83). Brenda, while conversing on the phone with the women in the clinic, feels the discipline of her mother, "God, the women sounded like my mother…" (*Goodbye* 83). The fear of her mother's terror is clearly shown by Roth here when she is talking over the telephone to the clinic's women about getting the diaphragm, but she hangs up without getting any surety about getting the diaphragm. When Neil suggests her to call the clinic again, she expresses her inability and also expresses her ignorance and ambivalence of calling in the clinic initially, "No, I can't. I don't even know why I called in the first place" (*Goodbye* 83). It shows that whatever Brenda is doing is for developing a better intimacy with Neil, although she is from a high economic class in comparison to Neil. Every time she is trying to repair the cracked relationship. Despite knowing that, Neil is pleading for the diaphragm again and again just for the sake of his lust and superiority, she agreed to go to the doctor with him. Purchasing of a diaphragm represents Neil as a kind of surrogate ritual, performed in the absence of the religious ritual of marriage.

For Neil, it is the doctor who weds Brenda to him, not the rabbi. Void of any spiritual dimension in his life and critical of the rituals in which others engage, Neil typifies that element in American Jewish culture which opts for a semblance of commitment rather than the thing itself. He is disengaged spiritually and emotionally and substitutes the profane for the sacramental. In a highly ironic scene that stands out as the thematic climax, Neil's spiritual vacuousness, attraction to the materialistic and acquisitive life of the Patimkins, and passive relinquishment of the responsibility for his own actions emerge clearly. Waiting for Brenda to be fitted for the diaphragm, Neil wanders into St. Patrick's and begins to utter an interior monologue which he calls a prayer, "At any rate, I

called my audience God. God, I said, I am twenty-three years old. I want to make the best of things. Now the doctor is about to wed Brenda to me, and I am not entirely certain this is all for the best" (*Goodbye* 86). The endless ambivalence in the mind of Neil makes the relationship worst. His inner conflicts can easily be seen as, "What is it I love, Lord? Why have I chosen? Who is Brenda? The race is to the swift. Should I have stopped to think?". He gets no answers to these endless questions:

> I was getting no answers, but I went on. If we meet You at all, God, it's that we're carnal, and acquisitive, and thereby partake of You. I am carnal, and I know You approve, I just know it. But how carnal can I get? I am acquisitive. Where do I turn now in my acquisitiveness? Where do we meet? Which prize is You? (*Goodbye* 86)

This interior monologue in the guise of prayer or meditation shows that Roth has an ear attuned to the voices of banality and hypocrisy; when he allows a character's damnation to issue from that person's own mouth, he is at his satirical best. Neil equates encountering God with some kind of ultimate expression of the appetites- both for sex and for things. This connection between love ("carnality") and materialism ("acquisitiveness") pervades the novel. What does finally set Neil apart from the Patimkins in this scene is his inability to accept his own ingenious equation of materialism with the prize, that is, God.

Ultimately Brenda wears the diaphragm and spent the night together. Where everyone in her house is busy in the marriage of her brother Ron, she is busy with Neil, spending nights together.

Brenda, when she departs for her college to Boston, Neil calls and asks her to come to meet him, but she expresses her inability as she has a test in the college. Her spark of being in intimacy deteriorates, and she gives priority to her exam in place of her lover. She also tests the trust and dedication of Neil's love as she conversely asks, "Can't you come up here?" (*Goodbye* 105). To this invitation, Neil initially doesn't show any interest in meeting her by getting leave

from his job and replies, "I'm working" (*Goodbye* 105), but later after making several excuses, Neil's lust, overrides his emotions. Thus, Brenda's emotional attachment with her career makes Neil agree to visit her for two days over the Jewish holidays. During the visit to Brenda at Radcliffe, he goes with Brenda into a hotel room and signs there as "Mr. and Mrs. Neil Klugman," (*Goodbye* 108), with Brenda wearing a "thin gold band shining on her left hand" (*Goodbye* 108) which clearly indicates the American Jewish culture of a married woman in which Brenda is disguised. This is the first and last instance in the novella where Brenda feels herself as a married woman and wedded to Neil, whereas Neil too regards Brenda as her better half, although momentarily only. Neil clearly expresses his lustful intention of meeting Brenda:

> I came up behind her and put my hands around her body and held her breasts, and when I felt the cool draught that swept under the sill, I realized how long it had been since the first warm night when I had put my arms around her and felt the tiny wings beating in her back. And then I realized why I'd really come to Boston- It had been long enough. (*Goodbye* 108)

Neil feels that Brenda is a bit uncomfortable; on enquiring, she reveals that the diaphragm that she had left at home is discovered by her mother, and she has reproached her badly. She hands over the letter sent by her mother to Neil, which is about the discovery of the diaphragm. Neil, when he reads that letter, he finds Mrs. Patimkin frustrated and distraught on the act of her daughter and reads her words as, "I never thought this would happen to a daughter of mine" (*Goodbye* 111). This letter shows the extent to which Brenda's parents are characteristically related to her in terms of money, reminding Brenda that they sent her to the best schools and gave her "the best money could buy" (*Goodbye* 112). Mrs. Patimkin concludes the letter with, "You have broken your parents' heart, and you should know that. This is some thank you for all we gave you" (*Goodbye* 112). The allegations here are that love is a kind of business deal: the parents gave the daughter 'things', and in exchange, she owes them a certain kind of behaviour. Mrs. Patimkin feels betrayed because Brenda has not lived up to her end of the

bargain- she has not returned the "right" behaviour for what she has received. On being aware of the discovery of the diaphragm, Neil makes hard arguments to Brenda, "Why did you left you at home?" (*Goodbye* 113), although she is already frustrated with the same matter. On this, Brenda replies, "Because I didn't plan on using it here, that's why" (*Goodbye* 113), this remark makes Neil to become aggressive again, and he feels insulted. The relationship, which foundation is built on lust and physical pleasure, finally comes to an end, and Neil becomes too much aggressive and frustrated by the arguments that he makes, "Brenda this is the most frustrating argument of my life!" (*Goodbye* 114). The intimacy dissolute when Brenda says, "Neil, be realistic. After this, can I bring you home? Can you see us all sitting around the table?" (*Goodbye* 116). Neil is also well aware that he can't face her parents, so replies, "I can't, If you can't, and I can if you can" (*Goodbye* 116). Brenda reminds him of the acquisitions imposed upon her by Neil from the beginning of their relationship, "Neil, what are you talking about! You're the one who doesn't understand. You're the one who from the very beginning was accusing me of things? Remember? Isn't it so? Why don't you have your eyes fixed? Why don't you have this fixed, that fixed?" (*Goodbye* 116-7). The argument reaches the climax, "As if it were my fault that I could have them fixed. You kept acting as if I was going to run away from you every minute" (*Goodbye* 116-7).

After a final argument with Neil over whether her obligation is to him or her parents, Brenda reveals her aggressiveness to which she has been bought and to which she has accepted the materialistic, impersonal, nonspiritual value system of her family "They're still my parents. They did send me to the best school, didn't they? They have given me everything I've wanted, haven't they?" (*Goodbye* 116). After this hot argument and termination of the relationship, Neil packs his bag and departs, away from Brenda, away from Boston forever. He realizes the pain of the broken relationship, "I wanted to be alone, in the dark; not because I wanted to think about anything, but rather because, for just a while, I wanted to think about nothing" (*Goodbye* 117). He expresses his deconstruction of self through his emptiness of insight, "I looked, but the outside of me gave up

little information about the inside of me" (*Goodbye* 117). Neil Realizes the unresolved conflict in his mind. As Horney says, "Living with unresolved conflicts involves primarily a devastating waste of human energies, occasioned not only by the conflicts themselves but by all the devious attempts to remove them. When a person is basically divided, he can never put his energies wholeheartedly into anything but wants always to pursue two or more incompatible goals" (*Our Inner Conflicts*). This is the time when Neil realized his pursuit of Brenda and also about his confusion of loving Brenda wholeheartedly or in shallow, "What was inside me that had turned pursuit and clutching into love and then turned it inside out again? What was it that had turned winning into losing, and losing-who knows- into winning? I was sure I had loved Brenda, though standing there, I knew I couldn't any longer" (*Goodbye* 117).

As Horney points about unresolved conflicts which Neil is facing at the moment in her *Our Inner Conflicts:*

> Living with unresolved conflicts entails not only a diffusion of energies but also a split in matters of a moral nature—that is, in moral principles and all the feelings, attitudes, and behaviour that bear upon one's relations with others and affect one's own development. And as in the case of energies division leads to waste, so in moral questions it leads to a loss of moral whole-heartedness, or in other words to an impairment of moral integrity. (155)

Neil, after losing his intimacy with Brenda, feels energy less, and his own identity and existence are the questions for himself. So, DeVito's view that when a couple comes into contact with each other, they involve in each other's feelings and emotions and develops an intimacy, then after marriage or deep intimacy, they realize the ground reality of the family relationship and also the promises that they had made during involvement and intimacy stage and their relationship starts deteriorating, proves to be true. After Brenda's mother finds the diaphragm, Brenda is going to face the crucial choice between loyalty to her parents versus loyalty to her beloved, who offers her little more than occasional sex under the guise of love. One can hide his/her

original attitude and emotion momentarily when they confront each other- Carl Jung called it “persona”. When the partners meet occasionally, the original self remains undiscovered because they try to present themselves in the best possible way, their inner emotions remain hidden- Carl Jung called it “shadow”. But when they live with each other throughout a week, their original self and actual insight can easily be discovered by his/her partner. Neil and Brenda live with each other continuously for a week and comes to know each other very closely and also about each other’s aggression. They are not able to hide their aggression and insights; they can realize the ground realities of each other. So ultimately, it is clear that Neil had no liking for Brenda from the beginning, so he neither benefits nor retaliates Brenda in any of the acts.

Neil is a kind of limbo that characterizes his condition throughout the novel. If he is reminiscent of Eliot’s Prufrock in his timidity before commitment to love and work, he also recalls that character is not being truly at home in either of the two worlds he inhibits-Newark or Short Hills. Attracted to, but repulsed by, the overt acquisitiveness of the Patimkin family, with its “sporting-goods trees” and “refrigerators” bulging with fruit, he finally can’t promise himself fully to that world of the American dream of success come true. Yet, he is not comfortable with the world presented in Newark by his aunt Gladys, where life is a process of “throwing off”. In his temporary migration from New Jersey and his own family to the suburbs and the Patimkin family, Neil wondered if he couldn't easily study Patimkin. But in the end, he considers Patimkins' rivalry as intrusive as the modest embrace of the emerging upper-middle class in his own family.

After Neil’s relationship is broken with Brenda, he leaves the hotel and walks to Harvard yard, where he stands before the Lamont Library and becomes as introspective as he is ever shown to be in the novel. He looks at the image of himself in the library window, but the external image offers him no clue about what is inside him. Finally, he wonders:

> What was it inside me that had turned winning into losing and losing-who knows-into winning? I was sure I had loved Brenda, though standing there, I knew I couldn’t any longer. And I knew it would be a

> long while before I made love to anyone the way I had made love to her. With anyone else could I summon up such a passion? (*Goodbye* 117-8)

At one moment, he thought he loved Brenda, and now he is sure that it is no longer possible. Ironically, he does not even know whether in losing Brenda he has won or lost. His neurotic conflicts cause all his disruption of personality. Neil recognizes an image of his neurotic personality as he looks through the windows of the library and sees a "broken wall of books imperfectly shelved," the deliberateness with which he returns to Newark and his work may mark the beginning of an attempt to arrange his life in a more meaningful pattern.

It can be inferred that there is a clash of love and violence in the novella, the mystery between generous and acquisitive impulses, the duality inherent in the family's need and yet impossibility, and the tendencies towards the moral and spiritual degeneration of modern American life, with the latter two principles bearing the fullest weight of the satire of Roth. Brenda resolved her conflict by moving away from Neil, which Horney calls "Moving away from the people". Fair judgments do not settle neurotic disputes. Neurotic attempts at a cure are not only unsuccessful but also dangerous. But by altering the conditions within the individual that brought them into being, these disputes can be resolved. Each well-done piece of analytical work changes these circumstances by making an individual less vulnerable, less afraid, less hostile, less violent and less isolated from himself and others. A greater understanding of neurotic systems also opens up better methods of managing neurotic disputes. Inertia, ineffectiveness, and indecision result from the strong crosscurrents that underlie unresolved conflicts.

The individual is unable to settle for a lifetime in any undeviating direction and to make any effort. Through the progressive resolution of neurotic disputes, he achieves inner liberation and an increasing desire to change. He then tested several principles, which he had not previously sought out. Finally, he will discard his old practices, choose new and more essential objectives, and attain ideals that will determine his philosophy of life. His essential anxiety is simultaneously decreased as

he discovers that it is possible to solve a dilemma and to affect a shift in his ways. As Horney points in *Our Inner Conflicts*, "There is only one way: the conflicts can be resolved only by changing those conditions within the personality that brought them into being" (217). At the end of the novella, Neil and Brenda reach the stage where they were earlier at the beginning of the novel. The partners must not have aggressive attitudes towards each other from the beginning of the novel when they are involved in intimacy with each other. The aggressive nature of Neil and Brenda could have consciously been checked along with their attitude, idealized image and externalization. So, it can be concluded that aggression is one of the causes of breakdown in the relationship. It can also be said that neurotic conflicts cannot be resolved by irrational and illogical decisions; rather, they can be resolved by changing the conditions within the personality that brought them into being. When resolving the aggression is not possible through self-introspection, there is a need of a psychoanalyst. The third objective of this research, "to apply the theory of neurosis to investigate compliance, aggression and detachment as neurotic needs in the select novels" is partially achieved in this chapter by analysing aggression in this novella.

Chapter - 3

Idealized Image and Externalization in *Portnoy's Complaint*

The idealized image, according to Karen Horney, is a development of what the personality considers themselves to be or what they hope they should or should be. It's always flattering, and it's totally separated from reality. The person might see themselves as sexy, strong, religious, or genius. They become very arrogant, hence. The more unrealistic their viewpoint is, the more compulsive their desire for validation and approval is. Since they need no proof of what they know to be true, they need no confirmation of what they know to be true; Horney defines idealized image as, "Conscious or unconscious, the image is always in large degree removed from reality, though the influence it exerts on the person's life is very real indeed…the image is unrealistic, it tends to make the person arrogant, in the original meaning of the word" (*Our Inner Conflicts* 96-7).

Externalization is defined by Horney as,

> …when discrepancies between the actual self and the idealized one reach a point where tensions become unbearable, he can no longer resort to anything within himself. The only thing left then is to run away from himself entirely and see everything as if it lay outside. (*Our Inner* 116)

Externalization is the propensity to experience the psychodynamic processes of one's own as having arisen beyond themselves and then to blame others for one's own problems. These people become dependent on others because they are worried about improving, reforming, punishing, or impressing other people who are responsible for their own well-being. An especially unfortunate outcome of externalization is a feeling described by Horney as a "gnawing sense of emptiness and shallowness" (Horney, *Our Inner* 117). However, they may perceive it as a hollow feeling in the stomach rather than allowing themselves to feel the emotion, and try to relieve themselves by, for instance, overeating. Overall, in two essential aspects, the self-

contempt they have is externalized: either despising others or believing as others dislike them. Anyway, it is easy to see how broken the personal relationships of the patient can get. Horney described externalization as a self-elimination mechanism that aggravates the very process by setting it in motion: the tension between the subject and his world.

Portnoy's Complaint, Philip Roth's third novel and fourth book, generated immediate widespread uproar and discussion upon its first publication in 1969. Roth's personal frankness and scatological vocabulary shocked the reading audience. His work was scorned by many literary critics as grotesque and disgusting. Mitchell Morse, a Jewish critic of the book, accused Roth of possessing the "masochistic conformity" disorder and criticized him for being a "servile entertainer." He also criticized Roth's writings for being "supinely acquiescent" (320-21).

The most dangerous attack on Roth upon publishing *Portnoy's Complaint (PORTNOY)* was by a well-presented Jewish American literary and social critic Irving Howe. Three years after *Portnoy's Complaint* was written, in December 1972, Howe, in his "Philip Roth Reconsidered," accused Roth of vulgarity and commented that "the cruellest thing anyone can do with Portnoy's Complaint is to read it twice". Alan Cooper also reiterates this assertion from Howe in his book "Philip Roth and the Jews" (159). Portnoy's statement, Howe claims, was nothing more than a collection of "skits" done by a stand-up comic eager for applause from the crowd. He, furthermore, blamed Roth for cheapening and reducing his characters into unrecognizable comic shapes and for being incapable of exploring human life. He inferred, ultimately, that Roth's fame for his meretricious work is the product of America's debased society in the 1960s. Portnoy's statement also made headlines in newspapers and magazines -The New Yorker described it as "one of the dirtiest books ever published," and The Los Angeles Times called it "the sickest novel of the year, or even the decade," with far less praise for the author. Many figures of the Jewish community replied with letters condemning Roth's story. They argued that his portrayals represented a biased depiction of Jews. They also branded him as an anti-Semite and self-hating Jew. Portnoy's case was confiscated in Australia because the authorities in Melbourne lodged charges of obscenity against him and the bookseller

who sold it. Roth's accusations and humiliations for posting the lawsuit on Portnoy are numerous. Besides him, members of his family had already been the subject of public embarrassment. Roth recalls how:

> They were stunned. They were hurt. They heard a lot about my inadequacies from their hoity-toity neighbours. They would go to a lecture about me at their temple, expecting a star to be pinned on their boy just like back in grade school. Instead, they'd hear from the platform that sleeping in my bedroom all those years, and eating with them at their table was a self-hating anti-Semitic Jew. My mother had to hold my father down in his seat, he'd get so angry. No, they were all right. They recognized too many folks they knew to think such people as I'd described had never walked around New Jersey. (Matuz, 388)

Despite the multiple charges and rabbinical ban, *Portnoy's Complaint* has become the nation's best-selling book and remains Roth's best-known work to date. It made Roth a star, regardless of the numerous unfavourable charges. As some critics suggest, its literary reputation derives primarily from its spiritual and social importance. Howard M. Harper, a reviewer of Roth's works, claims that *Portnoy's Complaint* has "changed the course of literary history" because its ". . .values are intelligent, healthy, and very important, and they need to be generally recognized and accepted before it is too late" (Harper, 220).

This chapter entitled "Idealized Image and Externalization in Portnoy's Complaint" attempts to analyse that *Portnoy's* idealized image and his act of externalization in the novel. The entire novel, *Portnoy's Complaint*, is a confession of a thirty-three-year-old profoundly troubled Jewish bachelor, on his various experiences and struggles, from childhood to adolescence, to his psychoanalyst Dr. Spielvogel. The narration is from a highly eloquent and desperate stream-of-consciousness point of view with precise details of masturbation and adult sex life. In each of the novel's seven chapters, the protagonist reveals through his confession a particular stage of his life. In the first chapter- "The Most Unforgettable Character I've Met" (*Portnoy's Complaint* 1), Portnoy reflects on his Jewish childhood and his

Jewish parents-the overprotective Jewish neurotic mother and long-suffering, quiet father. He also exposes his numerous hallucinations, including his oedipal yearning for his mother, which he experiences as a boy. Portnoy confesses his boyhood crimes in the second chapter- "Whacking Off"-his never-ending self-obsessed teenage obsession with masturbation and his endless, eccentric erotic hallucinations. In the third chapter- "The Jewish Blues," Portnoy also exposes the remorse and fears of his family, as well as tales of numerous body-related events in his life, such as the mysterious loss of his testicles, which is the product of his embarrassment and shame. In the fourth chapter, "The Cunt Crazy," combines his childhood experiences with the more recent events - his wide-ranging engagement in illegal sexual acts, his mad obsession with gentile women, and his failure to engage with someone or establish any enduring relationship. The fifth chapter- "The Most Prevalent Form of Degradation in Erotic Life," is heading towards a more general argument, "Civilization and Its Discontents," which follows Freud's popular essay on the struggle between the instinctual desires of individuals and the demands of society for control. Portnoy reflects on his journey to Israel to rediscover his Jewish origins and his resulting impotence in the holy land in the sixth chapter entitled "In Exile". This chapter concludes with him visualizing his impending death and crying at his psychoanalyst Dr. Spielvogel's office. In the seventh chapter- "Punch Line," the novel ends where it began, with the analyst speaking his only line- "So. Now vee may perhaps to begin. Yes?" (*Portnoy* 253).

Alexander Portnoy, a creature of lust and love, is a talented son of Jack Portnoy, a spineless and chronically constipated insurance salesman and a commanding mother, Sophie Portnoy, who is primarily responsible for much of the affliction and suffering of her son. Like author Philip Roth, Portnoy is raised in a primarily Jewish, lower-middle-class neighbourhood in Newark, New Jersey, by his first-generation Jewish-American parents. He is accustomed to excelling as a student - makes all A's in classes, and graduates from his law school first. His strong grades lift him to the rank of Assistant Commissioner for Equal Development for New York City and Special Counsel for the United States Congress House Sub-Committee. Although his job involves a man committed to high ideals and good deeds, Portnoy, being an

impostor, only gives his heart and soul to appease his "stinking putz" (*Portnoy* 188). His tumultuous personal life is divided between impulses repugnant to his consciousness and a reality repugnant to his wishes. He, a man in power, who is meant to protect the interests of the defenceless, makes himself defenceless. During his teen years, Portnoy always tries to publicly please his parents, but in private, he masturbates obsessively to please himself. His harrowing self-obsession crosses the limit-line and becomes a compulsive one. It gradually gathers momentum and becomes a dominant force in his life. It even goes to the extent of limiting him from socializing with family and friends. For instance, on Sunday afternoons, while in the movie, Portnoy will leave them, instead of enjoying it with his friends, and go off to the candy machine and wind up in a distant balcony seat, "squirting my [his] seed into the empty wrapper from a Mounds bar" (*Portnoy* 15). He recalls, after one of his family outings, how he ran into the woods to jerk off when a cored apple sets him off:

> On an outing of our family association, I once cored an apple, saw to my astonishment (and with the aid of my obsession) what it looked like and ran off into the woods to fall upon the orifice of the fruit, pretending that the cool and merely hole was actually between the legs of that mythical being who always called me Big Boy when she pleaded for what no girl in all recorded history had ever had. "Oh shove it in me, Big Boy," cried the cored apple that I banged silly on that picnic. (*Portnoy* 15)

The nightmarish compulsions of Portnoy are so unhinged that they mess with his daily life. He would sprint to the toilet even after his class hours, unable to restrain himself from his persuasive desires, "In the middle of the class I would raise a hand to be excused, rush down the corridor to the lavatory, with ten or fifteen savage strokes, beat off standing up into a urinal" (*Portnoy* 15). Even Portnoy, being helplessly subjugated by his obsessions, sets new milestones for himself, before meals, after meals and at meals. He will leap from the dinner table, for example, and painfully grab his ass, and scream out, diarrhoea! Then he would sprint off to the toilet to masturbate while his mother was standing on the other side of the door of the toilet, calling him out, afraid he was sick.

Portnoy's addiction to the genitalia of women is such that something that resembles it pulls its addictive strings, regardless of the inappropriateness of the location or object at hand, "Big boy, Big boy, oh give me all you've got, begged the empty milk bottle that I kept hidden in our storage bin in the basement, to drive wild after school with my vase lined upright"(*Portnoy* 15). Helplessly oppressed by his physical desires, he fanatically masturbates himself into absolute lunacy for the most part of his childhood. On another day, he humps a bit of liver his mom held for the family dinner – "Come, Big Boy, come, screamed the maddened piece of liver that, in my own insanity, I bought one afternoon at a butcher shop, and believe it or not, violated behind a billboard on the way to a bar mitzvah lesson" (*Portnoy* 15-6). Both the overwhelming impulses of Portnoy and the uncivilized desires make him helpless and powerless. He indulges in behaviours that are socially inappropriate because of the unconventionality of his urges which inhibit his ability to think correctly. Apart from jerking around obsessively in secret, at the age of fifteen, he dares to pull it out of his trousers and whack himself off on New York's bus. Public masturbating is immoral, and a criminal felony and the perpetrator may be convicted for public lewdness and indecent exposure. Portnoy, heedless of the repercussions and embarrassment, does so nonetheless, not once, but many times. He has the nerve to whack off on the subway at another case, just because the girl that sat next to him turns him on, "I took not just my cock in my hands but my whole life . . . The passengers were mostly drowsing off . . . including the girl in the seat beside me, whose tartan shirt folds I begun to press up against with the corduroy of my trouser legs-and I had it out and in my fist by the time we were climbing onto the Pulaski Skyway" (*Portnoy* 71-2).

The ideas, impulses and actions of Portnoy are so perverted that they are beyond his awareness and his power. This vulnerability in a child can result in plenty of adverse environmental factors such as indifference, direct or indirect dominance, erroneous conduct, lack of consideration for the individual needs of the child, disparaging attitudes, lack of real guidance, too much admiration or lack thereof, lack of reliable warmth, having to take sides in parental disputes, too much or too little responsibility. As Horney suggests to overcome this innate conflict culture in her *Our Inner Conflicts*:

> To approach the problem genetically we must go back to what I have called basic anxiety, meaning by this the feeling a child has of being isolated and helpless in a potentially hostile world. A wide range of adverse factors in the environment can produce this insecurity in a child: direct or indirect domination, indifference, erratic behaviour, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, over-protection, isolation from other children, injustice, discrimination, unkept promises, hostile atmosphere, and so on and so on. (41)

All of Portnoy's narcissistic compulsions create an inner turmoil, and, later on, in his life, these depressing behaviours prevent him from forming constructive relationships. Portnoy, also though a grown man with multiple sexual partners, tends to love himself secretly and obsessively:

> Why, alone on my bed in New York, why am I still hopelessly beating my meat? Doctor, what do you call this sickness I have? . . . Oh my secrets, my shame, my palpitations, my flushes, my sweats! The way I respond to the simple vicissitudes of human life! Doctor, I can't stand any more being frightened like this over nothing! Make me brave! Make me strong! Make me whole! (*Portnoy* 33)

Pathological hallucinations of Portnoy are so undomesticated that they are applied to members of his family too. He loves fantasizing about banned objects - mother and girlfriend. His incestuous longings add up to his chronic guilt and shame. He confesses to his psychoanalyst on masturbating as a young boy using his sister's underwear which he had stolen from her dresser and carried rolled in a handkerchief in his pocket to the bathroom, And, once behind the locked bathroom door, he had slipped it over his head, and the trajectory of his ejaculation reaches startling new heights. He had used his sister's brassieres at another case, which he had taken from the laundry hamper to masturbate, fantasizing about both his sister and Lenore

Lapidus, the girl who has the largest pair of breasts in his class. When inside the toilet, he imagines Lenore rushing after school for the bus with her big breasts inside her blouse changing violently:

> Oh beat it, Big Boy, beat it to a red-hot pulp-so I am being urged by the little cups of Hannah's brassiere. . . Beat on then! beat on! Lick me, Big Boy—lick me a good hot lick! I'm Lenore Lapidus's big fat red-hot brassiere! . . . and with the whimper of a whipped animal, deliver three drops of something barely viscous into the tiny piece of cloth where my flat-chested eighteen-year-old sister has laid her nipples, such as they are. It is my fourth orgasm of the day. (*Portnoy* 17-19)

His oedipal longings for his mother, unlike his unwanted desire for his sister, are partial because she deliberately or unconsciously exposes him in suggestive sexual undress. She never gives in, for example, seeking to smother her son in her ample bosom right after he comes of age. She clearly does not understand that her son is a person with needs and emotions, and by her irresponsible actions, she, as a woman, will cause deplorable longings within him. One day, as a kid, Portnoy remembers when the housework was finished with his adorable little aid, watching with utter joy, dressing up with his shapely mother to drive him downtown. She lies in her padded bra and griddle on the edge of the bed, falling onto her stockings, chattering away:

> Who is Mommy's good little boy? . . . Who does Mommy love more than anything in the whole wide world? I am absolutely punchy with delight, and meanwhile follow in their tight, slow, agonizingly delicious journey up her legs the transparent stockings that give her flesh a hue of stirring dimensions. I slide close enough to smell the bath powder on her throat—also to appreciate better the elastic intricacies of the dangling straps to which the stockings will presently be hooked. . . On my fingertips, even though she has washed each one of those little piggies with a warm wet cloth I smell my lunch, my tuna fish salad. Ah, it might be cunt I'm sniffing. Maybe it is! Oh, I want to growl with pleasure. Four-year-old, and yet I sense in my blood—uh-

> uh, again with the blood—how rich with passion is the moment, how dense with possibility. . . and for me and me alone a woman is rolling on her stockings and singing a song of love. Who is going to stay with Mommy forever and ever? . . . "Feel." "What?"-even as she takes my hands in hers and draws it towards her body- "Mother" "I haven't gained five pounds," she says, "since you were born. Feel" she says, and holds my stiff fingers against the swell of her hips." (*Portnoy* 40-1)

Occurrences such as these appear to occur even though twenty-five years have elapsed since that afternoon -Portnoy recalls a similar incident on one of his more frequent visits to his parents when his mother hitched her stockings before him, but this time he decides to turn away. He confesses to his psychiatrist that he had taken it upon himself to look the other way, not for his sake but the sake of his father, the poor man. But his mother, amused by his behaviour, asks him to "What are you looking away-? . . . you'd think I hadn't wiped your backside and kissed your little tushy for you all those years" (*Portnoy* 42). Instances such as these annoy Portnoy, and he asks why his superstitious, smothering mother is so oblivious of her own little boy's weakness. According to Karen Horney:

> …sexual activities may serve as the safety-valve through which anxiety can be released. It has long been known that compulsive masturbation may be provoked by anxiety, but the same holds true for all sorts of sexual relations. Persons for whom sexual activities serve predominantly as a means of allaying anxiety will become extremely restless and irritable if they have no chance for sexual satisfaction, if even for a short time. (*The Neurotic Personality* Ch.3)

While, as a grown man, he faults his mother for his oedipal urges, he cannot use his observations into his own emotional and sexual issues. Such personality trait, Karen Horney called externalization. Because he nurtures his lewd feelings towards forbidden objects, he ends up mainly in guilt and self-humiliation. Besides obsessive masturbation, most of Portnoy's adolescent life is spent fanaticizing about gentile

women. His horniness is such that, from every forty-eight states, his manifest destiny is to seduce a child. Owing to his heightened lustful cravings, he ogles and daydreams about any girl that comes along. Many times he visualizes having sex with them, "In sixty seconds I have imagined a full and wonderful life of utter degradation that we lead together on a chenille spread in a shabby hotel room, me . . . and The real McCoy, which is the name I attach to the sluttiest-looking slut in the chorus line" (*Portnoy* 120). His warped desires and debauched acts, beyond the momentary enjoyment, do not result in real sexual satisfaction but rather in overarching feelings of guilt and fear of retaliation. Horney, in her *Our Inner Conflicts,* talks about the pretence of love as:

> For the very reason that love in our civilization is so rarely a genuine affection, maltreatment and betrayal abound. We are left with the impression, then, that love turns into contempt, hate, or indifference. But love does not swing around so easily. The fact is that the feelings and strivings prompting pseudo love eventually come to the surface. Needless to say, this pretence operates in the parent-child relation and in friendship as well as in sexual relationships. (164)

Portnoy, who knows very well how psychology functions much like Freud himself, fails to understand that his hallucinations are only an expression of fear, imagination and self-excitement. He is powerless against the maddeningly seductive voice inside his head that goes on calling "Big Boy," or, the endless disputes that run in his mind about the difference between the contemporary American make, to whom, everything is permitted and the ancestral Jew who considers those behaviours animalistic (*Portnoy* 15). Innate conflict culture can easily be seen with Portnoy as he is not satisfied sexually even after multiple sexual relations. Karen Horney, in her *Our Inner Conflicts*, argued that, "If he has no sexual relations, he feels deprived and is concerned about the dangers of continence; if he has sexual relations, he feels humiliated by them and ashamed of them" (203). Portnoy, finally, pays the price for renouncing social ethics and values to obtain sexual freedom by being haunted by his own conscience, and this eventually leads to his impotence in the holy land-Israel.

Since Portnoy is so attuned to his deepest desires, he remains a helpless spectator of his internal conflicts that he can analyse but not resolve. He seems detached of primary relations in his family, as Horney points out in her *Our Inner Conflicts*, "Highly detached persons have an almost insurmountable aversion to the idea of inner conflicts. Later they will tell the analyst that they simply didn't know what he was talking about when he spoke of conflicts" (*Portnoy* 93). As much as Portnoy is motivated by enjoyment, he is motivated by remorse and humiliation, and this state lets him imagine his ruin when engaged in leachy deeds, thereby making destructive his joy. He faces problems to her pleasure after his first sexual experience with a girl named Bubbles Girardi, an eighteen-year-old Slovenian Italian teenager - While waiting impatiently for his turn at Girardi's home, Portnoy imagines his mother finding that he has syphilis when his penis falls in front of her - a digression that is the product of his reticent embarrassment and fear, such personality trait is called "idealized self-image" by Karen Horney in her *Our Inner Conflicts*. With Girardi, unable to get a hard-on and "unable (as always!) to stand the frustration- the deprivation and disappointment- I reach down, I grab it, and POW!" (*Portnoy* 165). When Girardi calls him a "dirty Jew," his friends laugh hysterically and Portnoy, again, imagines telling his mother that, "I'm going blind! A shikse has touched my dick with her bare hand, and now I'll be blind forever!" (*Portnoy* 166). Portnoy's idealized self-image indicates helplessness towards his voyeuristic and masochistic desires- "But who wins an argument with a hard-on?" mar his ability to reason out (*Portnoy* 118). Without understanding the negative implications, he joins in numerous ravenous sexual experiences. His dick once fucks a slut at the Empire Burlesque Theatre in downtown Newark and lets her jack him off. Since leaving the Empire Burlesque Theatre, Portnoy felt so guilty about his odd behaviour, "The depression is overwhelming; even my cock is ashamed and doesn't give a single word of backtalk as I start from the burlesque house" (*Portnoy* 121). Portnoy's lustful urges often appear to overwhelm his religious instincts, leaving him left with fantasies-infinite fantasies of rapture. Despite acting on his every sexual desire, he feels no true harmony, or pleasure, or fulfilment. He indeed seems to draw pleasure from encouraging his wayward nature, but it only leaves him confused and bewildered. He also unconsciously asks at times when and how his gratuitous longings and his wide-

ranging experiences with women will finally end, "Do I really experience this restlessness, this horniness, as an affliction—or as an accomplishment? Both? Could be. Or is it only a means of evasion?. . . How much longer do I go on conducting these experiments with women?" (*Portnoy* 94). The longings do not only stop here but reach its height:

> How much longer do I go on sticking this thing onto the holes that come available to it—first this hole, then when I tire of this hole, that hole over there. . . and so on. When will it end? Only why should it end? . . . What is the crime? Sexual freedom? In this day and age? . . . Whom am I harming with my lusts? I don't blackjack the ladies; I don't twist arms to get them into bed with me. I am, if I may say so, an honest and compassionate man. (*Portnoy* 94-5)

Portnoy's attitude of spelling love as "l-u-s-t!" and "s-e-l-f," well explains his behaviour of wanting to do everything himself without any relation to, or contribution by, another person (*Portnoy* 187). He also considers it absurd to agree to or have a monogamous, committed relationship because of this egoistic nature. The entire premise of love, he thinks, seems ridiculous. He freaks out at the prospect of taking care of a husband and a father:

> The endless fascination of these apertures and openings! You see, I just can't stop! Or, tie myself to anyone. I have affairs that last as long as a year, a year and a half, months and months of love, both tender and voluptuous, but at the end-it is as inevitable as death- time marches on and lust peters out. In the end, I just cannot take that step into marriage. But why should I? Why? Is there a law saying Alex Portnoy has to be somebody's husband and father? (*Portnoy* 95)

Portnoy's unappeasable lustful longings and his lack of significance for love in his life, make him dream about "tomorrow's pussy even while pumping away at today's" (*Portnoy* 94). Since only the physical plane belongs to his desires, he finds himself unable to commit to someone or even to one person in his life. His incessant desire for a healthy and unfettered sex life makes all of his marriages short-lived. He ends his

affair with his classmate Kay Campbell, a good-natured, kind-hearted girl in his school years, whom he calls The Pumpkin. Within a couple of months of their engagement, he gets drained of his love for her and also questions how someone so average and so obese like her could ever have captivated him. So, he thinks of the many romantic encounters he will have until he gets rid of her. Another heart he breaks is Sarah Abbott Maulsby's, a tall, sweet, beautiful 22 years old woman who is just passed out from college and employed as a receptionist at Connecticut's Senator's office. The friendship between Portnoy and Sarah has underscored unhappiness right from the very beginning, "…for the first time I said, I love you too, my baby, but of course, it couldn't have been clearer to me that despite all her many qualities and charms-her devotion, her beauty, her deerlike grace, her place in American history-there could never be any love in me for The Pilgrim. . . . No, not much room there for love" (*Portnoy* 222). As Laura A. Loucks and her friends found in a research that, "…at least for women, the ability to communicate skillfully about one's own emotional experience can serve as a buffer against the risks to interpersonal relationships that are conferred by experiences of childhood maltreatment" (300). Portnoy's inability to be intimate with his partners make him derive very little genuine satisfaction, adding to his loneliness and misery. Horney calls such suffering as the suffering of pride in her *Neurosis and Human Growth* while she was talking about alienation from self as:

> … the suffering he consciously feels is mainly a suffering of his pride. This is not apparent on the surface. It feels convincingly real to him that he suffers from failures, from feelings of guilt, loneliness, unrequited love. And heroes indeed. But the questions: who suffers? In analysis, it turns out that it is mainly his proud self. He suffers because he feels that he has failed to achieve supreme success, to do things to ultimate perfection, to be so irresistibly attractive as to be sought out always, to make everybody love him. Or he suffers because he feels entitled to success, popularity, etc., which is not forthcoming. (*Neurosis and Human Growth*)

While he happily leaves his girlfriends for more, he, too, discreetly wishes against his irresistible impulses because of the universal need for love. He asks since he has left Sarah –"Why didn't I marry that beautiful and adoring girl?" (*Portnoy* 215) and remembering Kay Campbell, later on, in life, he wishes:

> I might have learnt something spending the rest of my life with such a person. Yes, I might—if I could learn something! If I could be somehow sprung from this obsession with fellatio and fornication, from romance and fantasy and revenge—from the settling of scores! The pursuit of dreams! from this hopelessness, senseless loyalty to the long ago! (*Portnoy* 219)

Since Portnoy protests against social norms, he is emotionally shocked and physically abandoned to his adult life. He's continually constrained by reluctance and anxiety in his numerous efforts to appreciate youthful vigour. His affliction and indignation result mainly from his failure to apprehend that his unusual sex fantasies, which are outside the margins of conventionality, make sex not as a physical act shared between two lovers but as a spiritual wound that hurts more inside the head than on the body, not as an entertainment but as a source of obsession and insecurity. On one point, whilst in Rome, Portnoy, with his enticed Italian slut and his live-in partner The Monkey, proposes to join him as she is ready to do anything to make him happy, indulges in a ménage a trio in his hotel bedroom. After their night of lust, both end up feeling guilty and blaming one another-Portnoy throw up after their little trio and The Monkey ruins in tears accusing him of humiliating her to such a degree –"I'll tell the world about you, you cold-hearted prick! I'll tell them what a filthy pervert you are, and the dirty things you made me do!" (*Portnoy* 98). While Portnoy insists at the beginning of their sexual journey that his experience will bring him contentment, pleasure, fulfilment and maturity, it "brings impotence," as Spacks puts it, and eventually places him on the couch of the psychoanalyst as a powerless miserable impotent guy. And for all of Portnoy's boundless sexual encounters with The Monkey, "I had never had anybody like her in my life, she was the fulfilment of my most lascivious adolescent dreams" (*Portnoy* 97). As she confesses her love for him and asks him to marry her, he can't be with her forever. He "run[s] from her in fear,

the girl whose cunt I have [he has] been dreaming about lapping all my [his] life" (*Portnoy* 114). For the same cause, he leaves her without heart as he did with The Pumpkin and The Pilgrim. The Monkey seems right as she accuses him of ignoring simple human emotions and commitment as he defends his decision to abandon her by saying that her "body stopped being of any real interest to me - at least I don't have to get into bed every night with somebody who by, and large I fuck out of obligation instead of lust" (*Portnoy* 94). And when The Monkey cries uncontrollably and tries to leap off the balcony, what all Portnoy may think about it is his insatiable love appetite, "how can I marry someone I love knowing full well that five, six, seven years hence I am going to be out on the streets hunting down the fresh new pussy" (*Portnoy* 96). Since Portnoy evades engagement, he finds himself externalized and powerless. For all the independence he loves, he ends up permanently miserable, torn between his overdeveloped morality and his unquenchable desire for the enjoyment-a clash in exact Freudian terms between the physical and the spiritual, or between the concept of truth and the concept of enjoyment. This disorder also makes his own destiny, particularly his sexual destiny, visualized in a series of catchy headlines, "ASST HUMAN OPP'Y COMMISH FOUND HEADLESS IN GO-GO GIRL'S APT" (*Portnoy* 148), "INSURANCE MAN'S SON LEAPS TO DEATH" (*Portnoy* 158), "ASST HUMAN OPP'Y COMMISH FLOGS DUMMY, Also lives in Sin, Reports Old School Chum" (*Portnoy* 161), "JEW SMOTHERS DEB WITH COCK, Vassar Grad Georgetown Strangulation Victim; Mocky Lawyer Held" (*Portnoy* 221). Portnoy attempts to ease the burden of guilt and remorse but finds to his utter dismay that he constantly feeds on his untamed and uncultivated desires - the only real material he ever possesses. His world gradually becomes surreal, and he continues to live his life keeping reality at a distance while cultivating fantasies and imaginations that are actually the product of his latent sexual desires. Although Portnoy readily ignores all moral values to satisfy his dirty sexual desires, his gratification is only fleeting. The more he is inspired by his lecherous yearnings, the more unfulfilled and unhappy he gets. Caught up in philosophies, he cannot fully accept his own views nor genuinely resent them. The bitter joke is that his bitter shame eventually turns all his dissipated hopes real, "While everybody else has been marrying nice Jewish girl, and having children, and buying houses and (my father's phrase) putting down roots,

while all the other sons have been carrying forward the family name, what he [Portnoy] has been doing is-chasing cunt" (*Portnoy* 100). The reality doesn't stop here but becomes more acute, "And shikse cunt, to boot! Chasing it, sniffing it, lapping it, stopping it, but above all, thinking about it. Day and night, at work and on the street-thirty-three years old and still he is roaming the streets with his eyes popping" (*Portnoy* 100).

Finally, Portnoy pays the price by renouncing universal principles and beliefs to achieve personal gratification by being punished by his own remorse, and this eventually leads to his impotence in the holy land-Israel. He boarded a plane to Tel Aviv in an attempt to revive his Jewish legacy, having thrown back The Monkey's advice and made her jump off the bridge. Portnoy focuses on living a masochistic extravagant sex life with a Jewish woman in the Promised Land and hopes for a happy union in the neighbourhood. In Israel, when he meets Naomi, the Jewish Officer who is twenty-one years old, he feels he has been offered a second opportunity to live a more dignified life. Naomi is the only one among all the other women he's so far met who's a Jew. He's immediately drawn to her, welcoming her for dinner. Naomi decides to follow him out of her desire to learn more about how persecuted Jews reside in America. While speaking, Portnoy expresses his love for her and asks her to marry him and be his children's mother. As Naomi wants to escape, Portnoy is blocking the door and negotiating with her to return to his hotel room, where he has a huge cosy Hilton bed for the two to share. Naomi agrees, saying Portnoy is nothing more than jokes. But once inside the hotel room, Portnoy tries to seduce her by grabbing her breasts. Infuriated by his lewd and vulgar conduct, Naomi attacks him and runs for the door, but Portnoy jumps from behind and tries to force himself on her. Annoyed by his beastliness, Naomi threatens him once again, but nothing seems to dissuade him from doing so. As he actually manages to reach her, he learns, to his horror, that he is powerless. And after his humiliation and remorse, his drives are so strong that when Naomi wants to leave, he takes her back by her legs and pleads, "at least let me eat your pussy. I know I can still do that" (*Portnoy* 249). In Israel, where all other Jews find refuge, protection, and redemption, Portnoy feels utterly abandoned, broken, traumatized, and completely rejected - an act of revenge,

he says, for his unforgivable oedipal longings and overall dissipated life. This occurrence provokes his tragic disaster and hence leaves him helpless and humiliated, "Maybe that's all I really am, a lapper of cunt, the slavish mouth for some woman's hole. Eat! And so be it! Maybe the wisest solution for me is to live on all fours! Crawl through life feasting on pussy, and leave the righting of wrongs and the fathering of families to the upright creatures!" (*Portnoy* 250). So, Portnoy arrives at his doctor's appointment, utterly exhausted. The dreams, imaginations and fantasies he'd treasured all along devoured his fate. He loses all his grip on reality and is incapable of distinguishing or deciding between the things that are likely to happen and his delusional fantasies. He imagines a judge who sentences him to eternal impotence to prevent him from injuring any more women:

> ALEXANDER PORTNOY, FOR DEGRADING THE HUMANITY OF MARY JANE REED TWO NIGHTS RUNNING IN ROME, AND FOR OTHER CRIMES TOO NUMEROUS TO MENTION INVOLVING THE EXPLOITATION OF HER CUNT, YOU ARE SENTENCED TO A TERRIBLE CASE OF IMPOTENCE. ENJOY YOUSELF". . . YOU KNEW RIGHT FROM WRONG. YOU KNEW YOU WERE DEGRADING ANOTHER HUMAN BEING. AND FOR THAT, WHAT YOU DID AND HOW YOU DID IT. YOU ARE JUSTLY SENTENCED TO A LIMP DICK. GO FIND ANOTHER WAY TO HURT A PERSON. (*Portnoy* 251)

Portnoy asks the judge to review his decision, "why, damn it, can't I have some fun! Why is the smallest thing I do for pleasure immediately illicit—while the rest of the world rolls laughing in mud!," and visualizes the police to be approaching him with drawn guns to arrest him for all the bad things he has done in his life (*Portnoy* 251-2). The urgencies of Portnoy and the wild sexual desperations that endanger his life gradually turn him into a cripple, a nightmare and a joke. Instead of a decent parent, a dependable man, a real lover and a caring husband, he becomes a stupid hypocrite. He heads on the road to his own breakup, anguishing and contemplating the reason for his present condition. He pleads with his psychoanalyst Dr. Spielvogel so he can, at

least, understand the pain involved in the gag and get him out of shame and frustration. In his lamentable state, he wishes so desperately to rid himself of his dreams, to return to reality and be freed from his slavish impulses, “Liberate this nice Jewish boy’s libido, will you please? Raise the prices if you have to - I’ll pay anything! Only enough cowering in the face of the deep, dark pleasures!” (*Portnoy* 114-5). Exhausted after enjoying all the independence one may have in life, Portnoy, in the end, is like a frustrated boy imploring his doctor helplessly to rescue him from his abject condition and make him return to normal life - a life with a Jewish wife and son. Portnoy ends the monologue with a flat yell at his therapist, “a sputtering “aaaaahhhh!!!!” Which requires four lines of “a” to join it with “h”” (*Portnoy* 253). The novel ends with the doctor first reply- “So. . . . Now vee may perhaps to begin. Yes?” (*Portnoy* 253). Implying that the issues with Portnoy have merely begun.

In this analysis of the motive behind Roth’s development of his “neurotic” protagonist Alexander Portnoy, who is regarded by many as one of the most divisive characters of his time, it is important to take into account the social circumstances in which Roth wrote his novel. The 1960s was feeling the brunt of the sexual revolution, which started to take root with the ‘silent generation’ of the 1940s and 1950s. American society was moving steadily towards monumental changes in attitudes toward human sexuality like never before. Sexual exploration that started as a way to have fun gradually became a form of rebelling against society’s norms. Marriage structure, the very cornerstone of civilization, was in trouble. Although the young insurgent found the system obsolete, the average age of marriage increased, offering plenty of space for a romantic adventure. Heterosexual marriage boundaries have been extended. Coexistence is a new standard. During this time, loosening the hold of conventional norms increased the resistance to nudity. With sexual empowerment blooming all over them, sexual exploitation has engulfed and fascinated teens and young adults who have just started discovering their sexuality. They have skyrocketed urges of pleasure, which offer birth to crazy stimuli. However, the cracking down of social morals has robbed intimacy of its significance and meaning. Gender became irrelevant, lacking the moral and behavioural elements. Instead of contributing to liberty and happiness, consequence-free sex ultimately contributed to the loss of

serenity and peace. Towards the end of this defiant decade, Roth published his book in 1969, a year like no other in the world's human past, dramatically altering the American intellectual, spiritual, and political environment. Portnoy is so well-tailored to the traditional picture of a rebellious young man of the decade with a wild and uncontrollable libido of gigantic proportions and the spirit of sexual exploration that previous generations have never known:

> . . . this sex maniac! He simply cannot-will not-control the fires in his putz, the fevers in his brain, the desire continually burning within for the new, the wild, the undreamt-of. Where cunt is concerned, he lives in a condition that has neither diminished nor in any significant way been refined from what it was when he was fifteen years old and could not get up from his seat in the classroom without hiding a hard-on beneath his three-ring notebook. Every girl he sees turns out (hold you hats) to be carrying around between her legs-a real cunt. Amazing! Astonishing! Still can't get over the fantastic idea that when you are looking at a girl, you are looking at somebody who is guaranteed to have on her-a cunt! They all have cunts! Right under their dresses! Cunts-for fucking!. (*Portnoy* 93)

In general, Portnoy's undignified stance towards women and sex resonates with the so-called sadistic culture of Roth's time. Roth too, is recording the incremental self-indulgence journey into adulthood. In the novel, he suggests that many, like Portnoy, do not grow up or abandon their boyish proclivities. The consequential outcome of this enervating obsession, which is often done in secrecy and isolation, mostly results in depression, loneliness and lack of desire to form intimate relationships—a condition that Portnoy finds himself in.

The American male, like Portnoy, regarded themselves as pleasure seeking persons for whom sex is fun and women are items of enjoyment. In their varied sexual practices, they sought out total fulfilment and rebelled against every quality known to man. They clawed their way into anarchy, fanning their all-consuming carnal desires. Roth, through his protagonist's neuroses and self-destructive impulses, candidly

scrutinizes his contemporary Americans' anatomy, immorality and fractured psyche, particularly during the years after the revolution. The 'Make Love' part of 'Make Love, No War,' the anti-war slogan that is frequently identified with the 1960s American counterculture, refers to the practice of free love that developed, especially among the youth who opposed marriage. Since the concept of marriage does not appeal to an overwhelming number of these revolt leaders, many have opted out of marriage. Love, which had preserved the well-being of civilization by holding the innate sexual appetite in check, crumbled and resulting in many alternatives. Cohabitation is one such concept that Roth addresses in his novel that was widely embraced at that period. Thanks to its least restrictive existence and the ease and social advantages it offered, it was readily accepted. With 'The Pumpkin' and 'The Monkey', Portnoy cohabits without the least hope of getting married or being loyal in his relationship with them. The American youth declined to invest or maintain themselves in marriage or other monogamous faithful relationship because of their insane desire to plan Monkeys' forest:

> I simply cannot, I simply will not, enter into a contract to sleep with just one woman for the rest of my days. . . Imagine it: suppose I were to go ahead and marry A, with her sweet tits and so on, what will happen when B appears, whose are even sweeter—or, at any rate, newer? Or C, who know how to move her ass in some special way I have never experienced; or D or E, or F . . . because with sex the human imagination runs to Z, and then beyond! Tits and cunts and legs and lips and mouths and tongues and assholes! How can I give up what I have never even had, for a girl, who delicious and provocative as once she may have been, will inevitably grow as familiar to me as a loaf of bread? (*Portnoy* 96)

The indecent display of Portnoy in public at this period can be traced back to the violent and disruptive multitude. In an effort to inspire liberation in all respects, men in the 60s did genuinely widen their erotic palates and lived out of their uncultured desires. They indulged in several sexual experiences, including oral sex and group sex. While one may claim that these sexual anomalies are as ancient as sex itself, it

should be noted that, unlike in previous decades, the permissiveness of the decade has widened its activities. Monogamy has lost its reputation of sexual relations with multiple spouses. Orgies and crazy sex parties were increasingly popular among young adults. All these boundary-free sexual activities brought forth the innate human instincts, which led to a wilder population that was more vulnerable to immoral urges such as incestuous longings. Many believed that the rampant ideology of free love that emerged with the sexual revolution was a positive thing, as it helped lift the fetters of patriarchy and puritanical morality and let people feel their sexuality openly. However, the liberation and enjoyment it provided glossed over untold hurt, both physical and emotional. The threats and hazards of going past the limits that were set for mankind are much greater than one might ever know. Society was, however, so perverted that people were so afraid to be perceived as sexual puritans that they paid little heed to the epidemic rate of sexually transmitted diseases. If it was adultery or hook-ups, the risk of infection spread increased with more intimate partners. Roth contributes to the increasing prevalence of sexually transmitted diseases in the 1960s by his protagonist's persistent fear of contracting one. During his childhood, Portnoy worries he'd developed syphilis every time he's having a shikse sexual experience. In the 60s, there was a substantial intensification in the number of individuals contracting the disease. Besides mirroring his time, Roth, through his protagonist, proposes a cure for the traumatic situation. Portnoy, who despises marriage, love and commitment, time and again, secretly wishes to go back to the good old days of innocence and normalcy:

> What happened to the good sense I had at nine, ten, eleven years of age? How have I come to be such an enemy and flayer of myself? And so alone! Oh, so alone! Nothing by self! Locked up in me! what has become of my purposes, those decent and worthwhile goals? Home? I have no Family? No! … instead of tucking in my children and lying down beside a loyal wife, … I have, on two different evenings, taken to bed with me coinstantaneously, as they say in the whorehouses-a fat little Italian whore and an illiterate, unbalanced American mannequin. (*Portnoy* 229)

If it was adultery or hook-ups, the risk of infection spread increased with more intimate partners. Roth contributes to the increasing prevalence of sexually transmitted diseases in the 1960s by his protagonist's persistent fear of contracting one. During his childhood, Portnoy doubts his disappointment with the dignity of, "oh God, isn't she enough? isn't she really sufficient for my needs? how many cocks have I got?" (*Portnoy* 126). By implying that living in imagination is better than life, Roth urges both his readers and the men of his day to let go of crazy dreams that forswear life and accept the most dignified of human emotions -love, the greatest fulfilment of the human soul. He excludes the entire sex area from his life to the point that all impulses are stifled in that sense. Then he doesn't really have romantic fantasies or any abortive visions; whether he did might be all that concerns his sex life. His direct communications with others will then exist on a remote basis of mutual concern. If Portnoy's argument has managed to resonate with many, this is solely due to Roth's poetic talent and distinctive style. Besides, his innovative use of methods in the novel allows him the creative opportunity to discover Portnoy's unpredictable nature and articulate it. For instance, he uses the perfect setting-psychoanalytical setting, in order to expose the repugnant erotic details of his generation more acceptably and agreeably.

In the novel, the autobiographical elements have a more concrete influence. For example, as a youth and a young adult, Roth draws on his own experiences for a story, setting, and characterization; Portnoy grows up in a primarily Jewish, lower-middle-class neighbourhood in Newark, New Jersey, and earns all A's in school, just like Roth. Portnoy's father is an insurance salesman and his mother, much like Roth's, is a homemaker. The omniscient psychoanalyst Dr. Spielvogel is based on Roth's own psychoanalyst. Roth, too, brings into his protagonist a lot of his own emotions, attitudes and circumstances. In his *The Facts: A Novelist's Autobiography* (1988), for example, Roth discovers that he was much more interested in athletics and girls during his youth than he was in studying Hebrew or attending religious holidays, much like his protagonist. Hypothetically, because the protagonist is based on the author and his experiences, he would certainly be a real human. Language is a living being and Roth's use of language is no different in *Portnoy's Complaint*, it brings life

to book. Though the language's salacious nature and the inclusion of cuss words like 'cunt,' 'dick,' 'shit,' 'whore,' 'pussy,' and the like could possibly annoy a reader. There should have been no better way to adequately explain the decade's vulgarity and moral castration with some other form of expression. Besides, the language's interrogative structure reflects Roth's interest and inquisitiveness about his own identity as a man of the sixties. His word use lets him articulate the meaning in a simple, straightforward, and persuasive way. His expressions fizz with exclamation marks- commas, colon, semicolon, punctuation marks, query marks, quotation marks, parentheses, and the like - words and capital letters are italicized. His practice of repeating the same words in a sentence twice, sometimes three times, serves to reinforce the intended meaning. In addition to his abilities and skills, Roth's extraordinary potential as a writer lies in his spiritual courage.

Via Portnoy's "force of disease," Roth aims to caution his generation against distinguishing sex from procreation and human bonding. Roth has no intention of taking Portnoy's argument literally but seriously. He shows the frightening mental collapse of those who challenge the validity of conventional ideas and promote single life and sexual experimentation by elevating obscenity to the level of a subject matter. It is real that the argument of Portnoy overflows with masturbation, fellatio, cunnilingus, ménage a three and other sexual anomalies, but what is pornographic, becomes illustrative when all these are in reality the symptoms of a disorder that was widespread in America throughout the 1960s. Portnoy's shambles is just an agonizing appeal of a mid-century incarcerated man to be released from the erotic bondages he has locked himself in. His emotional illness is simply a microcosm of macrocosmic distress that explodes under the pressure of unbearable agony. While Portnoy's criticism can seem hysterical, raw, full of what Jews call self-hatred, extreme in all respects, it is undeniably a work of a virtuoso, a documentary of the turmoil of American sexual culture that lasted for decades. RD Laing, in his *The Divided Self,* writes, "If the individual cannot take the realness, aliveness, autonomy, and identity of himself and others for granted, then he has to become absorbed in contriving ways of trying to be real, of keeping himself or others alive, of preserving his identity, in efforts, as he will often put it, to prevent himself losing his self". Portnoy, too losses

his self as he is not able to establish any fruitful relationship in his life. About the significance of the inner conflicts, Freud had been increasingly aware, and he perceived them as a battle between repressed and repressing forces. The same conflict was observed by Horney as of a different kind. According to her:

> The conflicts I began to see were of a different kind. They operated between contradictory sets of neurotic trends, and though they originally concerned contradictory attitudes toward others, in time they encompassed contradictory attitudes toward the self, contradictory qualities and contradictory sets of values. (*Our Inner Conflicts* 15)

The inner tension can be externalized and manifest as an incompatibility between itself and its surroundings in the conscious mind of the individual. Or, seeing that apparently irrational fears and embarrassments interfere with his or her desires, a person may be conscious that the crosscurrents inside him or herself emit from deeper sources. If the alienated individual's sense of superiority is temporarily shattered, whether as a result of a measurable defeat or a spike in internal tensions, he may not be able to stand alone and may reach out frenziedly for support. Portnoy had some very lukewarm friendships in his teens or early twenties but led a fairly solitary life as a whole, feeling mostly at ease. When he would do extraordinary things, he would weave visions of a future. But later, those visions on the cliffs of truth became shipwrecked. At best, he is involved in his issues because of the academic or creative enjoyment that they give him. For as long as he is, so to say, psychically non-existent, he cannot really extend whatever wisdom he can obtain to his real existence, and therefore can change very little about his better awareness of himself. So, the outsourcing of identity is basically a successful self-elimination operation. The explanation for its being at all possible lies in the separation from the self that is implicit in the neurotic phase anyhow. With the self-removed, it is only normal to erase the inner tensions from consciousness, too. But externalization substitutes inner tensions with external ones by making the individual more reproachful, vindictive, and fearful concerning others. More precisely, it greatly exacerbates the conflict which initially set the entire neurotic process in motion: the conflict between the person and the outside world.

Portnoy's attempt to resolve his innate conflict through his psychologist Dr. Spielvogel was not enough. As Horney emphasized that:

> Fortunately, analysis is not the only way to resolve inner conflicts. Life itself still remains a very effective therapist. Experience of any one of a number of kinds may be sufficiently telling to bring about personality changes. It may be the inspiring example of a truly great person; it may be a common tragedy which by bringing the neurotic in close touch with others takes him out of his egocentric isolation; it may be association with persons so congenial that manipulating or avoiding them appears less necessary. In other instances, the consequences of neurotic behaviour may be so drastic or of such frequent occurrence that they impress themselves on the neurotic's mind and make him less fearful and less rigid. (*Our Inner Conflicts* 240)

Portnoy's innumerable relationships with various women just for the sake of his sexual pleasure rather than establishing a long-lasting relationship put him into trouble at the end of the novel and made him a neurotic personality.

It can be concluded that one who cannot build a good relationship with his parents also fails to establish any loving relationship in his life. A rift between a real self and the idealized self can be devastating in relationships. The neurotic ambivalence can emerge from internal conflicts and may occur in persistent and inconclusive inner dialogues in which a person tries to defend himself from his own self-accusations. It can be enumerated that neurotic hysteria can emerge from internal battles of mind and may occur in persistent and indecisive inner discourses in which a person attempts to protect himself from his own self-accusations; it may be an act of self-hate, designed to ruin the ground on which an individual sits. Perhaps the most tormenting they may be. This principle is the same as that which applies in other efforts to resolve internal tensions. Any stress inside or without will vanish from sight and may theoretically be deliberately reduced if one part of it is hidden and the other made superior. According to Canadian-American psychologist Albert Bandura, "the main solution to internal conflicts is that of self-effacing". It represents a change in all

its fundamentals, in a direction contradictory to that of the large solution. Indeed, the core aspects of the self-effacing approach unexpectedly fall into sharp focus when we see them in the light of this contrast. The neurotic's departure from and declaration of the inner arena could be another solution to such intrapsychic conflicts. If one can develop and sustain an attitude of "don't stress," he is less distracted by his inner troubles, and he can achieve a sense of equilibrium inside. Since he can do this only by resigning from active life, "resignation" seems to be an apt word for that strategy. It is, in a sense, the most progressive of all solutions and, perhaps for that very reason, it often creates conditions that make operation reasonably smooth. And when our sense of what is nice is generally blunted, people who are resigned often go for "normal." The outcome of the successful rebellion potentially shows the essential value of the desire for freedom within the resignation structure and its connexion to sustaining an autonomous inner existence. Equally, it can also be seen that further, a person feels alienated from himself and in the degree to which he does, the more insignificant the freedom becomes; removing from internal conflicts, from active life, from an active interest in one's own growth, the individual risks moving away from the depths of his moods as well. Checking behaviours and target oriented actions result in a shift in concentration, leading to wandering or floating in the current. The insistence that life is easy, painless, and frictionless can become a corrupting power, especially when it surrenders to the money, fame, and prestige lure. Persistent resignation means a small, but not bleak, life; people still have plenty to live for. Yet as they lose sight of the depth and independence of their own lives, the pessimistic characteristics of depression remain while the positive values sink apart. Checking behaviours and target oriented actions result in a shift in concentration, leading to wandering or floating in the current. The insistence that life is easy, painless, and frictionless can become a corrupting power, especially when it succumbs to the money, fame, and prestige lure. The fourth objective of this research, "to investigate externalization and idealized image as personality traits in relationship" is achieved in this chapter.

Chapter- 4

Compliance as a Neurotic Need in *My Life as a Man*

Compliance, known as moving toward people, according to Karen Horney, is one of the neurotic needs that contains the four basic needs of a human being. In her book *Self-Analysis* (1942), as a result of overusing coping mechanisms to cope with simple anxiety, Horney presented her theory of neurosis, identifying various forms of neurotic behaviour. These habits include such things as the need for strength, reputation, and affection that are neurotic. In her *Our Inner Conflicts,* she asserts as:

> He shows a marked need for affection and approval and an especial need for a "partner"-that is, a friend, lover, husband or wife "who is to fulfil all expectations of life and take responsibility for good and evil, his successful manipulation becoming the predominant task." These needs have the characteristics common to all neurotic trends; that is, they are compulsive, indiscriminate, and generate anxiety or despondence when frustrated. They operate almost independently of the intrinsic worth of the "others" in question, as well as of the person's real feeling toward them. (49-50)

So, this neurotic need can be marked into four branches viz:

> The need for affection and approval; pleasing others and being liked by them, the need for a partner; one whom they can love and who will solve all problems, the need for social recognition; prestige and limelight, the need for personal admiration; for both inner and outer qualities-to be valued. (*Our Inner Conflicts* Ch. 3)

Psychic conflict arises when desires in the course of growth are combined with painful consequences of lack of pleasures. Freud, in his *Inhibitions, Symptoms and Anxiety* (1926), discovered that anxiety has been frequently related to childhood desires. Freud discovered that these fears fell into one of four fundamental categories, each representing a particular danger. When a desire is associated with either of these

risks, mounting fear is caused by the impulse to execute it. If not eased by the assurance of kind caretakers or by individual interventions, this may reach traumatic levels. The child gradually develops different ways to minimise anxiety, called defences, over time. Repression, which requires a transfer of focus away from all but harmful desires, is one significant protection. The related anxiety is also decreased as the perception of the wish decreases. The child eventually learns to recognise the beginning of anxiety and to use defences to curb its growth. It is called signal anxiety when anxiety is used as a signal of risk. To Freud's 1926 theory, modern psychoanalysts have provided many additions and refinements. Many theorists have suggested additions to the classification of anxieties and psychological hazards: "fear of loss of the personality, or 'aphanisis'" (Jones, E., 2004); "fear of being eaten" (Fenichel); "fear of ego disintegration" (A. Freud, *The Ego*); "ego dissolution" (Bak, 1943); "fragmentation anxiety" (Kohut, *The Restoration*); and "annihilation anxiety" (Hurvich, 1989, 1991), to name a few. The number of childhood fears that can be defined, does not have an arbitrary limit, but any suggestion should adhere to childhood psychology. From the discovery that fear is not the only painful effect associated with childhood wishes, an important theoretical innovation follows. Brenner (1975) has shown that psychic conflict is often instigated by depressive effects or misery.

This chapter is analysed by using all these four branches of compliance type as suggested by Karen Horney. In her book *Our Inner Conflicts* (1945), Horney outlined the characteristics of a Compliant type as:

> [He] manifests all the traits that go with "moving toward" people. He shows a marked need for affection and approval and an especial need for a "partner" -that is, a friend, lover, husband, or wife "who is to fulfill all expectations of life and take responsibility for good and evil, his successful manipulation becoming the predominant task." (Ch. 3)

In 1974, when the novel *My Life as a Man* appeared, it represented a stunning breakthrough into writing beyond the comic quartet writing that is marked by a depth, complexity, confidence, stylistic sophistication, and control that no earlier work but

Portnoy's Complaint had approached. By choosing to have the protagonist Peter Tarnopol's struggle to tell his "true" story shape both the subject and the form of the novel, Roth ultimately overcame his own struggles with writing the book and transformed them into art. The period in which this novel was written was an era that produced a host of metafictional experiments that now seem dated when they are not simply forgotten. Roth managed to make a gripping human drama out of the story of a writer trying to tell his story and the story he tries to tell. *My Life as a Man* is ostensibly not Roth's creation, as he writes on the title page as 'A Note to the Reader' as, "The two stories in Part I, "Useful Fictions," and Part II, the autobiographical narrative "My True Story," are drawn from the writings of Peter Tarnopol". Section II entitled "My True Story," comprises five sections, all of which are "autobiographical memoir!" The reason behind creating such structure is that Tarnopol first attempts to fictionalize his life and then shedding fiction. He is represented by Roth as a novelist-narrator-protagonist who goes on to tell it "as it is". His structure makes Tarnopol's writing "an object of representation" besides enabling Roth to orchestrate a play of compliance voices. James Simmons regards this novel as the novel of an unhappy marriage, "This one is about an unhappy, marriage. A Jewish writer being crucified by a madwoman. The serious and comic way into the copious material is that seriously studying literature gives you inflated notions about "the meaning" of life and the need for complexity". Bernard F. Rodgers points in his 'Chicago Review' about this novel as:

> The psychological profiles of the Tarnopols will be familiar to readers of Roth's fiction. Like all of his heroines, Maureen Johnson Tarnopol is trapped by her sex into a role which forces her to live vicariously through her man ("what she got from men was all she got"), and thus to become both his victim and victimizer. Peter's background is that of many of Roth's other heroes? Jewish home, protective parents, educational precocity and emotional immaturity and moral punctiliousness. Their confrontation on the matrimonial battleground is so unsparingly revealed that next of it Strindberg's bitter plays and stories seem almost idyllic. (*Chicago Review*)

Maggie McKinley, in his article, "I Wanted to Be Humanish: Manly, a Man': Morality, Shame, and Masculinity in Philip Roth's My Life as a Man," points Tarnopol's anxiety as a sense of inferiority in the face of the norms of white Gentile masculinity, a socially constructed "ideal" against which Tarnopol, repeatedly compares himself. His psychological ambivalence is best represented by McKinley as:

> For Tarnopol, …he often finds himself torn between two conflicting desires: on the one hand, a desire to reject the definitions or constructs of manhood operative within American society at large, and on the other, a desire to throw off what he views as the restrictive definitions of manhood inflicted by Jewish culture, history, and family to embrace instead the homogenous masculine image of modern America. ("I Wanted to Be Humanish")

Joyce Carol Oates, while reviewing this novel in *The American Poetry Review,* raises surprises and uncertainties about the life and future of the protagonist Peter Tarnopol as:

> How is it possible that he, a brilliant young writer, the recipient of awards and honors, with his entire life before him, entered into an incredibly degrading marriage with a woman he sensed he hated, even while making up his mind to pro- pose to her . . ,? And, having married her, having endured a comically turbulent "marriage à la mode," how is it possible that her for- tuitous death has not released him from her? (44-5)

My Life as a Man is a kind of sequel to "Portnoy" in a different language, offering a "true life" account of what happened to the young writer in the mid-twenties when he fell into marriage and trouble. The writer is called Peter Tarnopol, and his autobiography is branded as a book, but Roth never appeared closer to his personal history's clear truth.

"Salad Days" the first of the two "Useful Fictions," depicts young Nathan Zuckerman growing up in Camden, New Jersey, and recalls the early life of

Alexander Portnoy, except that here Zuckerman's mother is a devoted, non-threatening woman and his father is a hard-working, ambitious "shoedog." The same conflict of generations develops between the darling son and the protective parents, only this time it is Zuckerman's father who is an insistent, demanding parent, not the mother. For example, over such trifles as signing his name, the senior Zuckerman orders his son to do better: "This is the way they teach you to sign your name, Natie?... Who the hell can read something that looks like a train wreck! Goddam it, boy, this is your name. Sign it right!" (*My Life* 4). By the time young Nathan enters college as an English major, he fully asserts himself, however, indulging in "college sarcasm" toward his mother and refusing to complete ROTC (Reserved Officers' Training Corps) against his father's best advice. By his senior year, he is totally under the sway of Miss Caroline Benson, his teacher, who taught him as a freshman to pronounce the g in "length," the h in "whale," and other assorted niceties. Even being drafted into the army, he fails to dispel his dream of leading a life similar to hers, a life of books, culture, and genteel manners.

On the other hand, there is Sharon Shatzky, the 17-year-old daughter of Al "the Zipper King" Shatzky, the tall, red-haired, green-eyed, rangy Amazon whom Nathan turns "overnight" from "the perfect little lady," "a lovely lovely child," into the "most licentious creature he'd ever known" (*My Life* 22-24). All this happens in the four-week interval between Nathan's graduation from college and his induction into the army and practically under the noses of the four adoring parents. This "startling metamorphoses" is rivalled in Nathan's recollection only by his mother's change into the maiden Bereft when his older brother, Sherman, left home for the navy from a hip jazz musician living a bachelor's life in New York into an Orthodontist married to flat-chested Sheila and living conventionally in the suburbs. But these are nothing compared with the metamorphosis Nathan himself will undergo after his discharge from the army and his later life as a budding writer and teacher. That is the subject of the second story, "Courting Disaster," introduced in the last two paragraphs of the first story. Adversity would overtake Nathan, "He would begin to pay… for the vanity and the ignorance, to be sure, but above all for the contradiction: the stinging tongue and the tender hide, the spiritual aspirations and the lewd desires, the soft boyish needs and the manly, *magisterial* ambitions" (*My Life* 30-31). As Peter

Tarnopol (writing this) says, the account of Zuckerman's suffering calls for "a darker sense of irony, a grave and pensive voice to replace the amused, Olympian point of view" (*My Life* 31). Nathan's encounter with Lydia Ketterer, the unbeautiful siren that is the disaster Zuckerman inexplicably courts, renouncing the sexually dazzling (if intellectually boring) Sharon Shatzky in the process.

Karen Horney, while talking about the pretence of love in her *Our Inner Conflicts*, says that:

> The variety of feelings and strivings that can be covered by the term love or that are subjectively felt as such is astonishing. It may cover parasitic expectations on the part of a person who feels too weak or too empty to live his own life. In a more aggressive form it may cover a desire to exploit the partner, to gain through him success, prestige, and power. It may express a need to conquer someone and to triumph over him, or to merge with a partner and live through him, perhaps in a sadistic way. It may mean a need to be admired, and so secure affirmation for one's idealized image. For the very reason that love in our civilization is so rarely a genuine affection, maltreatment and betrayal abound. We are left with the impression, then, that love turns into contempt, hate, or indifference. But love does not swing around so easily. The fact is that the feelings and strivings prompting pseudo love eventually come to the surface. Needless to say, this pretence operates in the parent-child relation and in friendship as well as in sexual relationships. (164)

Maintaining a fictional license, Tarnopol alters Nathan's life in several details, endowing him with a sister, Sonia, instead of a brother, and a father who is a bookkeeper instead of shoedog. These changes and others, hardly more than variations on a theme, emphasize the fictions as fictions, and a such provide another "idea," or view, of Zuckerman's (or Tarnopol's or Roth's) fate. Ensconced now as a youthful instructor at the University of Chicago and delighting in the newfound freedom, his orderly life, and above all his nascent career as a writer and intellectual, Nathan seems more than satisfied with his "full, independent, and honorable"

existence (*My Life* 50). Only the recurrent migraine headaches, which began in the army, mar this otherwise perfect happiness- that is until he meets Lydia Ketterer.

The meeting occurs during the second semester when he teaches a course in creative writing during night school. Nathan's preparation for the class typifies his earnestness and pretentiousness. He writes a lengthy introductory lecture on "The Strategies and Intentions of Fiction," replete with references to and quotations from Aristotle's *Poetics,* Flaubert's correspondence, Dostoyevsky's diaries, James's critical prefaces, and assorted Great Books of Literature. The response to his two-hour discourse, which leaves all but one of his students dazed into speechlessness, is scarcely what Zuckerman expects. A thin, middle-aged woman wearing a dark suit and a pillbox hat rises to ask politely, "Professor, I know that if you're writing a friendly letter to a little boy, you write on the envelope 'Master, 'But what if your' writing a friendly letter to a little girl? Do you still say 'Miss'- or just what *do* you say?" (*My Life* 62). The question breaks the class up; its laughter directed at the questioner, not the lecturer, but if effectively punctures Zuckerman's pretentiousness. Like the migraine headaches, the episode is a fit prelude to Nathan's relationship with Lydia, which plunges him into life such as he not only had never known but could never have imagined, least of all for himself.

"Courting Disaster" (*My Life* 33) begins with Zuckerman's comment on his marriage to Lydia when he insists:

> No, I did not marry for conventional reasons; no one can accuse me of that. It was not fear of loneliness that I chose my wife, or to have "a helpmate," or a cook, or a companion in my old age, and it certainly was not out of lust. No matter what they may say about me now, sexual desire had nothing to do with it. (*My Life* 33)

On the contrary, though Lydia was pretty enough, her body was, from first to last, "unremittingly distasteful" (*My Life* 33). Why, then, does Nathan choose her? The question is recurrent, not only in "Courting Disaster" but in its sequel, "My True Story". Again, Nathan's migraine headaches and Mrs. Corbett's embarrassing question provide clues. Nathan's profound sense of guilt, deriving in part from an

overweening belief in himself, fostered by doting parents, and in part from his until-then charmed existence, leads directly to brutal, largely self-inflicted punishment. The punishment and the pain last for years, blighting his existence and wrecking his career, even after Lydia dies. The only thing they do not destroy is his wit, or his sense of himself, like Portnoy, caught in a kind of cosmic joke from which he vainly tries to extricate himself while at the same time marvelling at the variations and permutations his predicament can take in the hands of his tormentor. For example, unattractive as she is, Lydia attracts Nathan powerfully, partly because she had suffered from childhood onward (her father had raped her, her first husband was a brute), and partly because she seemed to him so brave. Moreover, she was a survivor: "Not only that she had survived, but what she had survived, gave her enormous moral stature, or glamor, in my eyes" (*My Life* 70). The stories she wrote for his class were filled with details of her life, which Zuckerman found compelling. In other words, in contrast to his own sheltered existence, this woman had lived. The imp of the perverse thus seems to latch tightly onto Nathan: wanting what Lydia has endured, he allows this attraction to overmaster the very real repulsion he also feels for her. He forces himself to overcome physical distaste to the extent that he performs cunnilingus on her "dry, brownish, weatherworn" vagina the morning after their first night of lovemaking. But though the act apparently gave little pleasure to either of them, he says that "at least I had done what I had been frightened of doing, put my tongue where she had been brutalized, as though…that would redeem us both" (*My Life* 72). Nathan later realizes that this notion was "inflated as it was shallow." It grew, he believed, out of "serious literary studies," Nathan further adds, "Where Emma Bovary had read too many romances of her period,…I had read too much of the criticism of mine" (*My Life* 72). As often during a week as he could manage, he "took the sacrament" without, however, conquering either his "fearful repugnance" or his shame at feeling repelled (*My Life* 72).

Another example of Nathan's self-torture involves Monica, Lydia's child by an earlier marriage, who usually spent Sunday afternoons with Nathan and her mother. For Zuckerman, those hours provided some of the most exquisite agonies he experienced: "To watch the cycle of disaster repeating itself was a chilling as

watching an electrocution-yes, a slow electrocution, the burning up of Monica Ketterer's life" (*My Life* 78). Sunday after Sunday, he attends the "Stupid, broken, illiterate child" who literally did not know her right hand from her left, and he thinks, "Monica, Lydia. Ketterer… "What am I doing with these people?" And thinking that, could see no other choice for myself but to stay"" (*My Life* 78). The final irony, years later, is that after her mother's suicide, Monica becomes Nathan's lover, and they live in Italy. She has blossomed into an attractive, devoted, not-unintelligent young woman, though sometimes morose. But for Zuckerman, the dreams of following Miss Benson's example as a professor of literature or as a famous author have long since vanished from his imagination.

At one point in this narrative-told, unlike "Salad Days," in the first person-Zuckerman considers how ridiculous his "worship of ordeal and forbearance and the suppression of the sexual man" might seem (*My Life* 81). Even the literary mode of presentation may strike some, he says, as the funniest thing of all, "the decorousness, the orderliness, the underlying sobriety, that "responsible" manner I continue to affect" (*My Life* 81). So much has changed since the 1950s, and Zuckerman has changed too. Through it all, he is unable to stifle the sense that he is now living someone else's life, not the life he planned for, worked for, was made for (*My Life* 84). Wanting to go home, he feels much like Joseph in Kafka's *The Trial* and experiences the "panic of the escaped convict who imagines the authorities have picked up his scent-only I am the authority as well as the escapee" (*My Life* 85). Although America has changed, he has not, at least in that respect. His humiliation is too deep. He knows he should either leave Monica or return with her to America, but he cannot. He is the victim, it seems, of his own literary education; indeed, "Courting Disaster," like "My True Story," which follows, is filled with literary allusions. Nathan explains the irony or paradox of his situation as being unable to believe fully in the hopelessness of his predicament while being convinced that the last line of Kafka's *The Trial* also applies to him: "it was as if the shame of it must outlive him!" (*My Life* 86).

Characteristically, having once formulated it, Zuckerman now rejects the Kafka reference, insisting that he is not a character in a book, "…certainly not *that*

book. I am real. And my humiliation is equally *real*" (*My Life* 86). But he is a character in a book, if not Kafka's, then Tarnopol's, as Tarnopol is a character in Roth's book. As the Chinese boxes unfold, the characters in "My True Story" also have something to say about Zuckerman and the "Useful Fictions" Tarnopol has written, just as *Facts.* If the reader begins to feel like someone in a hall of mirrors at a funfair, that seems to be precisely Roth's intentions in *My Life as a Man.*

"My True Story" begins with a brief biographical sketch of and by the author, Peter Tarnopol. It is dated September 1967, a year after his wife's death, and is written, like everything that follows at Quahsay, an artists' colony in Vermont, where Tarnopol has retreated to come to grips with his experience, specifically his obsession with Maureen, his wife of 10 years. Coming to grips with experience, exorcising an obsession, or trying to make sense of what has happened means for a writer-for this writer, at least writing. In Tarnopol's case, it means writing-first as fiction (the two "Useful Fictions"), then as an autobiography – about the events that occupy, if not overwhelm, his imagination.

It is not the first time Tarnopol has tried to do this. The successful author of a first novel, *A Jewish Father*, he (like Roth) has been trying for years to write the story of his marriage into fiction, hoping thereby "…to understand how I had fallen into this trap and why I couldn't get out" (*My Life* 104). Maureen tricks Tarnopol into marrying her, and when the marriage proves to be bad, she does not let him go. She is determined, she says, to make a man of him, to force him to accept his responsibilities, "I'm only trying to make a man out of you, Peppy, that's all" (Roth, *My Life as a Man* 260). From very early in his marriage, he has struggled with the problem. His description of the effort also says something of the difficulties of much artistic composition. Trying to penetrate the mystery of his experience, he composes draft after dissatisfying draft of "the single unfinished chapter" (*My Life* 104) that was driving him mad:

> How I struggled for a description. (And, alas, struggle still.) But from one version to the next nothing consequences ever happened: locales shifted, peripheral characters (parents, old flames, comforters, enemies,

> and allies) came and went, and with about as much hope for success as man attacking the polar ice cap with his own warm breath. I would attempt to release the flow of invention in me by changing the colour of her eyes or my hair. Of course, to give up the obsession would surely have made the most sense; only, obsessed. I was incapable of not writing about what was killing me as I was of altering or understanding it. (*My Life* 105)

In actuality, Roth was both capable and incapable of not writing about what after his wife's death, while struggling with *My Life as a Man,* Roth says, involved "one false start after another," and it nearly broke his will (Roth, *The Facts*). It almost breaks Peter Tarnopol's. At Quahsay (which resembles Yaddo, Roth's favourite retreat) he abandons fiction (as Roth did later, for similar reasons, when he wrote *The Facts*). Instead, he writes his "true story," in five chapters, starting with "Peppy" (his boyhood nickname). But meanwhile, he has produced two other stories, "variants" of the chapter or book, he is trying to write and sends them to sister, Joan, who in turn has sent them to two of her friends, publishers of a literary magazine called *Bridges*. From all three, he gets reactions, as later he gets some from his brother, Morris; his psychiatrist, Otto Spielvogel (imported from *Portnoy's* Complaint); his lover, Susan; and even one of his students, Karen Oakes, with whom he has a brief affair while teaching at the University of Wisconsin.

In a letter to Joan that accompanies the stories, Tarnopol analyses the stories himself, thus becoming the first of his several critics. If "Salad Days" is "something like a comic idyll honouring a Pannish (and as yet unpunished) id," then "Courting Disaster" is "a legend composed at the behest and under the influence of the superego". To complete the trilogy, to give the ego its day in court, the nonfiction narrative Tarnopol is writing might be regarded as "…the 'I' owing up to its role as ringleader of the plot," the central figure in the "conspiracy-to-abscond-with-my life" (*My Life* 113). Joan responds immediately and directly, "Thanks for the long letter and the two new stories, three artful documents springing from the same hole in your head," she says, "Is there no bottom to your guilty conscience? Is the no other source available for your art?" (*My Life* 114-15). Good questions, those, and before she

finishes, Joan urges Peter again to "drill for inspiration elsewhere" (*My Life* 113). She dismisses his concern for her reaction to her fictional counterparts in the stories: "I know you can't write about me-you can't make pleasure credible" (*My Life* 115). Joan is a happily married, hedonistic, and very successful woman, and these attributes are utterly foreign to her brother.

Joan encloses two more critiques, one from Lane Coutell, associate editor of *Bridges*, and the other from his wife, Frances, who runs the magazine. They take diametrically opposed views of the stories. As Joan says, "Fiction does different things to different people, much like matrimony" (*My Life* 116). Lane likes "Salad Days" very much because it reads (to him) like a frontal attack on the "prematurely grave and high-minded author of *A Jewish Father*, a novel he found "much too proper a book" (*My Life* 116). "Courting Disaster," on the other hand, seems a throwback to the same "misguided and morbid 'moral' imagination" that produced Tarnopol's overrated novel (*My Life* 117). By contrast, Frances views "Salad Days" as "smug and vicious and infuriating, all the more so for being so *clever* and *winning*" (*My Life* 117). She hates what the author does to Sharon Shatzky. "Courting Disaster," however, is to her "absolutely heartrending." Moved to tears, she finds the wife, the husband, and the daughter all unforgettably and "painfully true" (*My Life* 118).

Roth presents two satirical character types: Lane, the sophisticated, smart-ass exemplar of the literati; Frances, the shrill, perplexed feminist as she adds to the postscript to Joan, "You're an older woman, tell me something. What's the matter with men? What do they *want*?" (*My Life* 118). Morris Tarnopol's comments are not unlike Joan's, though they are couched in references to contemporary literature (Saul Bellow's *Herzog*, Norman Mailer's *An American Dream*, Arthur Miller's play, and Bernard Malamud's third novel):

> What is it with you Jewish writers? Madeleine Herzog, Deborah Rojack, the cutie-pie castrator in *After the Fall,* and isn't the desirable shiksa of *A New Life* kvetch and titles in the bargain? And now for the further delight of the rabbis and the reading public, Lydia Zuckerman, the Gentile tomato. Chicken soup in every pot, and a Grushenka in

> every garage. With all the Dark Ladies to choose from, you luftmenschen can really pick 'em". (*My Life* 118)

Like Joan, Morris too ends with a plea to Peter to forget Maureen and stop wasting his talent on "that Dead End Kid" (*My Life* 118).

But, of course, Peter can't. He must tell the story of Maureen and his marriage to her. He is obsessed; what obsesses him is what obsessed Zuckerman. He wants to know why he did what he did: what drove him, first to take up with so obvious a loser as Maureen Johnson; then to marry her; then against all reason, when the marriage was clearly a mistake and, what's more, a fraud, to cohabit with her for three years before getting a legal separation. So, he goes on to tell his story, asking himself, "Why are you destroying your young life for *her*?" (*My Life* 124). The answers, partly suggested in "Courting Disaster," don't come easy, and in the end, Tarnopol is no surer of himself than when he began.

Like any good, modern novelist, Tarnopol does not follow a straight lineal development in his narrative. His account loops back and forth on itself, juxtaposing characters and events not only make dramatic impact but also the illumination, such as juxtaposing an offer. For example, before going into agonizing detail about his marriage to Maureen in "Marriage a la Mode," Tarnopol spends a chapter on his long affair with Susan Seabury McCall and explains; why after Maureen's death, he decides to marry her. Susan seems to be everything any man could want. Good-looking, rich, well mannered, adoring, and an excellent cook, she provides a welcome port in the storm that has become Peter's life even during his separation from Maureen. If Maureen represents the extreme of irrationality, violence, and aggressiveness, Susan embodies her antithesis. Susan is too submissive, too complaint: all the comforts she supplies notwithstanding, she is essentially boring. Besides, once burned, twice shy: Tarnopol is not going to risk marriage-or the stringent divorce laws of New York State as they were in the 1960s.

Susan's frigidity also contrasts with Maureen's. Neither woman is able to experience orgasm, but whereas Maureen repels Peter, Susan does not. Indeed, Susan and Peter work hard at sex. Here Roth shows how well he can develop humour out of

pathos, farce out of poignancy, as in the description of their lovemaking. “What a thing it was to watch the appetite awaken min this shy and timid creature!” Peter exclaims. “And the daring-for if only she dared to, she might actually have what she wanted!” (*My Life* 133). He sees her, “still teetering on the very edge of success. The pulse beats erratically in her throat, the jaw strained upward, the grey eyes yearn-just a yard, a foot, an inch to the tape, and victory over the self-denying past!” (*My Life* 133). But all this “honest toil”-his hers, for Peter also works as hard as he can-is to no avail. Valiant and preserving as they are, by the third year of the affair both of them “were the worse for wear and came to bed like good workers doing overtime night after night in a defence plant: in a good cause, for good wages, but Christ how we wished the war was over and won and we could rest and happy” (*My Life* 134). Horney calls such behavioural attitude as pervading to personality:

> …the attitudes do not remain restricted to the area of human relationships but gradually pervade the entire personality, as a malignant tumor pervades the whole organic tissue. They end by encompassing not only the person’s relation to others but also his relation to himself and to life in general. If we are not fully aware of this all-embracing character, the temptation is to think of the resulting conflict in categorical terms, like love versus hate, compliance versus defiance, submissiveness versus domination, and so on. (*Our Inner Conflicts* 46)

Both Susan and Maureen attempt suicide, filling Tarnopol with more guilt, but Maureen’s attempt gives him an unexpected moral edge that enables him, at last, to separate from her. Susan’s case is different; Peter is struck by the terrible sadness of her situation, her unsuccessful attempts to be brave when he announces that since he cannot or will not marry her, they must break off their relationship-for although Susan never mentions them, Peter knows she wants marriage and children, and he believes she has a right to both, of not with him, then with someone else. When she breaks down and returns home for her mother in Princeton, Peter visits and is again struck by her fragile beauty. He has to fight hard against his impulse to return to her, realizing that it is her “vulnerability and brokenness, [her] *neediness*” that draws him, not love.

Here comments by Mrs. Seabury, "Sexual vanity," Dr. Spielvogel, "Rescue fantasies … boyish dreams of Oedipal glory," and his brother, "Fucked-up shikas,… you can't resist them, Pep" all help to confirm his belief (*My Life* 168).

If Peter cannot resist such shikas, he has no trouble resisting "rich pretty, protected, smart, sexy, adoring, young, vibrant, clever, confident, ambitious" Jewish princesses, such as Dina Dornbush, the Sarah Lawrence senior with whom he has been having a passionate love affair when he meets Maureen. He gives up Dina for Maureen because "(Dina) was a girl still, who had just about everything, "I, I decided at twenty-five, was beyond 'that,' I wanted something called 'a woman'"" (*My Life* 178). With two failed marriages and a turbulent childhood behind her, Maureen "had been around," whereas Peter "hadn't been anywhere, really" (*My Life* 177). Besides, he liked "something taxing" in his love affairs, "something problematical and puzzling to keep the imagination going…something to think about" (*My Life* 179). In Maureen, he gets more, much more, than he bargained for.

The social and historical moment has something to do with it too, Peter recognizes. He met Maureen in the 1950s, a deadly earnest period, with the draft still on and "maturity" very much as an issue among young Americans. This was a pre-feminist era when men were expected to give women "the value and the purpose that society at large withheld-by marrying them" (*My Life* 169). Rationalization or not, such as the operative zeitgeist, Tarnopol claims, during his encounter with Maureen. Together with his own predilections and proclivities described earlier, or his "aberrant, if not pathological, nature" (*My Life* 171), everything was conductive to Peter's precipitous decline into the arms of matrimony with Maureen, a woman whose mission, she decides, is to make a man of him-come what may.

Maureen has her work cut out for her, for when she meets him, Peter, though a confidant, is, in fact, naïve, a true innocent. He has not the slightest idea of what life with Maureen would be like or of what the dangers to him, personally and professionally, might be in hooking up with someone so deeply disturbed, so ready for violence (she gives as good as she gets), and so heavily dependent on others, especially men, or whatever satisfactions she can find. By the time Peter becomes

aware of the impossibility of continuing their affair, it is too late. He tries to throw Maureen out of his apartment, but three days later, she is back on his doorstep, "wan and scrappy looking as a street urchin" (*My Life* 183). Fights inevitably ensue, as do recriminations and pleas; then Maureen plays her trump: she is two months pregnant.

As Tarnopol says, anyone could have seen that coming a mile away (*My Life* 181). Though naïve, he is not that naïve, and he refuses to believe her. He insists that Maureen prove she is pregnant by having a urine test done at a local pharmacy. It is here that, exactly as Roth's first wife had done, she demonstrates the imagination, the sheer inventiveness, that later astonishes Peter; Maureen deceives him by finding a pregnant black woman and obtaining a sample of her urine to use in the rabbit test. The trick works, Incredible as it seems, since they had no intercourse in ages, Peter accepts responsibility for the child. It never occurs to him that anyone else could be the father. An inveterate liar, Maureen couldn't lie "about something as serious as fatherhood. That I couldn't believe." he says (*My Life* 192).

So much for Peter's maturity and his understanding of how life imitates art. As he goes on to comment, reality and fiction were still so mixed up in his mind that he knew of no other way to judge the one by the other, "Stuffed to the grills with great fiction-entranced, not by cheap romances. Like Madame Bovary, "I now expected to find in everyday experience that same sense of the difficult and the deadly earnest that informed the novels I admired most." At the heart of his model of reality, deducted from reading the masters, was *intractability*, "And here it was, a reality as obdurate and recalcitrant and (in addition) as awful as any I could have wished for in my most bookish dreams" (*My Life* 194).

Literate Tarnopol (like Roth) is also a master of literature, wit, as many allusions to "the masters" indicate. But literature wit is no substitute for mother wit, as the novel also abundantly reveals and Tarnopol's fate demonstrates. When he discovers before Maureen knows it that the rabbit rest has proved positive, Peter takes a long walk deciding what to do. He concludes wrongly, as he later realizes that the only "manly" thing is to go back to the apartment and, pretending he knows nothing about the test, proposes marriage. He is motivated by the fear that if he does not marry

Maureen, she will do herself in, "And that was unthinkable-I could not be the cause of another's death" (*My Life* 193). Further, by proposing before Maureen knew that test results, Peter could appear as their union might have some chance of success. Wrong again!

Maureen is so overjoyed and, in her turn, so taken in by the apparent sincerity of the proposal that she agrees to an abortion. That leads to her second deception, an action she performs with consummate skill when she pretends to have had the surgery and returns to the apartment, evidently shaking with illness and fatigue. All this is on behalf of getting Peter to assume his "manly" duty, the course Maureen maintains even as the marriage fails, a separation is arranged, and Peter is saddled with financially crippling alimony.

Tarnopol has wanted to experience reality in all its obduracy and intractability, expecting it to, "take place at an appropriately lofty moral altitude, an elevation somewhere, say, between *The Brothers Karamazov* and *The Wings of the Dove*" (*My Life* 194-5). Ironically, he gets intractability, all right, but instead of the intractability of serious fiction, he gets the intractability of soap opera, "Resistant enough, but the wrong genre" (*My Life* 195). The soap opera he and Maureen play out lasts for several more years until her sudden death (as with Roth's wife) in an automobile accident. Many of the scenes are indeed operatic, inspiring comedy amidst pathos, such as Maureen's revelation during a suicide attempt of how she deceived Peter with the urine test (*My Life* 208-10). On another occasion years afterwards, when Maureen has steadfastly refused to divorce him, insisting that he return to her and be "a man" (*My Life* 268), she again deceives Peter into thinking she has relented. But it is only another ploy, one that ends in violence and disaster for them both (*My Life* 274).

By this time, having broken down completely, Peter is in the care of Dr. Spielvogel; unlike Dr. Spielvogel in *Portnoy's Complaint,* this Spielvogel is a developed character, one who participates significantly in its action-and in this humour. Again wit is operative, as in the description of Spielvogel three years after Tarnopol casually meets him at a social gathering. Both men have changed: while Tarnopol was battling Maureen, Spielvogel was battling cancer. His pasty skin, his

limp, and other features suggest the figure of Dr. Chillingworth in Hawthorne's *The Scarlet Letter*. "Appropriate enough," Peter thinks "because I sat facing him as full of shameful secrets as the Reverend Arthur Dimmesdale" (*My Life* 203). Among the shameful secrets Peter confesses are his brief transvestitism (*My Life* 210), his habit of leaving his sperm around in people's houses and on library books (*My Life* 211), and his total unmanning-or, so it seems to him-by Maureen (*My Life* 213).

Literally crying for help, Tarnopol puts himself in Dr. Spielvogel's hands-only to be invited to consider how much Maureen may remind him of his mother. The question throws Tarnopol back: "Psychoanalytic reductivism was not going to save me from the IRT tracks," he feels (*My Life* 213). Nevertheless, he allows Spielvogel to pursue the issue further, much further, until he all but accepts the hypothesis of a "phallic threatening mother" (*My Life* 216) and begins treating his adoring, amazed, and terribly hurt parent with coldness and disdain (*My Life* 218). Spielvogel questions Tarnopol's happy childhood, suggesting a sinister aspect underlying his mother's "competence and vigor and attentiveness," which have led to his patient's "castration anxiety" (*My Life* 214). Roth here not only satirizes Freudian theories of childhood development; he opposes it with an interesting and humorous theory of his own. The trouble with "Mrs. Tarnopol's little boy" was not threatening behaviour but just the opposite: in Peter she had nourished the belief that he could win whatever he wanted, that he led a "charmed life." Thus, unprotected against "the realities of setback and frustration" (*My Life* 215), he was totally unprepared for Maureen. This theory also explains Peter's astonishment when he learns about the urine trick and his difficulty in turning it into fiction. Most likely, the reason he could not make is that, he could hardly believe it himself- "HOW COULD SHE?" he thinks. "TO ME!" (*My Life* 208).

Later, Spielvogel attempts to conceive Tarnopol that he is essentially narcissistic. The issue arises when Spielvogel writes an article entitled "Creativity: The Narcissism of the Artist" for a professional journal with a small circulation. The essay is what Tarnopol, enraged, regards as a thinly veiled portrait of himself. He confronts his therapist, and for several sessions, they argue about the essay. Spielvogel forcefully takes the position that he had every right to do what he did since he was writing a scientific paper. Moreover, he maintains that Tarnopol's anger and

distress are the results of his ambivalent attitude about his own "specialness" (*My Life* 249) and of the blow the article delivers to his narcissism (*My Life* 251). Tarnopol retorts that Spielvogel should have asked his permission before revealing confidential information; the difference between a novelist, who because he writes fiction does not ask permission and a psychoanalyst who writes a scientific article is great and significant: "It's in the nature of being a novelist to make private life public-that's a part of what a novelist is up to. But certainly, it is not what I thought *you* were up to when I came here" (*My Life* 250).

The impasse they reach, leads Spielvogel to propose ending treatment, but Tarnopol is still too dependent upon his therapist. In the course of the episode, he reveals something important about the nature of fiction, specifically the writing of novels, that bears directly on what Roth is doing in *My Life as a Man*, "himself," Tarnopol says, "is to many a novelist what his own physiognomy is to a painter of portraits: the closest subject at hand demanding scrutiny, a problem for his art to solve-given the enormous obstacles to truthfulness, the artistic problem," Neither the novelist not the portrait painter is a narcissist, because success depends on powers of detachment, on "de-narcissizing" oneself. "That's where the excitement comes in," Tarnopol says. "That hard conscious work that makes it art!" (*My Life* 240).

Many novelists and critics may object to Tarnopol's formulation of the novelist's task here, whether it helps distinguish a novelist from a poet, as Tarnopol argues. Novelists may include themselves in their work, as William Styron does, for example, in *Sophie's Choice*, or they may not, as Singer does not in *The Slave*. They have that choice. But as much of Roth's writing shows, for what he himself does in his fiction, the passage is highly relevant. His own experience-for example, as a boy in Hebrew school ("The Conversion of the Jews"), as a page in the Newark Public Library (*Goodbye, Columbus*), or as a graduate student and teacher at a Midwestern university (*Letting Go)* has been the source of much of his fiction. But is every instance, as in *My Life as a Man.* Roth takes liberties with "facts" to write "truth," to tackle what Tarnopol calls "the artistic problem" (*My Life* 240).

Regarding the "truth" of fiction, it matters little whether or not Roth's therapist (he had one at the time) wrote an article such as Spielvogel's. What does

matter is that the article, real or imagined, provides Roth with an opportunity to raise questions about creativity and narcissism and about the relation between the two. Through Tarnopol, Roth presents the strongest possible arguments a character like Peter can conceive. At the same time, he presents powerful counterarguments through the character of Spielvogel. The "truth" will emerge not necessarily in the arguments of one or the other but partly through the dialectic that develops and partly through the evidence the rest of the novel presents.

The fact is that, despite Tarnopol's vehement refusal to accept Spielvogel's diagnosis of his narcissism, much in his behaviour confirms the diagnosis. That is an essential aspect of Roth's comedy. Tarnopol may be justly upset about Spielvogel's article: The psychiatrist had no right to present information about his patient that could easily reveal his identity to a knowledgeable reader. But Tarnopol errs in vigorously denying a basic element of his character, his inordinate preoccupation with himself. By his own admission, that quality was fostered in him from his earliest years; then it was violently challenged by Maureen, a competitor for his attention-the most demanding one he has ever known. Her jealousy is the observation of his narcissism, resulting in their basic incompatibility. Matters then worsen when she begins to fancy herself a competitor as a writer of fiction to boot.

Roth knows that when his subject is himself, the artistic problem involves getting the proper distancing or detachment from his subject. That is not only where the "excitement comes in" but also where the fun begins. And it has led Roth, as it will later lead Zuckerman (in *Zuckerman Unbound*, for example), into problems of trying to disentangle himself from his fiction. *Portnoy's Complaint* borrowed from Roth's boyhood to present certain aspects of Newark during the war years and of middle-class Jewish home life; as a result, many readers wrongly began to make wholesale one-to-one equivalences regarding Alexander Portnoy and Philip Roth. In *My Life as a Man*, Roth fictionalizes his martial experience and attempts, through the device of the "Useful Fictions," to forewarn the reader against similar equivalences. To the extent that the reader observes and registers the point, Roth is successful. Nevertheless, readers can be notoriously unobservant, and a vulgar curiosity for gossip can become overwhelming, especially when offered such tantalizing bait as this novel offers.

Again, it matters little whether the real-life counterpart for Susan Seabury McCall, whom Roth dubs "may Aldridge" in *The Facts,* attempted suicide. In the context of the novel, it is an important "truth," first in developing the character and second in reaffirming Tarnopol's narcissism. Moreover, as Zuckerman says in the postscript to *The Facts* that Roth is apt to be much more honest in fiction than in autobiography, "You don't appear to have the heart-The gall, the guts-to do in autobiography what you consider absolutely essential in a novel" (*The Facts*). Susan is just the kind of woman who, abandoned by her lover and puzzled by his action, would desperately turn to suicide to get back her man. And her strategy almost works (*My Life* 138-50).

For, as Spielvogel points out, Peter is just the kind of man who would interpret Susan's action as his responsibility rather than her own. Peter had earlier interpreted Maureen's suicide attempt the same way, much to her derision (*My Life* 127). A confirmed narcissist, he naturally sees events the only way he can and against the available contrary evidence, such as that which Spielvogel brings to bear. Susan knew that her cleaning woman was expected early the next morning and had a key to let herself in; thus, she would be found in a few hours. She did what she did to get what she wanted, to get Peter to come running. And Spielvogel reminds Tarnopol, "You did come running. And you are running yet. Maybe only in circles, but that for her is still better than out of her life completely. It is you, you see who is blowing this up out of all proportion. Your narcissism again, if I may say so. Much too much overestimation of-well, practically everything" (*My Life* 222). Nevertheless, Tarnopol uses this incident, coupled with that involving the creativity article earlier, to break off therapy and go into isolation again.

The novel ends with Maureen dead, Susan convalescing at home with her mother, and Peter alone at Quahsay writing his stories. He is "Free" at last, as the final chapter is called. Free to become a man? Free to write the novel he has been trying to write for years? Free to confront his past and struggle toward a future? "This me who is me being me and none other" (*My Life* 330), the final words in the novel, carry all these implications and a host of others. It is the artist scrutinizing his 'self,' with all the wonder, fear, and amazement that object holds.

In a culture, the conflicts more often concern women because for men, there are more external incitements to success and more possibilities of achieving it. Assuming that a woman of the hero-worshipping type marries a man because his existing or potential success appeals to her. Since in a culture a wife participates to some degree in her husband's success, this may give her some satisfaction, as long as the success lasts. But she is in a conflict situation: she loves her husband for his success and at the same time hates him for it; she wants to destroy it but is inhibited because, on the other hand, she wants to enjoy it vicariously by participating in it. Such a wife may betray her wish to destroy her husband's success by endangering his financial security through extravagance, by destroying his equanimity through enervating quarrels, by undermining his self-confidence through an insidious disparaging attitude. Or she may reveal her destructive wishes by relentlessly pushing him on to more and more success, with no regard for his own welfare. This resentment is likely to become more manifest at any sign of failure, and though during his success, she may have appeared in all respects a loving wife, she will now turn against her husband instead of helping and encouraging him because of the vindictiveness that was covered up as long as she could participate in his success emerges into the open as soon as he shows signs of defeat. All these destructive activities may go on under the camouflage of love and admiration. A woman has been self-reliant, capable and successful. After her marriage, she not only gives up her work but develops an attitude of dependency and seems to give up ambition altogether-all of which is preferably described as "becoming truly feminine." The husband is usually disappointed because he expected to find a good companion, and instead, he finds himself with a wife who does not cooperate with him but puts herself below him. A woman who undergoes such a change has neurotic misgivings about her own potentialities. She dimly feels that it will be safer to achieve her ambitions goals or even only security by marrying a man who is successful or in whom she at least senses faculties for success. Thus far, the situation need not call forth a disturbance but may work out satisfactorily. But the neurotic woman secretly objects to giving up her own ambition, feels hostile toward her husband and, according to the neurotic tendencies, drops into feelings of nothingness and eventually becomes a nonentity. The competitive spirit not only influences existing relations between men and women

but even affects the choice of a partner. Normally the choice of a partner is often determined by strivings for prestige or possession, that is, by motives lying outside the erotic sphere. In the neurotic person, this determination may be all-prevailing, on the one hand, because his strivings for dominance, for prestige, for support, are more compulsive and inflexible than in the average person, and on the other hand, because his personal relations with others, including those of the opposite sex, are too deteriorated to enable him to make an adequate choice.

It can be concluded that a person like Maureen, who is proud of her angelic facade, generally proves to be ashamed of signs of selfishness and never give due regards to the feeling of others. The competitive spirit not only badly affects existing relations between men and women but even affects the choice of a partner while compliance must be analysed thoroughly when one person enters another one's life, whether it is for a reason or season or for lifetime. Through the analysis it is revealed that the compliant types always tries to appease other in any of the circumstances. Such characters always try to evaluate themselves from the perspective of someone else and become overly dependent on other people for love and safety. These characters as analysed here, accept their own helplessness and strive to gain reassurance and protection against their anxiety by attempting to win the affection of others. The third objective of this research, "To apply the theory of neurosis to investigate compliance, aggression and detachment as neurotic needs in the select novels" is partially achieved in this chapter.

Chapter - 5

Betrayal and Detachment of Relationship in *American Pastoral*

Love and betrayal are the two important but contradictory aspects of interpersonal relationships. A healthy love relation full of emotions and understanding is the primary key to maintain a long-lasting relationship. But the aggressive form of love is quite disastrous and culminates into betrayal and detachment. As Karen Horney points out in her *Our Inner Conflicts* talking about the pretence of love as:

> The variety of feelings and strivings that can be covered by the term love or that are subjectively felt as such is astonishing. It may cover parasitic expectations on the part of a person who feels too weak or too empty to live his own life. In a more aggressive form, it may cover a desire to exploit the partner, to gain through him success, prestige, and power. It may express a need to conquer someone and to triumph over him, or to merge with a partner and live through him, perhaps in a sadistic way. It may mean a need to be admired, and so secure affirmation for one's idealized image. For the very reason that love in our civilization is so rarely a genuine affection, maltreatment and betrayal abound. (164)

The love which exploits the partner rather than grooming and nourishing the relationship just for the sake of one's own success, prestige and power are totally vague and absurd. Partner's wish to detach from such a relationship creates a kind of psychological trauma and fear in the mind of the other partner. S/he may lose trust completely in any other partner and also in entire humanity. Horney, in her *Neurosis and Human Growth: The Struggle towards Self-realization,* defines detachment as emotional distancing from others (Ch. 11). Horney further suggests that an individual may enjoy the detachment as he may feel free to live as she points, "The detachment is all the easier to maintain since, in contrast to other neurotic types, he does not

expect much, either good or bad-if anything-from others" (*Neurosis and Human Growth*, Ch. 11). This chapter is focused on such betrayal and neurotic detachment of interpersonal relationships of the characters of three generations.

Lou Levov is the first generation of Levov's family living in Newark. Lou Levov's father "had come to Newark from the old country in the 1890's" (Roth, *American Pastoral* 11), so Lou belongs to, "the first post-immigrant generation of Newark's Jews [that] had regrouped into a community that took its inspiration more from the mainstream of American life than from the Polish shtetl their Yiddish-speaking parents had re-created"(*American Pastoral* 7). George Searles in his *The Fiction of Philip Roth and John Updike* says, "almost always, the "older man" in Roth's fiction, as in Hemingway's, is a wisdom figure - almost a Bellovian "reality instructor" (31). In *American Pastoral*, Roth shows a somewhat altered father figure:

> Mr. Levov was one of those slum-reared Jewish fathers whose rough-hewn, undereducated perspective goaded a whole generation of striving, college-educated Jewish sons: a father for whom everything is an unshakable duty, for whom there is a right way and a wrong way and nothing in between, a father whose compound of ambitions, biases, and beliefs is so unruffled by careful thinking that he isn't as easy to escape from as he seems. Limited men with limitless energy. (*American Pastoral* 11)

These are the words of Nathan Zuckerman, but these words can be taken of Philip Roth too. Lou Levov is a self-made man who has worked tirelessly and achieved all successes in his life by himself. From the beginning, at a tannery, he learnt the glove business and went up to his own glove factory. According to his son Jerry, he is "a brute man"(*American Pastoral* 75), whereas according to Nathan Zuckerman, "he could sometimes still manage to be […] civil"(*American Pastoral* 12). Lou Levov seems from the outside to be really American; after all, his "American claim [is] not inconsiderable" (*American Pastoral* 208), but just beneath the surface, he is a Jew. He values "community, home, family, parents, work" (*American Pastoral* 365), and religion is no small thing to him. He laments "the lack of feeling for individuals, [and]

the lack of feeling for places" (*American* 365), which seems to be the general attitude in the late 60s. He wishes to save all kinds of his family's sorrow and seeks to do so by manipulating everyone, by being "overbearing [and] omnipresent" (*American* 66). Lou Levov is able to control his own psyche and thoughts. When his dad died, he stood at the front of his house and spent one hour to calm down and then "got back in the car and drove to work" (*American* 369). It does not mean that Lou did not mourn his father's death, but he would not let himself be brought down by it; the most important and "serious thing in [his] life [was and always has been] to keep going" (*American* 11).

Two sons of Lou Levov were fully regulated by Lou Levov himself. At his family's request, that is, on the request of Lou Levov, the Swede had broken off an engagement with a girl in South Carolina. The younger son, Jerry, was too not spared from the controlling powers of his father. After Jerry had divorced them, Lou gave money to every one of his ex-daughters-in-law. But Jerry "doesn't pull his punches," "doesn't back down" (*American* 297), he fights his father's influence on his life. The Swede does not. What his mother calls his "considerateness" (*American* 297) others, namely his brother, call "compromising [and] abid[ing] everything patiently" (*American* 274). Swede stood against his father on two occasions. First, when he married Dawn Dwyer, and second when he bought the stone house in Old Rimrock. Buying the stone house seemed to be "impractical and ill-advised" to Lou; to the Swede, it "was an act of bravery" (*American* 310). Lou Levov was against the wedding of Swede with Dawn Dwyer because she was a Catholic, so he interrogated his future daughter-in-law about anti-Semitism and religion. "After three solid hours of negotiations" (388), in which the religion of Dawn and the Swede's child was decided, Lou allowed Dawn to celebrate Christmas Eve, Christmas Day and the Easter bonnet with the child. Besides that, the child was to be raised in Jewish tradition. However, it is a matter of wonder that why the Swede was remained inactive through the whole interrogation. He left the matter to be resolved completely to Dawn and his father Lou, and Lou never seemed to think that a decision about the religious upbringing of a child could be made by the parents of the child, "I'd rather make the decision myself" (*American* 396). Later Dawn let Merry get baptized without Lou's knowledge, but by the time Lou found out about the secret baptism,

"Merry was a family treasure six years old, and the up-roar was short-lived" (*American* 389).

The way Lou tried to modulate his sons, he does the same with Merry. He tried to "influence Merry's behavior" and "to control […] not so much [her] opinions as the ferocity with which she sputtered them out" (*American* 287-8). The main subject was the Vietnam War when Merry began to go radical. Lou mailed her copies of letters that he had written to politicians, especially President Johnson. He wanted "to nip [her enragement] in the bud," and so he "ostentatiously all[ied] himself with her" (*American* 288). He also showed her options, "You can write letters. You can vote. You can get up on a soapbox and make a speech. […] You can join the marines. [You can] join the other side" (*American* 289-90). But no act of Lou or Swede could prevent Merry from planting the bomb. Later, he talked about his feeling for her, "I saw it coming. […] I knew it. I sensed it. I fought it. She was out of control. Something was wrong. I could smell it. I told you" (*American* 291).

Lou Levov expresses his ambivalent psyche when sometimes he comes across as someone not easy to deal with, and at times, he seems to be stuck in the old times. The narrator of the novel, Nathan Zuckerman thinks so, "…an opinionated old man, fettered still to his fantasy of the world" (*American* 361). But Lou also has some characteristics of the "traditional" Rothian father figure. First of all, Searles, in his, *The Fiction of Philip Roth and John Updike,* states that Roth has a "tendency to portray father figures warmly" (37). This undoubtedly is true of Lou Levov because he displays immense affection, devotion and will to do anything for his family. The managed, commanding side of Lou's personality is the way for his loved ones to ensure their well-being. His feelings for Merry are in line with the "wisdom figure". One could even say that he tried to prevent the catastrophe by interrogating Dawn and making the "religion deal" with her. But still he "could [never] shake the conviction that what lay behind Merry's difficulties all along was the secret baptism: that, and the Christmas tree, and the Easter bonnet, enough for that poor kid *never* to know who she was" (*American* 389). From the very beginning, Lou shared the fact to Swede that the Swede was "going to raise a child who [wouldn't] be one thing or the other" (*American* 386) - neither Catholic nor Jew. Lou thus blames the collapse of Merry for

religion, that is, the lack of a continuous religious upbringing. And he wishes someone else to believe in him; he trusts in the innocence of his grandchild.

In this novel, through the perspectives of "the Swede," Seymour Levov's champion athlete, prosperous businessman, devoted husband, and father, Philip Roth, provides an incisive analysis of America from the 1940s through the 1970s. Levov, a thoroughly convincing and optimistic main character, represents the American ideal of a decent man who, but for one thing, has built a wonderful life for himself and his family: his daughter, Merry, has become an anti-war activist and a murderer. Nathan Zuckerman, who, when they were boys, idolised the Swedes, narrates the plot. When he sees Levov again in the middle ages, they have a conversation upon which Zuckerman focuses his "intimate inquiry" into the personality and circumstances of his former hero. Roth manipulates the point of view unconsciously when Zuckerman imagines the life and emotions of the Swede. The reader is hard-pressed to note that all the "details" about him are merely the highly descriptive imagination of a childhood friend in the narrator's obsessive emphasis on Levov. This fantasy loops back into the present and history of the Swede, again and again, delving more intensely each time. Zuckerman imagines Levov urgently seeking to decode motivations, feelings, relationships and ethics and thereby learn the facts about himself and the implications of his acts and attitudes. Roth builds a caring portrait of Levov, a man striving to live by the laws he felt mattered: cultivating his personal satisfaction abilities, providing both financially and emotionally for his family, and supporting others by egalitarian capitalism. The Swede is flummoxed to find that in his family or harmony among its members, his sincere decency and affection for his family have no guarantee of morality. In Old Rimrock, the rural setting for Dawn's cattle-raising company and a refuge from urban Newark where Levov runs the family glove factory, Levov and his wife, Dawn, a former Miss New Jersey, live. They had a sound, loving marriage and raised a strong, personable and fascinating girl but who suffered from a serious stutter. According to Zuckerman's view of Levov, this stuttering is perceived by the Swede as a mild handicap to be treated by counselling. The question remains whether the cause of Merry's transformation into a violent man is this handicap or anything else he has achieved. Merry joins up with a group of New York anti-war demonstrators when she is spurred by the dismay of the Vietnam War.

The discussions between father and daughter on matters of independence and parental control are some of the novel's most telling and realistically made passages. The shock of Levov, his excruciating recognition of his daughter as a killer, is crackling on the paper. She vanishes, and the emotional closing portion of the novel is provided by her resurfacing several years later. She has undergone such a profound and sinister transformation that her father, once again, is unable to rescue her from herself. Some characters of the novel begin as close stereotypes, but they grow as individuals as the nature of their inner lives and relationships unfold. The ex-beauty queen mom, originally unveiled as a powerful woman, becomes dysfunctional; the immigrating Levov senior's pride and ego bursts with every encounter; the moral preferences of the upper-middle-class friends lead to doubt and despair that the novel causes us to consider. In turn, Merry is a lovely young man, an anxious daughter, a strident extremist, and, ultimately, a self-styled truth-seeker.

Because of what it requires one to confront, pastoral service is often difficult to read. Many of them claim that we are loving, honest people with moral beliefs and, at the very least, are good people, "do no harm" (Roth, *American Pastoral* 1). We're a lot like Swede. When it is learnt, it becomes a matter of wonder: have the ambitions as a culture and the lifestyle that one has developed become a mere disaster-delusion to oneself? Roth investigates further. The novelist, who has made Zuckerman the narrator, encourages us to accept what he (Zuckerman) says about writing: "Writing turns you into somebody who's always wrong. The illusion that you may get it right someday is the perversity that draws you on" (*American* 63).

The biggest question that arises in the premise of the novel: Is Zuckerman right about Levov's feelings and thoughts? How much are we to accept-or question? Can we ever really know anyone else? How fully, indeed, can we know ourselves? The "pastoral" of Roth's title is, in one sense, bucolic Old Rimrock, which represents the idyll in which we Americans think we live, a place where peace can be shattered by the actions of characters such as Merry. Roth has written a literary pastoral, ironically inverting this genre's usual contrast between the corruption of city life and the innocence of rural life. In this novel, nothing is perfect, certainly, except perhaps the characters' suffering, which Roth makes us share.

In an interview about his novel *The Great American Novel*, Philip Roth, in 1973, describes the 1960s as a "demythologizing decade" in which "the very nature of American things yielded and collapsed overnight" (*Great American Novel* 90). Roth then regarded the 60's as a Cold War battle for social imagination, a conflict between the benevolent national myth that a great power tends and the stubbornly dark, almost diabolical reality. More than two decades later, after the Cold War, Roth revisited the field of fighting in *American Pastoral* at a time when the most propagandistic generation of Roth was renamed "the greatest generation" members of Tom Brokaws. It can be claimed that in *American Pastoral*, Philip Roth, as if his alter ego, Nathan Zuckerman was, with a less satirical, more elegiac expression, returned to the reflection of the 60s. The character Swede Levov who is the benevolent and Jewish American liberal is the central character of the novel, whom Roth describes as "fettered to history" (*American* 5) during the height of US Cold War hegemony between the Vietnam War and World War II. Philip Roth has placed Swede Levov as a follower of the ideology of "benign national myth" of American pastoralism on his sixteen-year-old daughter, Merry, a revolutionary anarchist. Merry articulates what Roth describes as the 'counter pastoral' impulse, the 'demonic' truth. Roth finds an attack on antiquarian and fictitious meta-narratives to establish the mythical ideal of American times and condenses this battle into a cloistered familial drama that challenges the philosophy of consensus reflected in a modernist perspective on history and literary theory. Critics have set their analysis of the *American Pastoral* on their counter-pastoral mystery, the Swede Levov issue: How did Merry become the "angriest kid in America" (*American* 279). Some academics read Roth's novel as a tacit apology for his past generous point of view, reflecting on the cause of Merry's leftist militancy, whilst others see it as his protection. In interpreting the novel, both Edward Alexander and Timothy Parrish invoked Irving Howe's famous essay "Philip Roth Reconsidered"(1972), which considers Howe to have "liberated suburban children" attacks on middle-class suburbs as pandering to "the thin and personal possibilities". Howe, who had the lifelong socialist beliefs was in conflict with the pragmatic left of the 1960s and condemned those he perceived as continuing to maintain the greed of the decade. Roth accepted Howe's leftist critique of Roth implicitly in *American Pastoral*, according to the neoconservative Alexander George,

the existential realization of Howe's criticism of the moral and political style of the New Left of the sixties. Merry, who proves to be a chief villain of this novel, is the perfect embodiment of the leftist dabblers; she turns against their overly tolerant liberal parents, ingenuously spout politically radical creeds, and yield to their fascination with violence. In his article "Imagining Jews in Philip Roth's Operation Shylock" Timothy Parrish has argued that Howe's criticism of Roth is "thin personal culture" but simultaneously claimed that the novel, from the perspective of Nathan Zuckerman, explores the deleterious consequences of forsaking one's Jewish origins. Roth/Zuckerman/Swede is viewed by both Alexander and Parrish as revaluing their previous generous, postmodern bearings, admitting both their liberal naves and the power of the father's voice. Merry is the "anarchic centre of the novel" and a "postmodern horror". According to Parrish, Merry compels the Swede to face the deceptiveness of his integrated self. The Postmodernity of Parrish obviously refers not only to its legal obstruction to master accounts but to its threat to constant cultural practices. Therefore, Parrish believed that Roth gives Lou Levov the last word, reflecting the "law of the father," re-evaluating his previous declaration of the postmodern self over Jewish identity. The ideas of Marshall Bruce Gentry are exactly the opposite of the views of Alexander and Parrish. Gentry not only sees Roth as an author of maintaining the hope of integration as a larger objective but also represents the characters Dawn, Merry, and Marcia Umanhoff as the true heroes in the story. The explanation behind their heroism is that they challenge both the Levov's effort to shape women into conventional sex roles and their self-serving approach to capital's disparities. While Alexander views the Newark Maid factory's capitalist success as an indictment of progressive politics in the sixties, Gentry believes that the factory is an arraignment of capitalist biases and exploitative labour practices that serve the Levovs to profit. Gentry, in contrast to Parrish, claims that, along with Jessie Orcutt, who tries to nudge Lou Levov's eyes out in the final scene of the book, these recalcitrant women defy the "law of the father," which Parrish witnesses as bringing the final word. Roth describes with sympathy the members of the greatest generation who were disconcerted by the decade of the 60s by removing the mythical elements from it. *American Pastoral* is neither the mea culpa of Roth, nor an acknowledgement of Howe's leftist criticism, but rather an insubordinate response to Howe's earlier claims

that, “Roth is unable to effectively access his own slim personal culture or develop his relationship with the conventional of American culture, in its vast sweep of autonomous idealism and romanticism”. This novel of Roth articulates his own view of major possibilities, his progressive idealism, romanticism, and the Jewish American voices, which are central voices in that American tradition. Roth acknowledges that many of his American Jewish generations epitomise the American dream’s apparent fulfilment. For him, however, the 60s usher is not an end of an ideology of consent but an estrangement, an investigation of the American dream’s mythical foundation. Philip Roth, in this novel, highlights the reasons for democratic idealism and romanticism vision that goes wrong, using the mythical tradition of the *Great American Novel* expressed in the academy of the 50s and early 60s as his vehicle. In the “myth and symbol” school of American critique, this literary tradition achieved its intellectual ascendancy during the 1950s. A product of an intellectual tradition of the 50s, Roth has listed his introduction to fine art in the academic values of high modernism filtered by New Criticism, “I imagined fiction to be something like a religious calling, and literature a kind of sacrament” (*Great American Novel*). Roth was attracted by the pedagogical idea of the Chicago School's Wonderful Book programme and felt that the fifties were the Chicago School book curriculum. Roth believed that it was a decade when cultural loyalties split the youth into the armies of the damned and injured instead of the political ones. However, he discovered that he was unable to avoid the social and political tensions in the periphery of his work since some of his readers, especially his Jewish critics, refused to worship at his high art altar. Roth notes that, “these very conflicts yanked me, screaming, out of the classroom; all one’s readers, it turned out, weren’t New Critics sitting on their cans at Kerryon”.

Roth titles the novel’s three sections “Paradise Remembered,” “The Fall,” and “Paradise Lost,” which resonates like *Genesis* and Milton’s epic *Paradise Lost* (*American* 1). Swede Levov is like Roth’s Jewish American Adam, who achieves his version of paradise in the guise of “the longed-for American pastoral” (*American* 86). Yet, as Roth advises, the “demonic reality” of the 60s would break the nation’s “idealized mythology” (*American* 78). Roth reveals that the American myth is not a self-contained product, capable of legitimising its hegemonic position through self-

written legislation, foregrounding and challenging the literary vocabulary of the school of myth and symbols. His characters re-read American history, compelled not to see it as a transcendent myth of utopia but as an ideological framework that foreshadows the downfall of earlier national history. Paradoxically, in the mythical tradition of the *Great American Novel* (1973), Roth writes a Pulitzer Prize-winning work, a tradition that romanticises people like Huck Finn and Jay Gatsby, who participate in the national conflict in the guise of an individual identity crisis, while at the same time experiencing the illusions inherent in the mythical foundations of such a tradition. In other words, he writes a postmodern *Great American Novel*, in which he both invokes the remaining mythical notions of the nation-state of the country and criticises these founding myths of cultural intention. Finally, he implies that the very counter-pastoral criticism that would undermine the pastoral mythology of the Swede is simply a legacy of the myth itself. The thing that Swede never understands is how Merry's rage could be born from his pastoral vision of America. A stuttering self-styled anarchist, his daughter verbally assaults his most precious values and then blasts his perfect world to smithereens when her bombings in the Old Rimrock post office, she "transports him out of the longed-for American pastoral and into everything that is its antithesis and its enemy, into the fury, the violence, and the desperation of the counter pastoral into the indigenous American berserk" (*American* 86). Ironically, what Roth calls the counter-pastoral in his novel itself contains pastoral dreams, and this is a mystery the Swede who can never quite understand: how did his version of the Ameri give birth to the "American berserk" pastoral dream. As Frederick Karl has noted, "some sixties radicals (for example certain members of the Black separatist, environmentalist, or anti-war movements) were motivated by a pastoral dream in their desire to transform or even withdraw from a technological, capitalistic civilization that they perceived as a tool for injustice and domination". While the Swede wants to build his pastoral within the boundaries of a US consensus ideology that embraces the American dream epitomised by the individual following a Puritan work ethic and scaling the ladder of capitalist success, his daughter's pastoral disengagement strategy seeks to undermine the ideology of consensus, expelling her father from his pastoral. Roth investigates the way the benevolent national myth contributed to the demonic truth and the myth and symbolic school's propaganda.

Like Lewis and Marx, Roth questions the rhetoric of American identity on an underlying theme, but his narratives rely on fragmenting stereotypes and images to repair the wounds of time. Roth nevertheless displays a nostalgia for the mythical tradition of the classic *Great American Novel*. Initially, the illusion of fantasy and the image of innocence were drawn to Nathan Zuckerman. Zuckerman, who worshipped the old Swede in his teens, initially creates an idealistic picture of his Swedish childhood. The legendary Swede represents a beacon of hope in his Newark neighbourhood for his golden skin and athletic prowess. The neighbourhood reached through the Swede the dream of sporting enthusiasts in Sweden and around the world. Like the Gentiles, our families do not remember the real way things work and make sports achievement of any of their aspirations. The Swede, like many others reflects a fantasy of epluribus unum, an acclimation that erases discrepancies. Seymour Irving Levov, the Swede who marries the beauty queen shiksa wife and instils admiration in Zuckerman as, "He'd done it" (*American* 15). Zuckerman envisions American identity as rooted in a comprehensible, autonomous self, after World War II, and he claims that attaining such an ideal American identity involves the extermination of any ethnic pastor of a Jewish pastor that indicates a distinction. Without completely understanding that he is, in fact, adopting not a universal but a unique form of Gentile identity, the Swede embraces the symbols of American universalism. Many years later, when Zuckerman encounters the Swede, he envisages that the Swede has lived the charming Ail-American dream, a man who has escaped "the old, constraining obsessions so as to live unapologetically as an equal among equals" (*American* 85). Consequently, he feels that the Swede has become a "human platitude" (*American* 23), a man of surfaces, "the embodiment of nothing" (*American* 39). However, he finds that Merry's bomb has shattered the Swede's old self. He learns that Merry is a sort of character detached from herself. As R. D. Laing points in his *The Divided Self* (2010) about the characteristics of the detached self:

> The detachment of the self means that the self is never revealed directly in the individual's expressions and actions, nor does it experience anything spontaneously or immediately. The self's relationship to the other is always at one remove. The direct and immediate transactions between the individual, the other, and the

> world, even in such basic respects as perceiving and acting, all come to be meaningless, futile, and false. One can represent the alternative state of affairs schematically as shown opposite. (Laing, *The Divided Self)*

Zuckerman is facing the challenge of fantastically exploring Swede and creating his vision of America as he does. The Swedish personal identity serves to reveal the composite identity of the country created by the disruptive stuttering of history expressed in the stuttering voice of Merry and not by the supposedly cohesive definition of manifest destiny. The reiteration of Zuckerman's tale is inspired by a tragic romantic paradigm that highlights the tragic downfall of the hero from an affluent Edenic level, Swede's understandable assimilationist view of America. This vision is characterised by the major American symbolic indicators, in particular the values of modern capitalism, the sacramental of sport and home ownership. Three symbolic spaces are used by Swede, "The factory was a place I wanted to be from the time I was a boy. The ball field was a place I wanted to be from the time I started kindergarten. That this [his house in Old Rimrock] is a place where I want to be, I knew the moment I laid eyes on it. . . .We own a piece of America" (*American* 315). He claims the obvious signs of American identity have been acquired by him: achievements in sports, business and home life. The Swede will dedicate these three signs of identification with theological implication in remembering its father's place of worship, the synagogue, 'external,' and 'unhealthy' (*American* 220). The prosperity of the Swede in the glove factory of his father is not just the final step in immigrants' successful tale; it is an example of virtuous capitalism. The glove is more than an enactment for both Swede and his father, which spiritually symbolises Karl Marx's theory of commodities creation and work trade. The two men emphasise the glove and the glove company's symbolic value. Swede is a kind of compliant character, about such character Karen Horney says that, "Compliancy trends lead to being exploited; aggressiveness stirs up counterattack and alienates affectionate people; and detachment tendencies lead to ostracism" (*Are You Considering Psychoanalysis*). The Swede proudly explains, "Most of the glove businesses have been family businesses. From father to son. Very traditional business. A product is a product to most manufacturers. The guy who makes them doesn't know anything about them. The glove business isn't like that. This business has a long, long history"

(*American* 130). The Swede notices the history of glove-making as a dialectic process terminating, like his idealized family inheritance, in the "utopia of rational existence"; "the root of humanity" is the "opposable thumb": "It enables us to make tools and build cities and everything else" (*American* 131). The father of the Swede, Lou Levov, arrests history only in the form of the glove company; his private capitalist narrative subsumes public history. Thus, along with the glove company, WW II saved the democratic world, and the "glove man got rich" (*American* 346). President Kennedy's victory, which elected Jackie Kennedy as a national fashion pioneer with her pillbox hat and decorous gloves, revitalised the industry, but then Jackie's gloved hands became outdated, signalling the slackening of society's own grasp of a cohesive socio-economic metanarrative. Lou philosophically observes: "The assassination of John F. Kennedy and the arrival of the miniskirt, and together that was the death knell for the ladies' dress glove" (*American* 349). Emblematically, development and reproduction are intertwined for the Swede and his father; their modes of production of gloves do not yield work that is alienating and pointless, and family reproduction does not produce estranged children. Max Weber points to Protestant ethic and capitalist spirit that an ideal home is one of the highlights of America's capitalist development, and the Swede sees the ideal as his house in Old Rimrock. His house on Arcady Hill Lane is an expression of his own pastoral ministry in America. In the USA, however, the European pastoral vision was transmuted by the impetus of capitalism, rooted in the bucolic visions of Virgil of the untouched Arcadia of shepherds. The *American Pastoral*, which is focused on Thomas Jefferson's agrarian vision and self-reliance ideals, is based on one central concept that is possession of the land. Nevertheless, the Swede regards the American ministry as a quintessence of an ideal, a desire for a countryside where an Edenic harmony can be re-established, which places its moral value above its material significance. Such a perception of totality is ultimately illusory. Roth emphasises Old Rimrock's role as an enterprise pioneer in a New World campaign, not only a private ideal but also a national ideal:

> But the Swede, rather like some frontiersman of old, would not be turned back.... Next to marrying Dawn Dyer, buying that house and the hundred acres and moving out to Old Rimrock was the most daring thing he had ever done. What was Mars to his father was America to

> him he was settling Revolutionary New Jersey as if for the first time. Out in Old Rimrock, all of America lay at their door. (*American* 310)

His direction represents a fundamental belief of the teleology of American exceptionalism. As part of the apparent purpose and a national goal, to extend "westward," laying claim to the land. In addition, the agricultural home of the Swede signifies a position of possible supreme peace, for they are going to live "thirty-five miles out beyond that resentment" (*American* 310) beyond discordant differences, beyond anyone's dislikes. The Swede claims that he has reproduced America's values in creating his ideal home; the family becomes a source not only of biological reproduction but also of the reproduction of philosophy. The Swede, a true advocate, supports the ideals of American tolerance based on universal appreciation:

> Nobody dominates anybody anymore. That's what the war was about. Our parents are not attuned to the possibilities, to the realities of the post-war world, where people can live in harmony, all sorts of people side by side no matter what their origins. This is a new generation and there is no need for that resentment stuff from anybody, them or us. And the upper class is nothing to be frightened of either. You know what you're going to find once you know them? That they are just other people who want to get along. Let's be intelligent about all this. (*American* 311)

Even the Swede claims that 'living beyond' means moving into Old Rimrock, a Protestant Manson, the symbol that American identity is universal, "Let's face it, they are America" (*American* 311). Ultimately, even in his insulated pastoral enclave, the Swede learns that he cannot avoid divisive differences. Merry, his beloved sixteen-year-old daughter, blows it up, "the daughter and the decade blasting to smithereens his particular form of Utopian thinking" (*American* 86). As the Swede's brother Jerry witnesses it, "My brother thought he could take his family out of human confusion and into Old Rimrock, and she put them right back in. … Good-bye Americana; hello, realtime" (*American* 68-9). The Swede notices that history shows the triumphant step of restraint towards a utopia of rational life, but that history will stagger and even

plunge into a ridiculous catastrophe, "He had been admitted into a mystery more bewildering even than Merry's stuttering: there was no fluency anywhere. It was all stuttering" (*American* 93). He has a misconception of a story that has been kept as chronological, teleological and equalitarian in his legendary ideal past since history has been seen to be a complex network of economic, social and political forces, a mystery full of human insecurity and stuttering. The Swede, amid his confusion, feels obligated to pursue a solution to the bomb lesson: "What is the grudge? What is the grievance? That was the central mystery: how did Merry get to be who she is?" (*American* 138). How did the Swede, described by his brother as a "liberal sweetheart of a father," (*American* 138) "the philosopher-king of ordinary life" (*American* 138) produce "the angriest kid in America" (*American* 279)? He surprises, "What could have wounded Merry?" (*American* 92). Looking for the etymology of the wound, he begins to enquire, searching for the real sin that pushed them into the American berserk out of the American pastoral: was it her history of stuttering in his little girl the mark of imperfection? Did her stammering, this speech accident, make her feel isolated from her excessively flawless parents? Or has it been his fault? He recalls an incident when, in response to her plea, he passionately kissed his daughter and kissed her as he "kissed mother." He started to withdraw from her, afraid of crossing the boundary between fatherly love and wrongdoing. Were they expelled from Eden by this "parental misstep" (American 91)? Or was the source of this wound communal? Has he married his Irish American wife and moved to Old Rimrock? Did he divorce his daughter with her Jewish rootedness? Or has this wound brought on by bigger historical powers? In Merry's initial viewpoint, did historical culture stem from the televised self-immolations of the Vietnamese monk by her own incompetent attempt to correct global inequalities through local means? These resonating questions are the resemblances of the ambivalence of the self of the Swede. The Swede is urgently looking for a cause-and-effect narrative to challenge private and public incidents, which would justify Merry's behaviour as stemming from some psychological or social trauma. The Swede tries to view her political behaviour as a sickness that can be treated by attempting to attribute Merry's political rebellion to a pathological cause. Perhaps, for the Swede, the difference between her rhetoric of rage and her

benevolent experience is what is most confounding about Merry's frustration. Merry should have embodied the victory of logical liberalism after he was educated in the arena of wealth and the jargon of liberal ideology. Instead, with "total self-certainty," she attacks its very "bourgeois" foundation (*American* 101). The one thing the Swede doesn't comprehend is how his own pastoral type, personified in liberal values, ultimately gives birth to the counter-pastoral dissidence of Merry, a vicious refutation of the economic and social vision of her father. Old Rimrock reflects the sentimentalised pastoral vision for the Swede and his companion, but neither wishes to break from the existing capitalist order that delivers them with the ways to buy their idyllic world. In comparison, by establishing a confrontational enclave within the prevailing economic and social structure, Merry enunciates her pastoral yearnings to disengage herself from the social and economic world, attacking the materialism of an imperialistic society that ignores the suffering and powerlessness of the marginalized. Merry goes above the structure by attacking the roots and ideals of the middle class. After years of trying to overcome her stumbling dilemma, desperate to pursue the patterns of normative culture, she renounces violently, "the appearance and allegiances of the good little girl" and "the ridiculous significance she had given to that stutter to meet the Rimrock expectations" (*American* 101). In the spectacle of her body, the Swede has perfected her basic vision:

> …the grasshopper child ... all at once shot up, broke out, grew stout-she thickened across the back and the neck, stopped brushing her teeth and combing her hair; she ate almost nothing she was served at home but at school and out alone ate virtually all the time ... so that almost overnight she became large, a large, loping slovenly sixteen-year-old, nearly six feet tall, nicknamed by her schoolmates Ho Chi Levov. (*American* 100)

Merry pierces the boundaries of the conventional public domain by violating the norms of speech, body size and cleanliness in the environment. Fearless, the Swede, "not going to the extreme" (*American* 105), patiently sets limits for Merry, hoping that "the day will come when she will outgrow all this objecting to everything"

(*American* 103). But once Merry breaches the political body by blasting the post office of Old Rimrock, a significance for both the rural home of the Swede and a clear correspondence structure, and by murdering other human beings, she sets herself profoundly beyond the boundaries of tolerance of her father and liberalism, which classically insists that the state does not intervene with private life and private interests unless it does not. The Swede has to face the weakness of his containment policy. At one point, he had imagined that the fundamental symbol of culture could prevent any contamination of the family unit:

> …you had only to carry out your duties strenuously and unflaggingly like a Levov and orderliness became a natural condition ... the fluctuations predictable, the combat containable, the surprises satisfying, the continuous motion an undulation carrying you along with the utmost faith that tidal waves occur only off the coast of countries thousands and thousands of miles away. (*American* 413)

However, as with the national US containment programme in the 1960s, the local policy of Sweden unfolds. As not able to keep the war "thousands and thousands of miles away" (*American* 413), the Swede explores that the combat, exploding in his business, in his home, is not containable. He cannot control Merry's "objecting to everything" (*American* 103), nor can he regulate her obnoxious body. The Swede contrasts Merry's obese body to democratic rebellion, which means that both pass outside the conventional boundaries of social control and encapsulation. In her strident protests, Merry takes away American stories about a liberal society, aimed at revealing to her confused father a tale of American imperialism, racism and selfish capitalism. The enigmatic Rita Cohen, who pretends to be the representative of Merry, encounters the Swede shortly after Merry blows and dies, forcing him to listen carefully to her threats against his company's colonial history. The raging Swede is defending his business as a force for good. After all, he employs the same people Merry and Rita so rightly consider as outspoken. Rita immediately yields, "I know what a plantation is, Mr. Legree I mean Mr. Levov. I know what it means to run a plantation. You take good care of your niggers. Of course, you do. It's called paternal capitalism" (*American* 135). She inexorably outbreaks him, "You know what I've

come to realize about you kindly rich liberals who own the world? Nothing is further from your understanding than the nature of reality" (*American* 139). The Swede is disgusted by Rita's "childish clichés" (*American* 135). It carelessly replaces Political values with corruption and abuse instead of with policies that helped to establish the Great Society and other social reforms in the 60s'. At its core is the need to co-opt extremes and to represent themselves as guardians of personal freedom against radicals and reactionaries. The Swede, without realising that it does not actually include equality and justice for all, supports this liberal philosophy. Indeed, critics have argued that liberalism ideologically justifies the pursuit of profit through capitalism in the marketplace with its glorification of the autonomous person. This society, however, could effectively negate the group's obligations and values based on a dynamic self-interest structure. In spite of Merry and Rita's egalitarian claims, the Swede is tentatively discussing his own involvement in the injustice criticized by Merry and Rita. At some point, he thought he might have cordial conversations with the black feminist Angela Davis, feeling that Davis might provide him with insight about his daughter's behaviour and be a means of finding out where she is. He speaks about his Black employee, Vicky, who stayed with him for the Newark protests in 1967 in order to secure his business in an imagined discussion:

> He tells Angela how, after the riots, after living under siege with Vicky at his side, he was determined to stand alone and not leave Newark and abandon his black employees. He does not, of course, tell her that he wouldn't have hesitated and wouldn't still to pick up and move were it not for his fear that, if he should join the exodus of business not yet burned down, Merry would at last have her airtight case against him. Victimizing black people and the working class and the poor solely for self-gain, out of filthy greed! (*American* 162-3)

However, the Swede refused to give up his own idea of pastoral care, recognising he was calmed when the governor sent his property into the National Guard to remove disturbances and secure his investment. He rejects Davis' idealistic slogan, "there was no reality, not a drop of it" (*American* 163). He regulates that his daughter is not a valiant revolutionary and discards her counter pastoral vision, which has nothing to do with his ideas but:

> With dishonesty, criminality, megalomania, and insanity. Blind antagonism and an infantile desire to menace- *those* were her ideals. In search always of something to hate. Yes, it went way, way beyond her stuttering. That violent hatred of America was a disease unto it itself. And he loved America. Loved being an American. (*American* 206)

In his pastoral view, the Swede equals America's idea with a bourgeois-democratic democracy, claiming that America is the location where his own individual ambition can be met freely, without understanding how the State includes him and others in often aggressive and violent acts in his own legislative operation. Merry is an example of transitions, hard to control within the system and embodies a variety of internal disruptions, from communism to the bomb. He couldn't remember Merry from the Old Rimrock Post Office, five years after the 1973 bombing. She left her life as a violent, conservatory and committed Indian Jainism, an atheist religion whose followers uphold the ethical concept of non-violence and, at times, live to the extreme of her beliefs. Merry is now afraid to live in dirt, to injure anyone or something. She does not bathe in order “to do no harm to the water,” and she wears a dirty makeshift veil in order “to do no harm to the water,” wears a filthy fortune-built veil in order "to do no harm to the [air-borne] microscopic organisms” (*American* 232). The Swede, stunned, stares at her daughter when five years ago she told her tale about her raping. Three more deaths she was blamed for, and she lived with the sick. Now Merry's body is no longer partial and obese but ascetical, symbolically denying her desire to gain as a simple means of survival. Unlike Merry, several activists from the 1960s have found opportunities to return to the collective body in recent decades. Former revolutionaries became mainstream politicians, university academics, Wall Street investment bankers. Urban liberty warriors returning to jail have found a way back to mainstream life. In the first instance, the transformation of former revolutionaries into the economy and to capitalist business people in the most entertaining scenarios. In the other case, it is not only survived, it also makes it possible to reinvigorate unknown persons in society by disclosing the tolerance of society in its prison past of faith, containment and change. The culture depicts extremists as teenagers who were eventually raised or punished through these two societal structures, maintaining the paternal position of power. But the Swede and his daughter will not give Roth a

fantasy of reconciliation. In some circumstances, it is easier for Swede to recall the former memory of his abusive daughter than the picture of an attacked, destitute daughter living in the dirt. In all these pathological disagreements, Merry has found ways of confusing either the mutilating anarchist or the ascetic, refusing to co-opt in the centre of liberalism's fundamental ideals, tolerance and self-interest. Jerry muses, "Blaming yourself. Tolerant respect for every position. Sure it's 'liberal'-I know, a liberal father. But what does that mean? What is at the centre of it? Always holding things together" (*American* 279). But the centre isn't going to get up. Merry can't co-opt or contain her though it could have been made by liberal politics. In the end, Merry's conservatism subverts her father's centrist hope. Merry is confused by her dad. The social things she told him don't permit his role as a father to mediate between his illusory dreams of an infant Merry and her ability to play her assigned social roles. He understands ultimately that he can't monitor or defend her, for "she is unprotectable. . . . It's all unendurable. The awfulness of her terrible autonomy" (*American* 272). In fact, the Swede is so repulsed by Merry, who "ku stinking of human waste" that he spits blood hysterically on her and leaves her bed as she implores, escaping from the "smell of no coherence ... the smell of all she's become" (*American* 265). The Swede collapses her body in the state of ambivalent visceral response to Merry "stinking of human waste" with the "awfulness of her autonomy" and the "smell of no coherence" (*American* 265). He can't dream for it anymore that she will "outgrow all this objecting to everything" (*American* 103), although her dissent was a consequence of a physical growth stage for adolescents, for The Swede cannot argue that her material body has a connection with her sovereignty, a separation between the will of her father. Merry has no place in Swede's pastoral view of the world in her gross physicality and strong sovereignty so that she can be reduced to the "smell of no coherence" (*American* 265), from which he always runs away. In the catastrophic fall of the Swede and "the incomprehensibility of [his] suffering" (*American* 265), the Swede is explicitly related by Roth to both Oedipus of Sophocles and the Biblical Job. But while Edipus has an epiphanic moment of reversal and realisation, Job will rely on a God that is all-powerful if incomprehensible; the Swede is left with "the worst lesson that life can teach that it makes no sense" (*American* 81). The very basis of his belief system has shaken Merry; and that, Jerry argues, is

precisely her intent, “That’s what she’s been blasting away at that facade. All your fucking norms. Take a good look at what she did to your norms” (*American* 275). It was really hard for Swede to stay quiet about Merry’s act, and he wanted to escape from this unwelcome circumstance:

> Seeing so much so fast. And how stoical he had always been in his ability not to see, how prodigious had been his powers to regularize. But in the three extra killings he had been confronted by something impossible to regularize, even for him. …And the instrument of this unblinding is Merry. The daughter has made her father see. And perhaps this was all she had ever wanted to do. She has given him sight, the sight to see clear through to that which will never be regularized, to see what you can’t see and don’t see and won’t see until three is added to one to get four. (*American* 418)

So, what is Merry's inheritance that left her parents blind? Merry's mother decided to get a facelift, build a new home and invite a new mate, get Merry out of her past and go into innocence, “She thinks our catastrophe is over and so she is going to bury the past and start anew face, house, husband, all new” (*American* 366). Ruiz, in his book *The Mastery of Love* (1999), remarks about love, “Love is always kind. Fear is always unkind. With fear, we are full of obligations, full of expectations, with no respect, avoiding responsibility, and feeling sorry. How can we feel good when we are suffering from so much fear? We feel victimized by everything; we feel angry or sad or jealous or betrayed” (Ch. “The Track of Love”). Such jealousness and betrayal have devastating effects on the life of Swede. Such cases of betrayal usually appear when there is a lack of compliance which is clearly visible in the character of Maureen. Horney expresses while talking about the pretence of love in her *Our Inner Conflicts* says that:

> The variety of feelings and strivings that can be covered by the term love or that are subjectively felt as such is astonishing. It may cover parasitic expectations on the part of a person who feels too weak or too empty to live his own life. In a more aggressive form it may cover a

> desire to exploit the partner, to gain through him success, prestige, and power. It may express a need to conquer someone and to triumph over him, or to merge with a partner and live through him, perhaps in a sadistic way. …We are left with the impression, then, that love turns into contempt, hate, or indifference. But love does not swing around so easily. (164)

Ultimately the Swede chooses to live an ambivalent life, with his new wife and family preserving regularity, "for the sake of their naive wholeness…Stoically he suppresses his horror. He learns to live behind a mask. Swede Levov lives a double life" (*American* 366). Hence no parent can find a way to deal with Merry's ideological problem. Each one instead uses a sentimental pursuit of "mid-century innocence" (*American* 366), that never occurred. Roth would like to praise "the largest generation" at the end of the millennium. In contrast to such eulogistic like Tom Brokaw, however, he is suspected of the patrimony of counter pastoral impulses which preserve great historical and literary methods. Consensus reflected in the quest of Swede for harmony and monotony has given way to distinction theories and broke a philosophy of consensus that is embodied in the conceptions of contemporary history and literary theory. Although Roth may criticise America's nationalist stereotypes, he also demonstrates the challenge of leaving them. The Swede eventually considers his daughter to be responsible for childish omnivorousness, not himself or the USA. In fact, Merry will behave counter-hegemonically and counter-pastorally. Merry abolishes his pastoral dream and misleads his faultless view, but she disputes that her father's theory is accepted together, yet her father's American pastoral care persists in several respects. Roth recognises the fact that the scars of history stay exposed to his book at the end of a century. Yet the demonic reality of counter-pastoralism, the very stuttering of nature, played a key role in showing the enigmatic cohesion of national myths. The classical tragic romance of not only the greatest generation but also the US is characterised by Swede life. In that case, Roth's *Great American Novel* tells a cautionary tale, in which "pastoral innocence" provides a way to propagate and not to stimulate "the benign national myth" rather than to contest the weight of history.

A Jewish by religion, Seymour Irving Levov, sought two ways to trick his father from the standpoint of betrayal. The first was to marry Dawn Dwyer, who was a Catholic, and the other to buy a home in Old Rimrock. Before Seymour married Dawn Dwyer, his father wanted him to marry a Jewish girl who was deeply opposed to his heathen marriage. His dad is concerned that if a man and a woman from separate religions are together, their offspring will have difficulty distinguishing identification, "How are you going to raise a child? As a Catholic? As a Jew? No, you are going to raise a child who won't be one thing or the other" (*American* 386). When Seymour wanted to buy a house at Old Rimrock to move in, his father tried to discourage him. His dad felt Old Rimrock was a predominant location for racial bigotry, "This is a narrow, bigoted area. The Klan thrived out here in the twenties. Did you know that? The Ku Klux Klan" (*American* 309). Seymour decided to buy a house in Newstead, in the suburb of South Orange where many Jews were living. But the father's opposition did not change the son's idea, "What was impractical and ill-advised to his father was an act of bravery to him. Next to marrying Dawn Dwyer, buying that house and the hundred acres and moving out to Old Rimrock was the most daring thing he had ever done" (*American* 310). In his wedding and where to buy a home, Seymour misled his father, but he did his best to be loyal in other ways to his father. However, the deception of his daughter, Merry Levov, was complete. To Seymour, "He lived in America the way he lived inside his own skin … Yes, everything that gave meaning to his accomplishments had been American. Everything he loved was here" (*American* 213). The daughter was contrary to communism as well as her parents, the "capitalist dogs" (*American* 213), contrasting to the Vietnam War stirred by capitalist politicians. At the nearby post office, she blew up a grenade, shopping, killed a doctor and destroyed Seymour's American dream.

Since Merry bombed the post-office and soared, Dawn Dwyer, who was Seymour's wife, had an affair with Bill Orcutt, a writer who utterly ruined Seymour's American dream. The first traitor was Seymour in the link between Seymour and Dawn in the interpersonal association. In the earliest stage of Merry's escape after the explosion, Seymour opened a company with Sheila Salzman, who misled Seymour.

Causes and Effects of Betrayal

Karen Horney, in her *Our Inner Conflicts* (1945), specifies the cause of betrayal in relationships as, "the shifting of blame and responsibility to someone else for

subjectively rejected trends or qualities, such as suspecting others of one's own tendencies toward betrayal, ambition, domination, self-righteousness, meekness, and so on" (116). Whereas she defined detachment as, "tendencies to move away from others in order to cultivate oneself as a separate entity" (*Our Inner Conflicts* 42-3). In *American Pastoral* (1997), The ambition of Seymour was to integrate into American society and become a true American, "Wasn't a Jew, wasn't an Irish Catholic, wasn't a Protestant Christian-nope, Johnny Appleseed was just a happy American" (*American* 316). He first married Dawn Dwyer, who was an American Miss contestant, holding the title of Miss New Jersey, Miss Union County and Spring Queen. Dawn was a pretty kid, a self-confident and wealthy woman who came from a poor Irish immigrant background. As a former Miss New Jersey, she was the right girl for Seymour to get married and could represent the American spirit of initiative and self-confidence, with attractive charm, thankfulness and brilliant glory. However, marriage was counter to Seymour's dad, who upheld the Jewish custom and rejected his son's marriage to a pagan. Seymour's other event was to introduce himself into the American company, which was to purchase and reside the Old Rimrock home. The large stone house built in 1786 is situated in a place where people from conventional society gathered. At the age of 17, it was Seymour's home that he began to dream of, and that symbolised Seymour's great move to integrate with the general public. Seymour's joking comment reflected his thoughts; in fact, "I want to own the things that money can't buy" (*American* 307). Owning this house to him means accepting, and being combined with America had an exceptional symbolic meaning to the house. When enclosed by white Protestant Anglo-Saxon neighbours, Seymour claims he has given off all aspects linked to his Jewishness and is becoming 100% American. Seymour, therefore, agreed, on this vital matter, to betray his father. Secondly, Merry's disappointment with her dad Seymour resulted in a collision between two distinct cultures and faiths. The consequences of Seymour's deception of his father is in keeping with the expectations and thoughts of his father, "His father was right. That was what happened. They raised a child who was neither Catholic nor Jew, who instead was first a stutterer, then a killer, then a Jain" (*American* 386). Seymour's parents were religious Judaists; Dawn's parents were devoted Catholics. His father had spoken seriously with Dawn about the potential child's religious relegation before Seymour

married and expressed opinions on the cross, the communion, baptism, Jesus and so on. Merry had been a fanatical Catholic for some time, whose bedroom was full of Catholic ornament. Seymour tried to encourage her not to let her grandparents see these ornaments, and she compelled Merry to do so. Dawn baptised her in the Catholic rite after Merry was born, which was sturdily contrasted by Seymour's father, who idealized that "what lay behind Merry's difficulties all along was the secret baptism: that, and the Christmas tree, and the Easter bonnet, enough for that poor kid never to know who she was" (*American* 389). Merry turned ambivalent and powerless in the confusion of the clash of two religions and cultures, and eventually lost herself, "Without a grounded sense of herself, rooted in a specific cultural identity, Merry is condemned to the performance of the self's loss, the self's absence" (Parrish, "Roth and the Holocaust" 95). While living a contented life with rich substances in the family of a capitalist having lost herself, Merry's soul was in unpleasant anguish. She stuttered, losing herself and losing the confidence that an independent identity was built on, and her anger towards her parents gradually grew, quietly germinating the seed of betrayal. In addition, Merry abhorred capitalism and despised her oppressive kin. Rita Cohen, Merry's mouthpiece, articulated Merry's fustigation of her parents as capitalists in the novel:

> What do you pay the workers in your factory in Ponce, Puerto Rico? What do you pay the workers who stitch gloves for you in Hong Kong and Taiwan? What do you pay the women going blind in the Philippines hand-stitching designs to satisfy the ladies shopping at Bonwit's? You're nothing but a shitty little capitalist who exploits the brown and yellow people of the world and lives in luxury behind the nigger-proof security gates of his mansion. (*American* 133)

She didn't brush her teeth to avenge her parents, she didn't comb her hair, she almost didn't eat anything at home, but she was terribly consumed outside the home, growing up obese and dishevelled at the age of sixteen. After witnessing a Vietnamese monk is self-immolating himself to death on TV to demonstrate against the Vietnam War, Merry equalled the Vietnamese suffering as the misery of herself. The Vietnamese tribulation was triggered by the war launched by the capitalist politicians who

served her parents, and her capitalist parents instigated her own suffering. In her head, rage and hatred bloomed, it was not enough to lit the flames of rage in her mind to bomb the post office, which deprives a doctor of life, so she carried out another three bombings that caused the death of another three people. Her life was accompanied by betrayal and resentment towards her parents. Seymour decided to break free from the current fear, despair and anguish through a romantic affair at the earlier time of Merry's escape after her blasting of the post office. His mistress became Sheila Salzman, the women who were the rectifier of Merry's impediment. Seymour's romance with Salzman didn't get him out of trouble, "He was there for the illusion. He lay atop Sheila like a person taking cover, digging in, a big male body in hiding, a man disappearing: because she was somebody else, maybe he could be somebody else too" (*American* 412). But Seymour could not be saved from misfortune by an extramarital affair. The extramarital affair of Dawn Dwyer with William Orcutt III and Seymour Levov with Sheila Salzman is a betrayal. Karen Horney, in her *New Ways in Psychoanalysis* (1939), expresses that:

> If, … a husband's wishes for extramarital affairs are projected to the wife, the husband not only has removed his impulse from awareness, but as a result may also feel superior to the wife and may feel justified in discharging on her in the form of suspicion and reproaches all sorts of otherwise unwarranted hostile affects" (Ch. 1).

Hiding the fact that for the first three days of her escape, she sheltered Merry in her house, Salzman confused Seymour, making Seymour lose the chance to retrieve her daughter. Sheila's betrayal was based on the honesty of his career. She was Merry's rectifier, who promised to keep the privacy of Merry confidential. Dawn was a good lady by self-reliance. In Spring Lake, she became Miss New Jersey with her own initiative and competed for Miss America in Atlantic City. She tried to fulfil her American dream with him after the marriage of Seymour. But Merry's blast into the post-office broke their hope. Dawn hoped to forget the past and start a new life. But she set about selling a huge old stone house and constructing a little new stone house and went to Geneva for a cosmetic operation. She chose an architect and was his girlfriend, Bill Orcutt. Bill Orcutt hailed from an outstanding family whose forefathers were

Northern Ireland Protestant immigrants serving in the War of Independence of George Washington. Nearly all of the ancestors of Orcutt, politicians or wealthy traders or bankers, have been eminent. Dawn realised that after the rebellion in Newark, Seymour could not carry on searching for the American dream after she endured the traitor of her daughter, but Bill would be the important engine of the dream, like Seymour's soliloquy, "Who will get her back to the dream of where she has always wanted to go? Mr. America. Teamed up with Orcutt, she'll be back on track. Spring Lake, Atlantic City, now Mr. America. Rid of the stain of our child, the stain on her credentials, rid of the stain of the destruction of the store,…This is as far as she goes with me" (*American* 385). So, Dawn chose Seymour to be deceived. The condition of Dawn is a kind of psychotic here. As Alexander Lowen in his recent book *The Betrayal of the Body* (2012) points that:

> The psychotic person is out of contact with his body. He does not perceive the feelings and sensations in his body as his own or as arising from his body. They are alien and unknown forces acting upon him in some mysterious way. Therefore, he cannot communicate them to us as meaningful explanations of his behaviour. He feels terrified, and his behaviour expresses this feeling, but he cannot relate it to any specific event. (Lowen, *The Betrayal and the Body*)

It is quite obvious from the views of Lowen that Dawn is quite out of her senses and does not think of the life of Levov before the betrayal.

It can be concluded that, the distinction between love and the neurotic need for affection lies in the fact that the sense of affection is predominant in love, while the primary emotion is the need for reassurance in the case of the neurotic, and the illusion of love is only secondary. Of course, there are all sorts of intermediate conditions. If a person needs another's affection for the sake of reassurance against anxiety, the issue will usually be completely blurred in his conscious mind, because in general, he does not know that he is full of anxiety and that he, therefore, reaches out desperately for any kind of affection for the sake of reassurance. All that he feels is that, here is a person whom he likes or trusts or with whom he feels infatuated. But

what he feels as spontaneous love may be nothing but a response of gratitude for some kindness shown him or a response of hope or affection aroused by some person or situation. The one who extrinsically or intrinsically arouses in his hopes of this kind will automatically be devoted with reputation, and his sensation will be evident itself in the misapprehension of love. Such expectations may be aroused by the simple fact that he is delt generously by a person who is gigantic and persuasive or by one who merely gives the impression of standing more securely on his feet. They may be aroused by erotic or sexual advances, although these may have nothing to do with love. They may feed on existing ties of some sort, which implicitly contain a promise of help or emotional support: family, friends, physician. Many such relationships are carried on under the camouflage of love, that is, under a subjective belief of attachment when only the person clinging to others to fulfil his own needs is actually love. That this is no reliable feeling of genuine affection is revealed in the ready revulsion that appears when any wishes are not fulfilled. One of the factors essential to our idea of love reliability and steadiness of feeling is absent in these cases. Through the analysis it is revealed that the holocaust has deeply perturbed the Jewish characters of this novel which causes them to establish relationships with a gentile woman. Extramarital affairs always culminate into loss of trust and breaking of relationship. There is always a generation gap in the thinking and doing of the characters of different generations. A positive and guided environment can reduce the rift of the thought process of different generations. The third objective of this research, "to apply the theory of neurosis to investigate compliance, aggression and detachment as neurotic needs in the select novels" is completely achieved in this chapter by analysing detachment in this novel.

Chapter - 6

Actualization and Realization of the Self in *The Professor of Desire*

Self-actualization is the full understanding of one's potential and the complete growth of one's life skills and appreciation. Kurt Goldstein, a German neurologist and psychiatrist, first presented and discussed the term. This notion is also at the top of the hierarchy of needs in Maslow. Scott Barry Kaufman, in his book, *Transcend the New Science of Self-Actualization* (2020), mentioned the idea of Maslow through an unpublished essay from 1966 called "Critique of Self-Actualization Theory," as:

> It must be stated that self-actualization is not enough. Personal salvation and what is good for the person alone cannot be really understood in isolation. . . . The good of other people must be invoked, as well as the good for oneself. . . . It is quite clear that a purely intrapsychic, individualistic psychology, without reference to other people and social conditions, is not adequate. (Kaufman, *Transcend the New Science*)

On the other hand, Self-realization is the process and the aim of understanding one's personality or character and the subsequent total self-knowledge and achievement of one's ability. It is said that self-realized people have inner peace and effective spiritual fulfilment. To understand self-realization, it is mandatory to understand the importance of ambivalence of the self. As Kaufman writes that, "Our inner conflicts typically penetrate the boundaries of self and cause us to take out our frustration and aggressive impulses on others. Our inner conflicts are a significant component of our struggle toward self-realization" (Kaufman, *Transcend the New Science).* So, in psychological terms, self-realization implies the aspiration of a man to attain goals and fulfil his potential, while self-realization is to recognise himself. Karen Horney, in her *New Ways in Psychoanalysis* (1939), talks about such realization as, "A realization of a mistake is merely painful, but by intensifying this feeling and wallowing in self-accusations and feelings of unworthiness the masochistic person

may narcotize the pain and derive satisfaction from an orgy of self-degradation" (Ch. 15).

Self-actualization is at the highest level in the hierarchy pyramid among the five needs of human motivation mentioned by Abraham Maslow in his book *Motivation and Personality* (1954). Maslow defines self-actualization as, "What a man can be, he must be. He must be true to his own nature. This need we may call self-actualization" (46). The other needs which are below the need for self-actualization in the order of decreasing preference are, need of self-esteem, need of belongingness and love, safety need, and physiological need at the bottom most of the hierarchy pyramid. According to Maslow, self-actualization represents the highest order of motivation which drives us to understand and realise about our true potential through which we can achieve our ideal-self. Self-actualization includes, personal and creative self-growth which are achieved through the fulfilment of our full potential. Formation of relationship and maintaining it for a longer time, self-actualization plays a paramount role.

In this chapter entitled "Actualization and Realization of the Self in *The Professor of Desire*," the character analysis of the protagonists, Herbie Brataskky and David Kapesh, is explored from the psychoanalytic perspective. *The Professor of Desire* was published in 1977 and is revolving around the protagonist, David Kepesh, who tries to address questions that can hound readers of serious literature, or readers of books that explore desire, passion, and sex, sometimes subconsciously. As he leaps (or more slowly enters) into new relationships with women, David himself is dogged by these questions. In terms of appearance, attitudes, and opinions about sex in a relationship, all women are very different, and David discusses how these women through the writers he teaches in his work at a university fit into his ever-changing views of the feminine. With the help of a psychoanalyst, he also explores these relationships. The fascinating aspect of this novel is witnessing an igniting and self-actualizing protagonist David who simultaneously runs away from people and responds to the characters, he reads about in stories by writers like Chekov and Kafka. Will he pass on to himself the elements of these stories? What precisely makes a man? Is a man who spends his life finding fulfilment from a man who pursues

satisfaction from a good book by pursuing women any different? In this chapter, these questions are beautifully discussed and analysed. At the beginning when Kepesh attends college, he starts living with a lazy, masturbating, homosexual, and draft-dodging fellow student, who unintentionally adds to the vulnerability of Kepesh. He seems to embrace the peculiar facts about his colleague at first, but then he is surprised when others tell him that he has deviated from too many societal standards.

The protagonist David, always strives for a good relationship but has never had a good date, instead of lusting for female co-students, by telling them that they have gorgeous body features, but in turn he annoys those ladies. In the search of an intimacy, with a Fulbright grant in his wallet, Kepesh goes to London, where he meets Birgitta and Elisabeth, two sexually interested Swedish girls. He does not understand his feelings about these girls and only longing for sexual experiences. Many a time, Kepesh expresses his insights of instigating emotions of realization of the fact as he expresses his feeling for another girl Bettan:

> In my own letters, I confess again and again that I had been blind to the nature of her real feeling for me—blind to the depth of my feelings for *her!* I call that unforgivable too, and "sad," and "strange," and when the contemplation of this ignorance of mine brings me nearly to tears, I call it "terrifying"- and mean it. (*The Professor of Desire* 34)

Back in America, he travels to California, where Helen, who was a woman fantasizing about starting a shop, meets him. Helen has a history of promiscuity that goes back to, when she lived in Hong Kong and other locations in Asia in her early twenties. Helen does not believe that Kepesh is loved. She denies performing domestic duties as Kepesh bounces her only sexual attention; Kepesh submits to that "fact" and culminates in doing all the household job as well as giving classes of literature and writing papers on Anton Chekhov, unable to talk about his emotions. Kepesh goes to New York by splitting himself from Helen and starts giving literature lectures, but he has countless sessions with a psychoanalyst and also uses his literature class to equate his own wishes and skills with those depicted in works such as Madame Bovary by Gustave Flaubert. He also convinces the students to learn about his own love life and

explore it. He dreams of meeting the still-living whore of Kafka on a trip to Prague, the birthplace of the similarly sexually innocent Franz Kafka, inviting him to look at her crotch, assuming he wants to see why it has held Kafka's attention for so long. Kepesh is in the dream of a beautiful and successful future. His actions in life are driven by the goal of the future, what Maslow call it individual psychology. But Kepesh has a lack in his conscience of self-actualisation. As Maslow points in his *Motivation and Personality* as:

> …self-actualizing people distinguished far more easily than most the fresh, concrete, and idiographic from the generic, abstract, and rubricized. The consequence is that they live more in the real world of nature than in the man-made mass of concepts, abstractions, expectations, beliefs, and stereotypes that most people confuse with the world, They are therefore far more apt to perceive what is there rather than their own wishes, hopes, fears, anxieties, their own theories and beliefs, or those of their cultural group. (154)

This lack of potential of self-actualization makes him to roam around in search for his ideal-self and he is unable to establish any intimacy in his life.

This novel is also analysed for both its narrative excess and its intermittent banality. Not only does it visibly suffer from Freudian ideas of biographical insufficiency, but also from the sense of disappointment that generates for the reader. As such, psychoanalytically influenced thoughts will assist in rehabilitating the novel to account for some of its more vivid problems. Freudian biographical paranoia is based on the conviction that failure is doomed to the effort of the individual to have a definitive life story. Freud believed that the drive force in anyone's life is the libido energy but Maslow was having the contrasting view, he believed that the drive in life comes from the goals of future. To build another of the Manichean binaries, Roth uses Herbie's character to give *The Professor of Desire* much of his anxiety and discovery moments. Herbie is, after all, the focus of the novel's opening pages, and even the opening line itself, "Temptation comes to me first in the conspicuous figure of Herbie Bratasky, social director, bandleader, crooner, comic, and m.c. of my family's

mountainside resort hotel" (Roth, *The Professor of Desire* 3). To a reader unfamiliar with the text, it may be unclear exactly what sort of "temptation" Herbie portrays. Even though he can be put among the ranks of the iconoclasts of the novel, the role of Herbie appears oddly eligible by the way he is initially portrayed. Kepesh names the hotel guests discussing Herbie as "A-Owitz," "B-Owitz" and "C-Owitz" (*The Professor* 4-5); interchangeable and anonymous characters. Roth may suggests that Kepesh views Herbie as being more fully realized in his provided environment by providing Herbie's name in full within the first sentence. Herbie is a transitional figure, a cultural dilettante whose mastery of a variety of roles reaches its ultimate manifestation in a mimicry talent, which itself reaches its ultimate manifestation in an ability to portray the full spectrum of defecation-related sounds, a performance that David is the only resident in the hotel to experience this. Herbie might be guilty of playing something to his audience while selecting this subject to entertain a young child (toilet habits being a traditional mainstay of pre-adolescent humour). Nevertheless, Kepesh refuses to interpret the motives of Herbie, instead of retaining the pose of childish naivety that characterised his early encounters as being Herbie's "awestruck acolyte" (*The Professor* 6). The interest of Herbie in defecation is not limited to any conversations with the narrator of the book. Lambasting Herbie after his request to perform some of his more controversial "imitations," Abe proclaims that "the Shofar is for the high holidays and the other stuff is for the toilet" (*The Professor* 6). That Abe bans Herbie in a single, aphoristic blow from both religious impersonation and scatological forthrightness that indicates continuity and disconnect between notions of transgression at the same time. The revolt of Herbie is at once composed of high seriousness and the secret truth of bodily frailty; farting and diarrhoea demonstrate the loss of power over our bodies.

Body frailty is an understandable concern for a character such as Herbie, whose main position in the resort hotel is partly clarified by the "damaged eardrum" (*The Professor* 4) that prevents his World War II enlistment. Unable to obtain verifiable proof of his adherence by service in the military to the dictates of American masculinity, Herbie is reduced to imitating the sound of "a fighter plane nose-diving over Berchtesgaden" (*The Professor* 6). Herbie's imitation, configured at a distance from the generation of young men fighting for the Allied forces, becomes a plaintive

gesture of his own anxieties. These anxieties call for Jewish physical skills and military service to be revised. He was discussing the Jewish foot depictions in the fin-de-siècle. The lack of justification for the injury to Herbie positions him as part of a historical dialogue in which it was believed that Jewish men were incapable of matching their Gentile peers' military feats. In this respect, his position in the Hungarian Royale has an aspect of exile, a conflict between the dominant American culture and the Jewish community. Such conflict creates a hindrance in forming the self-ideal of Herbie. He lack the self-actualizing tendencies as mentioned by Maslow in his *Motivation and Personality* as:

> … self-actualizing people tend to be good animals, hearty in their appetites and enjoying themselves without regret or shame or apology. They seem to have a uniformly good appetite for food; they seem to sleep well; they seem to enjoy their sexual lives without unnecessary inhibition and so on for all the relatively physiological impulses. They are able to accept themselves not only on these low levels, but at all levels as well; e.g., love, safety, belongingness, honor, self-respect. (156)

During the off-season, Herbie's job as a salesman merely confirms this liminal position, a sense of discomfort permeating his positions in either a cosmopolitan or a more homogeneously Jewish environment.

As a role model, it is neither just the military dismissal of Herbie that labels him as a peripheral character, nor is this rejection. The construction of Herbie's Jewish personality by Roth is a significant part of Herbie's qualifications for being a figure of temptation which is constructed communally by a set of cultural and social references that consistently illustrate the contrast between a traditional religious definition of Jewish identity and popular culture's more frenetic statements. Some hotel guests discuss his paradoxical self-construction and question whether the playfulness of Herbie prevents him from succeeding; one guest claims that, if he shed his clownish antics, Herbie could be "in the Metropolitan Opera," another that he could become a cantor in a synagogue (*The Professor* 5). Such contrasts reflect, in part, a change of generation. The guests at the Hungarian Royale still have a close

link to the generation of refugees that preceded them, and their speech reflects an ambiguous relationship between Judaism's cultural affiliations and American capitalism's materialistic mythologies: references to Jewish religious practices can be found alongside a deep knowledge of "the annals of show business" (*The Professor* 5). For Herbie, whose iconoclasm and scatological obsessions allow for an element of demystification, such issues are irrelevant. Torn from secret myths of an internalized religious ideology and the human body's puritanical, oppressive scepticism, Herbie becomes a perpetually peripheral character, apparently able to comment with a proto-authorial detachment on the worlds between which he resides. Herbie as a character structure is more removed from reality, more determined by his own laws than by the laws of physics and logic. Such types of personality, Maslow called surface personality.

Herbie's anxieties about his masculinity place him as the one who is concealed by his flamboyant subversion of group ideals, within another secret narrative. As a consequence, he ends up emulating the unease underlying many of the hotel's guests, ongoing trust in American culture, twinned in the same culture with an acute sense of their status as outsiders. In other words, it is the role of Herbie as an outsider that gives him his power as a commentator, but this position, paradoxically, often places him between Jewish cultural tropes and anxieties most thoroughly. Thus, Herbie is built as the template for the irreverent shamelessness to which Kepesh aspires but also exposes a secret narrative of cultural anxiety transformed into various forms in the account of Kepesh's own sexual background. Herbie tends to neglect the higher need of realization of his mistakes and self-actualization. Maslow in his *Motivation and Personality* states that, "The neglect of higher needs and neglect of the differences between lower and higher needs dooms people to disappointment when wanting continues even after a need is gratified" (284). Thus Herbie struggles between the two facets of a slave to Eros and a master of the suppression of his character as he comes to the actualization and self-realization of David Kepesh. But through his other relationships, this established pattern of restlessness, frustration and destruction continues. David Kepesh marries Helen Baird, a stunning femme fatale who is daring, and then goes on to try to domesticate her.

David Kepesh always tries to express his selflessness to prove his actualization as he mentions, "…so in my room in Syracuse solitude goes to work on me and gradually I feel the lightweight and the show-off blessedly taking his leave. Not that, for all my reading, underlining, and note-taking, I become entirely selfless" (*The Professor* 16). Sometimes, Kepesh proves to be a narcissistic character in the novel when he emphasises the self-identity, "At twenty I must stop impersonating others and Become Myself, or at least begin to impersonate the self I believe I ought now to be" (12). This is the point where Kepesh needs a kind of self-actualization for the discovery of the self. Just as Maslow expected, those with cosmic consciousness ratings were far more driven by progress, discovery, and love of humanity than the satisfaction of shortcomings in essential necessities. When Kepesh explains about his daughter Helen who, according to him, is fully beyond his understanding and feels senseless, "I cannot discover the truth about anything"(*The Professor* 77). Believing that "my desire is desire, it is not to be belittled or despised" (*The Professor* 23), young David uses his literature-in-London grant to become a "visiting fellow in erotic daredevilry" (*The Professor* 44) in the Swedish company of anything-goes Birgitta and secretly shy Elisabeth. Saddled with the guilt of having corrupted Elisabeth, David moves on and West-to "hopeless misalliance" (*The Professor* 82) with wife Helen, "runner-up for Queen of Tibet," (*The Professor* 82) a dramatic heroine radiantly ruined by her long affair with a colonial tycoon. An inertial move back East-to Long Island classes, family ties, and analysis, "I cannot maintain an erection, Dr. Klinger. I cannot maintain a smile, for that matter" (*The Professor* 103).

David is well aware from the beginning of his marriage with Helen that his love life is poisoned by mutual criticism by each other. The self-actualisation is totally missing from beginning of their marriage as David states:

> We marry, and, as I should have known and couldn't have known and probably always knew, mutual criticism and disapproval continue to poison our lives, evidence not only of the deep temperamental divide that has been there from the start, but also of the sense I continue to have that another man still holds the claim upon her deepest feelings, and that, however she may attempt to hide this sad fact and to attend to

> me and our life, she knows as well as I do that she is my wife only because there was no way short of homicide (or so they say) for her to be the wife of that very important and well-known lover of hers. (*The Professor* 67-8)

David tries hard to digest this marriage with Helen and he makes plenty of efforts, resolutions, apologies and behavioural amendments to adjust with his wife and maintain a good relationship but instead of making him pacify, these actions divides his psyche and he becomes more ambivalent. This is evidenced in his statement:

> At our best, at our bravest and most sensible and most devoted, we do try very hard to hate what divides us rather than each other. If only that past of hers weren't so vivid, so grandiose, so operatic-if somehow one or the other of us could forget it! If I could close this absurd gap of trust that exists between us still! Or ignore it! Live *beyond* it! At our best we make resolutions, we make apologies, we make amends, we make love. But at our worst … well, our worst is just about as bad as anybody's, I would think. (*The Professor* 68)

David and Helen used to quarrel over very small and irrelevant issues like once they quarrelled over a burnt toast and misplaced letters. David as a character has a good realisation of the reasons for his deteriorating relationship with Helen, as he consciously confronts that:

> What do we struggle over mostly? In the beginning-as anyone will have guessed who, after three years of procrastination, has thrown himself headlong and half convinced into the matrimonial flames-in the beginning we struggle over the toast. Why, I wonder, can't the toast go in while the eggs are cooking, rather than before? This way we can get to eat our bread warm rather than cold. (*The Professor* 68)

Although David is conscious in his realization of the facts but simultaneously he is an ambivalent character who has no control over his actions and expressions and frequently quarrels with Helen. Helen blames him for such a rubbish discussion when

she says, “I don’t believe I (David) am having this discussion” (*The Professor* 68). Helen tries to actualise the self-ideal of David by making him understand that, “Life isn’t toast” (*The Professor* 68), but the ambivalence of David doesn’t allow him to do so and he replies, “I hear myself maintaining. “When you sit down to eat toast, life is toast. And when you take out the garbage, life is garbage. You can’t leave the garbage halfway down the stairs, Helen…”” (*The Professor* 68). She even apologises for her mistakes when she says, “I forgot it” (*The Professor* 68). David thinks that his wife is of a careless nature and unreliable, when he asked her, “What makes you so forgetful Helen?” (*The Professor* 69). This was not the only instance when she burnt the toast for breakfast but she forgot twice more like this. Once when David asked her to mail a letter, she forgot to stamp the letter and for the second time she forgot to put her signature on the checks, “She forgets to affix her signature to the checks she writes and to stamp the letters she mails, while the letters I give her to mail for me and the household turn up with a certain regularity in the pockets of raincoats and slacks months after she has gone off to deposit them in the mailbox” (*The Professor* 68-9). Because of their personal differences their relationship begins to dysfunction. David felt that Helen is an unreliable wife while Helen felt David as stodgy. Eventually after three years of their marriage, their relationship is over and Helen flees to visit her former lover who lives in Hong Kong. Abraham Maslow in his *Motivation and Personality* called such breakdown happens because of lack of coping and a good expression:

> Coping behavior always has among its determinants drives, needs, goals, purposes, functions, or aims. … The term coping itself implies the attempt to solve a problem or at least to deal with it. It therefore implies a reference to something beyond itself; it is not self-contained. This reference may be either to immediate or to basic needs, to means as well as ends, to frustration induced behavior as well as to goal-seeking behavior. (132-3)

The intimate relation of David is based on his extrinsic behaviour of love and sexual desire where although he is consciously aware about his actions and expressions

towards his wife but intrinsically he is unable to stimulate his self-actualization. He is only giving sexual attention to Helen and totally ignoring her emotions. Maslow differentiates between extrinsic love and self-actualization as:

> The one main difference most pertinent to our present task is that love and respect, etc., may be considered as external qualities that the organism lacks and therefore needs. Self-actualization is not a lack or deficiency in this sense. It is not something extrinsic that the organism needs for health, as for example, a tree needs water. Self-actualization is intrinsic growth of what is already in the organism, or more accurately of what is the organism itself. (134)

Here Maslow has called love as a need but emphasises self-actualization as the organism of an individual which is lacking in David. The ruins of marriage give rise to a time of despair and reluctant chastity in the life of David.

Kepesh returns to New York City, where his sadness has left him in a state of spiritual despair and physical impotence. His elderly parents are puzzled by the disbalanced life of their only son. David entertains his parents in his rented apartment. He thinks about his future as a lover of anybody as a persistent gay stranger who performs a ludicrous siege at his door and a womaniser seeks to convert him to satyrism. His life takes a surprising and remarkable turn when he meets Claire Ovington, a loving and orderly young teacher. He remarked that lady as his dream girl "the most extraordinary ordinary person I have ever known" (*The Professor* 221). He feels an intrinsic stimulant of self-actualisation after meeting her but his ambivalent psyche never leaves him alone. He keeps reiterating and questioning to himself even after framing a good relationship with Claire, "I am ready to think it is something about me that makes for the sadness; about how I have always failed to be what people want or expect; how I have never quite pleased anyone, including myself; how, hard as I have tried, I have seemed never quite able to be one thing or the other, and probably never will be …" (*The Professor* 222). David is completely moved, when he came to know that Claire was once pregnant by him to which he was never aware of this fact. However, Claire managed to abort the unborn child but now she wanted to get pregnant again but legally this time. This act of sacrifice made by Claire

enchanted too much to David and felt an intrinsic beauty in Claire's face one night, "I cannot take my eyes from her face tonight. Between the Old Master etchings of the two pouched and creased and candlelit old men, Claire's face seems, more than ever, so apple-smooth, apple-small, apple-shiny, apple-plain, apple-fresh … never more artless and untainted … never before so …" (*The Professor* 251). David feels an intrinsic love for her as Maslow described the characteristics of an individual who is in intrinsic love as, "Self-actualizing love shows many of the characteristics of self-actualization in general. For instance, one characteristic is that it is based on a healthy acceptance of the self and of others. So much can be accepted by these people that others would not accept" (*Motivation and Personality* 188). He feels that he is going blind in her love, "Yes, and to what am I wilfully blinding myself that in time must set us apart?," (251) but simultaneously he is well aware of his nature and he always creates doubts on himself as he asks here, whether this blindness in love can be a cause of another relationship breakdown. Although he is very happy in the intimate relation of Claire but he is always afraid of his nature that has caused many breakdowns of relation. He express his such feelings to Claire during bedtime as:

> Oh, innocent beloved, you fail to understand and I can't tell you. I can't say it, not tonight, but within a year my passion will be dead. Already it is dying and I am afraid that there is nothing I can do to save it. And nothing that you can do. Intimately bound—bound to you as to no one else!—and I will not be able to raise a hand to so much as touch you … unless first I remind myself that I must. (*The Professor* 261)

They starts building their relationships and while in Europe on a romantic holiday, they travel to Kafka's grave in Prague, and afterwards, asleep in his mistress's arms, David dreams of a bizarre encounter with "Kafka's Whore". David starts accepting all the situations whether pleasing or gloomy which is the evidence that his self-actualization is being built-up. As Maslow in his *Motivation and Personality* remarks about the nature of such actualized characters that,

> They can accept their own human nature in the stoic style, with all its shortcomings, with all its discrepancies from the ideal image without feeling real concern. It would convey the wrong impression to say that

> they are self-satisfied. What we must say rather is that they can take the frailties and sins, weaknesses, and evils of human nature in the same unquestioning spirit with which one accepts the characteristics of nature. (155)

David and Claire spend an idyllic summer in a rented Catskill where David feels blessed by permanence of relationship and love. David is the same character who felt that with Helen his relationship was poisoned from the beginning but with Claire he is quite comfortable and fells that she is a reliable lady. But unconsciously he is still stained by his inner turmoil. He even dreams frequently about the differences in Helen and Claire and tries to investigate the reasons which can give him an assurance that his relationship with Claire will survive longer. In dream he anticipates, "Did all you said, followed every instruction, unswervingly pursued the healthiest of regimens—even took it on myself to study the passions in my classroom, to submit to scrutiny those who have scrutinized the subject most pitilessly …". David feels that Claire is an obedient and reliable wife in compare to Helen and he finds that the unflinching changes in his intrinsic self-actualization are the result of reliable nature of his wife:

> … and here is the result! I know and I know and I know, I imagine and I imagine and I imagine, and when the worst happens, I might as well know nothing! You might as well know nothing! And feed me not the consolations of the reality principle! Just find it for me before it's too late! The perfect young woman is waiting! That dream of a girl and the most livable of lives! (*The Professor* 262)

It is apparent through this statement of David that, it is the new born stimulant of self-actualization of David that causes him to be comfortable with Claire. The analysis of the protagonist David is the evidence that to maintain a healthy and faithful relationship an intrinsic self-actualization is the key factor. Abraham Maslow describes the nature of the self-actualized people as:

> Self-actualizing people can all be described as relatively spontaneous in behavior and far more spontaneous than that in their inner life, thoughts, impulses, etc. Their behavior is marked by simplicity and

> naturalness, and by lack of artificiality or straining for effect. This does not necessarily mean consistently unconventional behavior… His unconventionality is not superficial but essential or internal. It is his impulses, thought, consciousness that are so unusually unconventional, spontaneous and natural. Apparently recognizing that the world of people in which he lives could not understand or accept this, and since he has no wish to hurt them or to fight with them over every triviality, he will go through the ceremonies and rituals of convention with a good-humored shrug and with the best possible grace. (157)

It can be concluded that, the efforts of man are put into the realization of his own possibilities. The protagonist David Kepesh is entangled in other needs and could not strive for transcendence at the beginning but after he tied himself in relationship with Claire his other basic needs were bypassed and he was able to achieve the tangible need of self-actualization. The analysis explores all the painful ramifications about the pursuit and loss of erotic happiness in the lack of sself-realization and self-actualization. Unless he is honest to himself, one cannot possess his full human potential he has to be an involved and productive person, unless in the spirit of mutuality he relates to others. From two main points of view, self-idealization can be seen: it is the rational result of early expansion, and it is also the starting of a new one. The energies that contribute to self-realization are redirected to the task of actualizing the idealized self. This shift means no more and no less than a change in the direction of the entire life and growth of the person. The realization of the self is based on the potentials of an individual. One cannot develop his full human potentialities unless he is truthful to himself unless he is active and productive; unless he relates himself to others in the spirit of mutuality. Understanding individual psychology of the self is the key to strive for actualization and realization of the self. The characters who initially faces the inferiority complex in the life, are more stimulated to go for success.

Chapter -7

Emerging Trends in Nurturing Relationships and Moving Beyond Ambivalence

Ambivalence is a type of psychological imbalance in every human mind that causes several relationships breakdown in fictional as well as in our real life. The term ambivalence is originally a psychological term, taken from the German word *Ambivalenz*, propounded in 1910 by the Swiss psychologist Eugen Bleuler. Literally, ambivalence is a condition of uncertainty having synchronous clashing responses, convictions, or sentiments towards a few articles. When there is a synchronicity of conflicting feelings and wishes for the other person, ambivalence arises in interpersonal relationships, causing confusion about being in the relationship. It is our tendency to divide our knowledge into polarities, such as love/hate, joy/sadness, good/bad or right/wrong and emotions. Even if it is unconscious, we continually struggle with the opposite of our experience. When we get closer to our loved ones and feel attached to them, the likelihood of detachment shapes our experience. Every time we say "yes," there is a "no" in the background informing our choice. The emerging trends of nurturing relationships can save the deteriorating relations in the contemporary time, which could not be adopted by the protagonists of Philip Roth. However, uncertainty may become a defensive posture that prevents us from being completely present when ambivalence becomes a chronic reaction to the environment. Our sense of helplessness is reinforced by habitually voicing uncertainty about what we want or need. "I don't know" does not give us an intellect of genius over our world, nor does it give our companion anything to go on. This helplessness is compounded by the reluctance of either spouse to step forward in the relationship, either to leave or to go nearer. By inhibiting deeper intimacy, this recurrent trend becomes an issue in relationships. Resolving internal ambivalences that keep one from taking action, making choices, communicating how one sense, and being truly present will be the substitute to live with persistent conditioning of ambivalence.

In this research, ambivalence represents a multidimensional model of cognitive, affective, behavioural and social conflicts found in interpersonal

relationships. It is human tendency to split their experience into polarities, such as right/wrong or good/bad and emotions such as affection/antipathy, happiness/sorrow, etc. It can be said that people usually deal with the contradictory of their experience even if that is unconscious. Karen Horney, in her *Self-Analysis* (1942), agreed with Jung that acceptance was a critical first step to self-realization, but she differed from him in one important aspect that mere acceptance wasn't enough. She argued that people also have to be willing to undergo extensive self-analysis and put in the considerable effort and hardship required for growth. She argued that by this way, they could begin the process of growing, gradually, by becoming more consciously aware of the triggers of their neurotic trends, testing their irrational beliefs, and changing their maladaptive attitudes about the world through experience and insight.

In interpersonal relationships, ambivalence arises where there is a co-existence of conflicting feelings and wishes for the other person, creating ambiguity about being in the companionship. It is our instinct to separate our experience into polarizations, such as love/hate, joy/sadness, good/bad or right/wrong, and feelings. We might argue that, even though it is unconscious, we are constantly dealing with the opposite of our reality. When we get closer to our loved ones and feel bound to them, the likelihood of separation shapes our experience. There is a "no" in the context reminding our decision any time we say "yes".

If one wholeheartedly say "yes" to something, he can sense the yes in every cell of his being. No, "albeit fleetingly, has been considered and dismissed, and my" yeah "has the consistency of certainty." If one's drive to say "no" interferes with his "yes," it will be known with reluctance and uncertainty and a residual awkward sense that forces one to hold back; one will not completely agree to the "yes." Because not only does one's perception describe the opposite polarity, but his experience will also be affected by the degree to which he has absorbed it into his realization. When we are caught in two polarities and unable to balance them, ambivalence may be assumed to exist.

Actualization and realization of the self are the key factors in nurturing healthy and long-lasting relationship. Karen Horney, in her *Self-Analysis* (1942) agreed that 'acceptance' was a critical first step to self-realization. As seen in the novels of Roth, protagonist Portnoy in the Novel *Portnoy's Complaint,* Peter Tarnopol in *My Life as a Man,* David Kepesh in *The Professor of Desire* and Merry in *American Pastoral* goes to a psychoanalyst to resolve their ambivalence. Whereas, protagonist Neil of *Goodbye, Columbus* tends for introspection and tries to come out of his own aggression. Horney viewed introspection as:

> ….the recognition of self is as important as the recognition of other factors in the environment; to search for truth about self is as valuable as to search for truth in other areas of life. The only question that would concern him is whether introspection is constructive or futile" (*Self-Analysis* Ch. 1)

Abraham Maslow, in his *Motivation and Personality* (1954), expresses that "Love is the only sane and satisfactory answer to the problem of human existence" (Ch. 12). Albert Bandura, in his *Self-Efficacy: The Exercise of Control* (1997), emphasised developing multidimensionality of self-efficacy belief system for overall development and nurturing relationships. According to Bandura, Self-efficacy is a "generative capability in which cognitive, social, emotional and behavioural subskills must be organized and effectively orchestrated to serve innumerable purposes" (*Self-Efficacy* 36-7)

Ambivalence and Conflict

At times, both partnerships involve conflicting desires; this is the existence of a conflict. How spouses deal with the tension between them can influence the degree to which both ends of the polarity are conscious or concealed. Besides, the capacity to settle conflict will also be measured by how often each person agrees with one end of the polarity. For starters, if I associate with being kind and cannot accept the fact that I can be unkind, my psyche's unkind elements can become unconscious and sap energy from my desire to be kind. In my acts of goodwill, and in all probability, project 'unkindness' on my

companion, I will not be completely present or sincere. We cannot be completely present by being rigidly associated with one end of polarization and blocking consciousness of the excruciating component. When both people in a relationship are defining their behaviour in this way, then what they build between them would also be an unwillingness to accept such interactions and find resolving conflict difficult.

A Chronic Pattern of Ambivalence

If the essence of ambivalence is the inability to resolve an internal conflict that leads to a lack of presence, confusion is a mutual way of articulating it. In all partnerships, ambivalence and uncertainty can be transient states, as we take time to address conflicting or new evidence. However, uncertainty may become a defensive posture that prevents one from being completely present as ambivalence becomes a chronic reaction to the environment. Our feeling of helplessness is reinforced by habitually voicing uncertainty over what we want or need. “I don’t know” doesn’t give us a sense of mastery of our world, nor does it give anything for our companion to go ahead with. This helplessness is compounded by the reluctance of either spouse to step on in the partnership, either to leave or to move nearer. By inhibiting deeper interaction, this recurrent trend becomes a concern in marriages.

In partnerships where one companion is acknowledged as not committed and the other in need of commitment, a persistent trend of ambivalence usually creates a dynamic. In an effort to draw their partner together or drive them apart, each partner may establish patterns around this tension. Every partner expresses a clear role in the disagreement of being in or out of the relationship, but by being associated with one end of the polarity, all spouses ultimately establish an ambivalent dynamic between them. In other words, if we were to simplify this to a clear yes and no, “yes, I want more with you” and “no, I don’t want more with you” would be the two ends of a polarity. Partners are defined as either yes or no, and a stalemate is formed between them. From this, we can conclude that both parties have not overcome their own intrinsic ambivalence, so none of them can

devote themselves to being in or out of the relationship. Simultaneously, neither of them is completely involved with the other in this dynamic. The other would always show more enthusiasm for the relationship as one pulls on, and the certainty displayed by the dedicated companion is a will to hold on in response to the larger pulling apart from the other.

There is an environment of confusion and unpredictability that causes instability within the couples since ambivalence pushes the individual and the partnership in separate directions. There will be an environment of imminent doom and the relationship's breakup. On many occasions, couples also split up or attempt to break up. The relationship takes on the qualities of an emotional roller coaster as time goes on, where they alternate between becoming confident and break up the relationship. Sometimes it is very problematic for all spouses, within this setting, to be themselves and to be available to each other. Something that either of them feels could lead the relationship to end will be rejected or maintained when faced with the likelihood that it could terminate at any moment. This causes isolation, as each companion suppresses facets of herself or himself from the other and thus raises uncertainty about the prospect of parting. This is becoming a rancorous cycle.

The companion who demonstrates involvement usually senses hurt and excluded by the other. In the expectation of raising the willingness of the other person to continue, the perception that they are not good enough for the other to completely commit to them causes a reflex of wanting to satisfy. The spouse who brings more confusion also feels bad that they are unable to give more and finds it tougher to communicate their real emotions. Struggling to predict how the other will respond and withholding emotions or wishes, if they fear their companion will respond poorly to them, they begin to dance around each other. In this way, the partnership is increasingly unethical.

Both partners are in a partnership that is not the way they want it to be, so they can't abandon any of them. This is ambivalence's essence. The preoccupation with separation is the root of the anxiety on which the relationship rests, either needing further separation or being fearful of separation from the

other. This problem means that in the partnership, each person does not rest; it is not a place of refuge and protection but a place of deprived feeling. It is short-lived, but there could be moments when both partners may have fun and feel linked since both partners have an inherent dissatisfaction that is not overcome. This inherent fear and deprivation take up a lot of time and resources to cope with.

Moving Beyond Ambivalence

Resolving internal contradictions that keep us from the action taking, decisions making, communicating how we feel, and being truly present will be the solution to deal with a persistent cycle of ambivalence. Relation, relationship, and departing from one another are the issues always at the centre of ambivalent instances. To be truly here is to recognize life's fragility and imperfections, to "go with it" amid the likelihood that in the next moment, it could be gone.

We have to apprehend love; We must be able to create it, to predict it, to teach it, or else we have lost the universe to mistrust and hatred. In his *Motivation and Personality* (1954), Abraham Maslow said, "Love is the only sane and satisfactory answer to the problem of human existence". Humans need not only to belong and interact, but they also need to feel as if they are having a positive effect on other people's lives. A big road to a life of greater well-being, vitality, purpose, and development as a whole is to contain the chances to give love to someone with whom we do not yet have direct communication or feel a personal bond, irrespective of a way to become more relaxed. Shirley Anne Cameron mentions the views of Claire Nuer, a Holocaust survivor of terminal cancer and personal mastery visionary survivor; in her project *Narrative Writing for Adolescent Development* as, "The only way to create love, safety, and acceptance is by giving them." Here is a paradox: if belonging and connection are really requirements of security, then those engaged in high-quality relationships should be love-gratified, no longer have love in their lives, be love-satisfied, no more love should be inspired to feel or express. Maslow observed that while love is discussed in scholarly papers and textbooks, the subject often focuses on love as a shortcoming, "The love needs as ordinarily studied . . . is a deficit need. It is a hole which has to be filled, an emptiness into which love is poured.

. . . Intermediate states of pathology and health follow upon intermediate states of thwarting or satiation." He acknowledged, though, that we are more inclined to turn our love outward after a certain point of love fulfilment. "Needing love" was clearly separated from "unneeding love" by Maslow and referred to the "needing love" as D-love (love of deficiency) and the "unneeding love" as B-love ("love of another person's being"). While, as Maslow noted, D-love can be gratified, the entire concept of pleasure hardly applies to B-love. There is no need to receive love from those who love from a B-love role, except in "steady, small maintenance doses and they may even do without these for periods of time." Instead of lust, B-love admires, and B-love typically expands rather than disappears instead of seeking fulfilment. As a consequence, since it is naturally desirable, B-love is generally a more satisfying experience (not necessary as a way to any other end). Instead of lust, B-love admires, and B-love typically expands rather than disappears instead of seeking fulfilment. As a consequence, since it is naturally desirable, B-love is generally a more satisfying experience (not necessary as a way to any other end). Maslow wrote, "B-love is, beyond the shadow of a doubt, a richer, 'higher,' more valuable and subjective experience than D-love (which all B-lovers have also previously experienced)." The notion of B-love is analogous to Buddhist meditation teacher Sharon Salzberg's notion of "true love," which she describes as the inherent potential we each have to love- in daily life. According to Salzberg, love is a gift freely offered, and we all have deep pools of love inside us that we can reach into at any time to deliver even more love in our lives. Erich Fromm, similarly, asserts that "mature love is an aggressive process, not a passive one; an attitude, not a feeling" in his book *The Art of Loving*. He further adds, "The beauty of seeing love as a mentality, or an orientation towards another, is that before behaving lovingly towards them, You don't have to wait until you have a "positive resonance" with another user. This is why I think it is important to separate B-love from the need for attachment. (Ch. 2). When a person matures and the wishes of another become as significant as the needs of one's self, a person gradually shifts the concept of love from "being loved" to "love," from a state of dependency in which one is rewarded for being loved to a romantic orientation in which the world as a whole can be loved. Fromm writes, "Infantile love follows the principle, 'I love because I am loved.' Mature love follows the principle 'I am loved

because I love.' Immature love says, 'I love you because I need you.' In contrast to it, mature love says, 'I need you because I love you.'" A mature framing of love as "need-free love" has exceptional consequences for the wellbeing and development of an individual, as the existential psychotherapist Irvin Yalom observes. People frequently complain of depression in psychotherapy, which they often attribute to being "unloved" and "unlovable." Yet Yalom states that in the opposite realm, the most effective emotional growth is often done: one 's failure to be loving. As Yalom points out, "Love is a mindset rather than a real experience." More often than not, the problem of not being loved is a problem of not caring.

There have been several updates and changes to the theory of defences, and it is subject to numerous disputes as to the other facets of psychoanalytic theory. Defences can be characterised by blocking, inhibiting, or distorting the perception of upsetting mental content as psychological behaviours that diminish the sorrows of a mental puzzle. Traditionally, defences are conceptualised as techniques for preventing or masking the appearance of unpleasant drive derivatives. However, contemporary theorists recognize that, "the unpleasure associated with drive derivatives may be warded off independent of the drive" (Abend, 1981; Brenner, 1982). In psychoanalytical work with precipitative patients who typically "forget" about the effects of their actions, this is especially important. Of course, in cases where worries are impractical and unduly inhibiting, or in conditions that involve bravery or resilience in the face of sorrow, for example, protection against negative effects may also be adaptive. The standard definition of defensive mechanisms includes the belief that defences can be observed and categorised as distinct mental functions. Freud discovered at least ten different defences in the course of his career. Whereas, in her pioneering study of the ego, Anna Freud in her *The Ego and the Mechanisms of Defense* (1936) listed nine different defences, "Regression, repression, reaction formation, isolation, undoing, projection, introjection, turning against the self, and reversal" (Chapter 4). The two defences, "Intellectualization" and "identification," were eventually added later. In 1937, this list grew to include 22 major and 26 minor defences. Contemporary structural theory emphasises this propagation as a result of the idea that defence needs special instruments. In reality, what is quoted as defence

mechanisms are simply ego functions that are implemented in circumstances of psychic dispute to reduce unpleasure, "Whatever ensues in mental life that results in diminution of unpleasurable affects-ideally in their disappearance-belongs under the heading of defence ... the ego can use for defence whatever lies at hand that is useful for the purpose" (Brenner, 1981). Affects, ideas, attitudes, alterations of attention, and even wishes may serve as defences.

Scott Barry Kaufman, an American psychologist, in his book, *Transcend: The New Science of Self-Actualization* (2020), found that, "at the top of the hierarchy of needs in terms of relationship is the *need for transcendence*, which goes beyond individual growth (and even health and happiness) and allows for the highest levels of unity and harmony within oneself and with the world" (Introduction).

Disconnected Consciousness

There is an engaged, non-defensive type of commitment to the present moment for those with a quiet ego. They are conscious of the positive and negative aspects of a state, and their thoughts are distracted from the more ego-driven options of the contemporary time. Instead, they try to see reality as clearly as possible. In the present moment, this means authenticity and recognition of whatever one can find for themselves or others, since having time to unfold as a silent ego is definitely not the same thing as a speaking ego. A major part of mindfulness, of course, as far as possible. It also requires the opportunity to re-examine already evolved ideas and emotions, examine them more deeply than one would have been able to do at the moment and make the requisite changes that would lead to more progress.

Inclusive Identity

There is a healthy or more integrative interpretation of oneself and others in people whose egos are shut down in length. In a way that permits them to attach with other people's perspectives, break down the conflict, and come to better assimilation of common humanity, they consider different perspectives. If our identity is egalitarian, rather than functioning just to support ourselves, we are likely to be cooperative and caring for others. Especially during times of tension, where our core

beliefs are questioned, we should always listen to the other point of view and learn more from the individual. And if what we've heard is how much we really believe from our own point of view, we still treat the person first as a human being.

Perspective-Taking

The silent ego takes focus outside of itself by focusing on other points of view, growing empathy and sympathy. Perspective-taking and inclusive identity, since either one may cause the other, are interconnected. It can, for instance, promote a greater understanding of their experience and consider what one shares with others in general.

Mindedness Growth

Turning the knob back on one's ego creates a personal developmental mentality as well. The risk of prosocial actions is enhanced by the optimism of improving oneself over time as it helps us to enquire about the long-lasting implications of their options at the moment and to see the contemporary moment as part of a gradual course of life rather than as a threat to one's self and existence. In squashing the ego so much that it loses its identity, nobody does any favours. The unseen ego perception, instead, stresses harmony and integration. Scott Barry Kaufman (2018) put the idea of Wayment and her friends as, "The volume of the ego is turned down so that it might listen to others as well as the self in an effort to approach life more humanely and compassionately." The object of the quiet ego approach is not to give up your sense of worth or ignore your needs for self-esteem but to take a less negative and more integrative attitude towards yourself and others. A real identity that includes others may be completely formed without losing oneself or having the need for superficial shows of dominance.

Emerging Trends for Nurturing Relationships

As the German humanistic developmental psychologist Charlotte Bühler noted at the First International Conference on Humanistic Psychology in 1970, "One of the most generally agreed upon aspects of humanistic psychology is that we strive to find access to the study and understanding of the person as a whole." Wholeness is an

aspiration, not a destination; it's a process, not a state that is ever achieved. If anyone tells that, they are completely whole, you might want to check to see whether they have any electrical wires growing out of their back; they're probably not human. The process of becoming a whole person is an ongoing journey of discovery, openness, and courage, in which you reach higher and higher levels of integration and harmony within yourself and with the outside world, allowing greater flexibility and freedom to become who he truly wants to become. Since one is always in a state of change, he is always in a state of becoming. In this chapter, the eight core principles for becoming a whole person are traced that can serve as a healthy foundation for our own personal journey to self-actualize in our own style and to ultimately experience the most satisfying and profound moments of transcendence.

1. Accepting One's Whole Self, Not Just One's Best Self

In his book *On Becoming a Person*, Carl Rogers noted that while the problems people present during psychotherapy "run the gamut of life's experiences"- troubles with school, or spouse, or boss, or with one's own irrepressible or bizarre behaviour or with one's terrifying feelings - "there is perhaps only one problem." Rogers observes that below the level of the complaint, each person is really asking, "Who am I, really? How can I get in touch with this real self, underlying all my surface behaviour? How can I become myself?" We each contain multitudes. For personal growth, a question may be asked, "Which potentialities within me do I most wish to spend my limited time cultivating, developing, and actualizing in this world?" In order to have the greatest freedom in answering that question, we must plumb the depths of our own consciousness and accept our whole self. Most people, however, only identify with the drives that make them feel the best about themselves. What we think of as our true self really just seems to be our most valued self. Contrary to common sense, we don't feel most authentic when we are simply acting in accord with our actual nature, warts and all. Regardless of our individual personalities, we all tend to feel most authentic and connected to ourselves when we are sensing content, tranquil, joyful, loving, self-accepting, sociable, free, competent, making progress toward a goal, mindful of the current moment, and open to new pieces of knowledge. We are driven to feel most authentic when our basic needs are being achieved, and we

sense as though we have freely chosen to behave in a particular way and are assuming ownership of our subjective experiences. People go to feel most authentic when they are spending time with close others, are in harmony with others and their environments, and acting in socially desirable ways. On the contrary, we tend to feel most inauthentic when we are feeling socially encapsulated, having conflicts and misunderstandings in our relationships, or are in an evaluative situation where we are falling short of our standards or the standards of others. Due to this strong link between feeling authentic and engaging in socially desirable behaviours, what people contemplate as their real self may actually just be what people want to be seen as. The more we can drop our social facades and the defences that we erect to protect ourselves, the more we open ourselves up to greater opportunities for growth, development, and creativity. An important first step to getting in touch with our best self is becoming aware as much as possible of our whole self and accepting the totality of our being.

2. Learn to Trust One's Own Self-Actualizing Tendency

We feel hungry, or exhausted, or frightened at a very young age, but signals are often sent by well-meaning parents and other guardians that 'if you feel that way, I will not love you.' This can take place in a variety of delicate and indelicate ways whenever an indication of a need is ignored as not as significant as the caretaker's needs. So, we're starting to behave as we should feel, not as we truly feel. Resultantly, so many of us are continually affected by other people's views and feelings, motivated by our own uncertainties and fears of facing our true self, that we incorporate others' opinions, needs, and values into the core of our being. Not only are we losing contact with our true feeling desires, but we are also alienating ourselves from our best self as well. The encapsulated state of all is not the isolation of social connection but nearly total detachment from one's own knowledge, for the psychotherapist Carl Rogers, one of the pioneers of humanistic psychology. He developed the idea of the "fully functioning person" on the basis of his remarks with a large number of patients with the balanced development of their whole self. Rogers was influenced, like other founding humanistic psychologists, by the existential philosopher Søren Kierkegaard, who discovered that "to will to be that self which one

truly is, is indeed the opposite of despair." The fully functioning person, according to Rogers, is open to all elements of their knowledge, develops trust in their own experiences as a tool of responsive living, recognises the locus of calculation as existing within themselves, and learns to live their life as a partaker in a fluid, ongoing process in which new facets of themselves are continually discovered. Rogers claimed that we each have an inherent pattern of self-actualization that can be clarified by the presence of a mechanism of organismic valuation. The mechanism of organismic valuation is a crucial part of society, according to Rogers, and has evolved in order to help the organism move in the track of development, continuously adapting to environmental input and correcting decisions that are continually going against the current of growth. Rogers claimed that they focus on valuing interactions and ambitions that supplementary survival, growth, and development, as well as the survival and development of others when people are inertly free to choose their deepest values. The presence and significance of a mechanism of organismic valuation in humans are confirmed by modern science. Positive psychologists for organisations, Reena Govindji and P. Alex Linley developed a mechanism of organismic valuation measurement scale and discovered that it correlated positively with greater satisfaction, understanding and use of one's greatest strengths and a sense of vitality in everyday life. Kennon Sheldon performed a series of clever experiments in another line of research on the mechanism of organismic valuation, showing that when granted control, people appear to favour the option of growth over time. Sheldon gave people free overtime choices to choose from a wide range of objectives and noticed that the objectives were naturally grouped into two key clusters: protection vs development.

3. Feeling of Security in Relationship

Feeling of security in a relationship is the emotional stability of an individual when s/he is depressed or discouraged. There is always a fear of insecurity in relationships that are not constructed on the ground of realities. Many teenagers formulate their relationships because of fantasy where the ground realities are completely missing, but after marriage, they come to know about their persona and shadows of each other, culminating into the split of relationships. Sometimes feelings

of insecurity are chronic that robs the peace of mind and prevents an individual from engaging in any interpersonal relationship. The feeling of security generally develops of taking care of each other irrespective of the types of relationships. Most of the insecurities come from within rather than in the association of a partner. Many people say that whatever our partner says or do, creates a sense of insecurity, but this is not the fact. According to Jacques Lacan, the feeling of insecurity starts with the detachment of a child from the mother's umbilical cord, which is cut after the child's birth. He further adds that when a child enters from real stage to mirror or imaginary stage, a sense of insecurity increases as the child starts realizing come across the social needs and their perspective, and he starts comparing himself with others. Insecurities start building up when we are focused on a particular thing that we do not possess or lack. To feel more secure in a relationship, it is of paramount importance that we must know that what we possess and what we have to offer to others. The best way to feel secure in a relationship has trust in ourselves rather than looking for others to trust in us. We should trust ourselves not to hide our inner feelings rather, we should ensure that all our needs are met.

4. Becoming Aware of One's Inner Conflicts

While there is a universal set of basic needs, we each have dramatically different ways of satisfying those needs. We also differ as to which needs we consider most important and when in our lives they are most prominent. Such differences can lead to considerable conflict among people. But equally important and related is the conflict within ourselves. Our inner conflicts typically penetrate the boundaries of self and cause us to take out our frustration and aggressive impulses on others. Our inner conflicts are a significant component of our struggle toward self-realization. If sometimes it feels as though multiple personalities within us are constantly warring with one another, well, that's because multiple personalities within us are constantly warring with one another! Each of us contains a bundle of dispositions, emotional tendencies, values, attitudes, beliefs, and motives that are often contradictory and incompatible. While the early psychoanalysts and humanistic psychologists talked a lot about our "inner conflicts," modern psychological research-encompassing evolutionary psychology, social psychology, cognitive science, and cybernetics-shows

empirically that our minds are divided. Human beings, like every other living organism on the planet, are cybernetic systems-simply put, we are goal-directed systems. As such, humans have multiple, often conflicting goals, some of which are conscious, many of which are not. Each of our goals has its own imagined future of what the world would look like with the goal completed, and it has some representation of the steps to be taken that will hopefully allow us to reach the goal. While our vision of the future is not always clear, it nevertheless drives behaviour and how we experience the world. We are constantly comparing our present experiences with where we want to be, directing our attention to the most relevant features of the world that will help us reduce the discrepancy between our current state and our goal state. Since we have many goals, we have many drives. As Maslow put it, "Man is a wanting animal. . . . It is characteristic of the human being that he is practically always desiring something" (*Motivation and Personality* 24). Many of our goals are pre-programmed into our DNA because they increased the survival and reproduction of our distant ancestors. However, it's important to recognize that the more we engage in a particular "sub-self"-or evolved component of the mind-the stronger that sub-self becomes and the quicker it is to activate in the future. Vice versa, the less we engage in that corner of the mind, the weaker the signal. Also, many of our goals are not pre-programmed. Human beings show flexibility in goal pursuit that is unprecedented in the animal kingdom. The astounding variety of goals humans can invent-from running a successful humanitarian non-profit to Skee-Ball champion of the world to a biggest Instagram influencer to having the world's biggest bum-often leads to profound inner conflicts. Just knowing that all of us face these conflicts should make us more forgiving of our own foibles as well as the foibles of others. Given the brains we have and our unique capacity for awareness of the often bewildering outputs arising from the complex computations of our brains, we actually do a pretty great job of managing our inner conflicts. To be sure, at times, reality can feel unbearable, and despite the general satisfaction most people feel with their lives, mental illness is actually a lot more common than people realize. In fact, most people develop a diagnosable mental illness at some point in their lives. Nevertheless, most people report being fairly happy in life, show positive developmental change across their life-spans, and display extraordinary capacities for resilience, dignity, and grace. As resilience researcher Froma Walsh puts it, humans can "struggle well." There are many sorts of

relationships that contribute to becoming a whole person between friends, siblings, parents, children, and all of humanity. But the most actively pursued, exhilarating, fulfilling, despairing, maddening, and confusing form of love is romantic love. The typical romantic relationship can be thought of as blending some combination of attachment, caregiving, lust, and romantic passion. While these elements are often deeply intertwined in romantic relationships, each element has, quite literally, a mind of its own. Each is the hallmark of a specific system that evolved to facilitate a specific problem associated with survival and reproduction. Each of the elements of romantic love-attachment, caregiving, lust, and romantic passion works with the others in differing degrees of intensity to produce the myriad ways people express romantic love around the world. The fact that each element of romantic love has different goals helps explain many human dramas seen around the globe. As anthropologist Helen Fisher puts it, "The relative neurological independence of these . . . mating drives helps to explain contemporary cross-cultural patterns of philandering, sexual jealousy, stalking, spousal abuse, love homicide, love suicide, and the clinical depression associated with unstable and disbanded partnerships." Different environmental triggers can activate different goals within us, so that, as Fisher notes, "one can feel deep attachment for one individual while feeling romantic passion for someone else while feeling the sex drive for a range of others." Any combination of the elements of romantic love is theoretically possible. We can become attached to people whom we do not like-or even those we despise-developing a dependency on them. We can care deeply about people we do not even know but are nevertheless motivated to alleviate their suffering, such as starving children in a third world country. We can become intensely lustful toward people we otherwise find repulsive and fall in love with people whom we do not sexually desire even at once, even if the attraction violates our stated sexual orientation. Walt Whitman was right; humans contain multitudes. Of course, there need not be such a war among the elements of romantic love, and the greatest satisfaction in relationships tends to occur when the elements are harmoniously aligned and integrated. A more whole, transcendent version of love is possible. Nevertheless, a failure to integrate these various systems healthily in relationships and within ourselves can create enormous confusion and frustration.

5. Looking for Lopsided Development

Swiss psychiatrist Carl Jung argued that a major goal of therapy is to help move a person toward the "path of individuation," in which one accepts the inherent contradictions within themselves so that they can fulfil their unique potential. Jung proposed a general principle-the principle of enantiodromia "running counter to"-which states that the presence of any extreme element in one's personality also produces the opposite extreme in order to restore balance, even though the contradiction may remain hidden in the shadows of the subconscious. While Jung believed that the neurotic person is stranded in one-sided development, he believed therapy had the great potential to help people accept all sides of themselves and approximate wholeness. Karen Horney extended Jung's ideas and identified a number of lopsided patterns of human social behaviour, which she referred to as "neurotic trends." Horney argued that these trends are attitudes toward other people and life that provide a feeling of safety and security during times of confusion and distress but which ultimately stunt growth. She grouped a large number of these trends under three main categories: (a) The extreme need for compliance and to be liked by others ("Moving Toward People"), (b) The extreme need to be antagonistic toward others and to constantly be rebellious ("Moving Against People"), and (c) The extreme need to become detached from people and always prove one's capacity for self-sufficiency ("Moving Away from People"). The problem is when these needs become so outsize that they become compulsive and can seize upon the whole person. One of the goals of becoming a whole person is having maximum freedom to move in the direction of growth toward our highest potentialities. A healthy personality can turn between different efforts flexibly and control actions in a positive way that ultimately pushes the individual as a whole person towards development. We are frequently unaware of the degree to which it influences and takes over our lives, in the grip of a lopsided effort. We are so hung on our "tyrannical shoulds" in such moments that we are not actually going in the direction we really value. The neurotic counterpart of the basic human struggling for love is provided by Horney as an example, "A wish for affection from others is meaningful only if there is affection for them, a feeling of having something in common with them" (*Self-Analysis,* Ch. 2). She further adds:

> . . . . the neurotic need for affection is devoid of the value of reciprocity. For the neurotic person his own feelings of affection count as little as they would if he were surrounded by strange and dangerous animals. To be accurate, he does not even really want the others' affection but is merely concerned, keenly and strenuously, that they make no aggressive move against him. The singular value lying in mutual understanding, tolerance, concern, sympathy, has no place in the relationship. (*Self-Analysis,* Ch. 2)

There are two key characteristics of the compulsive nature of our neurotic trends: Neurotic trends are always indiscriminately followed (e.g., we must make everybody like us, even though we don't even like an individual in return). In any case, thwarting the neurotic pattern sometimes leads to panic and anxiety (for example, a person with a compulsive desire for unrestricted independence panics at the slightest hint of a tie, whether it is a marriage commitment or the need to sign a gym membership contract). In maintaining a sense of safety and stability, neurotic patterns play an enormously important role, which is why, if their neurotic pattern is disturbed in any way, many individuals experience great fear. They are dreams that soothe. George Vaillant, who has studied the "wisdom of our ego," likens the mind's defence mechanisms to the body's immune mechanisms, "They protect us by providing a variety of illusions to filter pain and to allow self-soothing." According to Vaillant, our "defences creatively rearrange the sources of conflict so that they become manageable. . . . The ego struggles to cope and to reduce the forces that work on it into some kind of harmony." Horney argues that there are two ways in which our neurotic trends create "artificial harmony". We repress those elements of our personality and carry their opposition to the fore (e.g., we overemphasise our ability to be a kind, compassionate individual who will never, ever, behave violently towards others under any circumstances. We overemphasise our ability to regulate our world and overpower others and make it clear that we are not going to back down, apologise, or appear "weak" in any conditions by displaying kindness), or put a gap between ourselves and others that we do not even allow disputes to occur in the first place (e.g., we value solitude so much that we will never engage in anything that may even have the slightest hint of jeopardising our precious space and bring attention to our neurotic trend). Both

methods produce a false sense of unity that can allow an individual to work at the moment. However, Horney ultimately believed in the great potential for creation and growth. In reality, she referred to her philosophy as a "constructive" theory and claimed that the ultimate aim of counselling is to aspire for wholeheartedness, "to be without pretence, to be emotionally sincere, to be able to put the whole of oneself into one's feelings, one's work, one's beliefs." This is not naive optimism, as accumulating evidence suggests, as a long-lasting personality shift is probable.

6. Creating the Best Version of Oneself

Karen Horney, in her *Self-Analysis* (1942), expressed that, "All of us retain the capacity to change, even to change in fundamental ways, as long as we live". Horney agreed with Jung that acceptance was a critical first step to self-realization, but she differed from him in one important aspect: she believed mere acceptance wasn't enough. Horney argued that people also have to be willing to undergo extensive self-analysis and put in the considerable effort and hardship required for growth. Only then, she argued, they can begin the process of growing, gradually, by becoming more consciously aware of the triggers of their neurotic trends, testing their irrational beliefs, and changing their maladaptive attitudes about the world through experience and insight. Maslow echoed this approach to therapy when he wrote, "The process of therapy helps the adult to discover that the childish (repressed) necessity for the approval of others no longer needs to exist in the childish form and degree and that the terror of losing these others with the accompanying fear of being weak, helpless and abandoned is no longer realistic and justified as it was for the child. For the adult, others can be and should be less important than for the child." This approach is similar to modern-day cognitive-behavioural therapy, and indeed, the founder of CBT, Aaron Beck, told that he was deeply influenced by humanistic thinkers such as Karen Horney, Abraham Maslow, and Gordon Allport. In his more recent research on recovery-oriented cognitive therapy, Beck has found that when he and his team treat their schizophrenic patients as human beings with real human concerns, they have witnessed tremendous growth among their patients. The patients shouldn't think of personality as something cast in stone or always consistent need not only medication but also love, care, and treatment as a whole human being. To be sure, modern-day

science confirms that we aren't born blank slates; each of us is born with the potential to become a human being, even though that potential is for the development of a unique variation on the theme. While this means no human has the potential to develop into an elephant or a tiger (and vice versa, in fact), and most of us don't have the potential to become as good a basketball player like Michael Jordan, it does mean that, given favourable conditions, we have the potential to become the best version of ourselves in the entire world. Putting another way, no one else in the entire world has as much potential to become self as oneself. Through a lifetime of exquisitely intricate interactions among thousands of genes interacting with one another and with the environment, we make decisions to determine our existence. During the process of becoming, we still very much create ourself. Recent research shows that while enduring personality change isn't easy; people really can change their personality in very substantial ways throughout life with intentional effort and therapy, as well as by making changes to one's environment that have long-lasting influences on one's personality, such as changing one's job, social roles, or relationship partners, or by adopting new identities. Modern personality psychologists prefer to think of personality traits as "density distributions." Although contextual stimuli have a significant impact on which self comes to the fore at which time, talk about personality variations between individuals is still meaningful because there are clear differences when whole behaviour distributions are found. For example, everybody craves certain loneliness all day, but some people want even more loneliness all day long.

Nevertheless, we shouldn't think of personality as something cast in stone or always consistent. Throughout the course of the day, everyone fluctuates in their personality and even their intellectual functioning quite a lot. Personality psychologist William Fleeson has found that people fluctuate in their personality traits throughout the day just as much as people differ from one another. Acting out of character is actually quite common. This likely applies to all of our traits, including our morality. Even those we consider "saints" display many different levels of moral behaviour throughout the day; they just display a much higher frequency of moral behaviours throughout the day compared to other people. As psychologists Dawn Berger and

Robert McGrath put it, it's better to think of virtue "as something we must continuously pursue rather than a state we ever achieve." Indeed, Maslow repeatedly emphasized that self-actualized people are still human and are still very much prone to displaying imperfections (albeit less habitually so). This emerging understanding of personality is consistent with the humanistic psychology emphasis on experience. Viewing personality as our daily pattern of experiences, or states, we can talk about the experience of being extroverted, the experience of being moral, the experience of being cruel, the experience of being neurotic, etc., thus integrating the psychology of personality and the psychology of being. This new understanding of personality, which has only emerged in the past thirty years or so, has deep implications for personality change because it suggests that we are only "extroverted," "caring," "conscientious," "neurotic"-even "intelligent"-to the extent to which our repeated patterns of thoughts, feelings and behaviours say we are. While genes can certainly have a strong influence on our patterns of behaviour-we have what personality psychologist Brian Little refers to as our "biogenic" nature, there is nothing sacred or unalterable about being a certain way; with enough adjustments to these patterns over time, we literally change our being. Of course, this doesn't mean personality change is easy. Trying to change onself too quickly can be very draining, and one has the will to change. While it is true that all people tend to feel authentic when naturally experiencing certain states-such as being competent or connecting with others. Recent research suggests that, forcing people to continually act contrary to their natural dispositions over a prolonged period of time can lead to increased anxiety and tiredness and decreased feelings of authenticity. Some people may simply not wish to change their default way of being just to reach some societal ideal. For instance, many people who score high in introversion may be perfectly accepting of their levels of introversion and not see any reason why they should have to care more about socializing with strangers rather than cultivate their already existing relationships. Indeed, one study found that introverts who were comfortable with their introversion showed higher levels of authenticity than introverts who reported a greater desire to be more extroverted. The introverts who were more self-accepting were able to achieve a level of well-being that came close to the level experienced by extroverts. The key here is that for long-lasting personality change, one must want to change and

be willing to follow through on his personality change goals and actively and successfully implement behaviours to change himself. By making enough changes to our states over time, we are capable of making long-lasting changes not only to our traits but also to our most valued goals in life.

7. Striving for Growth, Not Happiness

In modern-day psychology and in self-help literature, the founding humanistic psychologists were not based on pleasure or accomplishment, subjects that attract too much attention. They were mainly interested, instead, in personal paths to health and development. This process often involves experiencing uncomfortable emotions fully and accepting and integrating them with the rest of the human experience. The terms that describe the emotional experience-such as "exuberant," "comfortable," "uncomfortable," and "painful"-instead of outright labelling the emotions as "positive" or "negative." Researchers are increasingly taking a more nuanced understanding of our traits, emotions, and behaviours, one that takes into account the importance of context. Many emotions that make people uncomfortable or are painful to bear can be incredibly conducive to growth, just as the more comfortable or even ebullient emotions can sometimes sabotage our growth. The point is to embrace the full richness and complexities of our emotional landscape and bring them to healthy integration. As Carl Rogers observed in his psychotherapy practice, "It seems to me that patients who have moved significantly in therapy live more intimately with their feelings of pain, but also more vividly with their feelings of ecstasy; that anger is more clearly felt, but so also is love; that fear is an experience they know more deeply, but so is courage. And the reason they can thus live fully in a wider range is that they have this underlying confidence in themselves as trustworthy instruments for encountering life." Of course, most of us want to feel good. On average, people tend to prefer more feel-good feelings in their daily lives relative to uncomfortable or painful emotions. When people consistently move in the direction of growth, feelings of happiness and life satisfaction tend to come along for the ride as an epiphenomenon of growth. In other words, the best route to happiness and life satisfaction is through transcending our egoistic insecurities, becoming the best version of ourself, and making a positive contribution to the world around us. Considering the Dark Horse

project, a long-term Harvard University study that looked at people who achieve the impressive success that nobody saw coming. Their list of "dark horses" includes in-home chefs, master sommeliers, puppeteers, life coaches, embalmers, dog trainers, and air balloon pilots. How did these trailblazers reach personal fulfilment and success? The researchers found that the key to their success was that they stayed focused on growing the things they cared most about, and they paid little attention to how they were doing in comparison to others or to traditional definitions of success. They were able to find fulfilment and achievement by cultivating their unique interests, abilities, and circumstances.

8. Harnessing the Power of Dark Side

In Abraham Maslow's, *Toward a Psychology of Being* (1962), Carl Rogers noted that a common fear among his patients was that therapy would "release the beast" within themselves as they remove their defences and fully experience previously unknown aspects of themselves. However, Rogers found that just the opposite actually occurs, "There is no beast in man. There is the only man in man, and this we have been able to release." As people become more open to all their impulses, Rogers noted that people tend to strike more of a balance among their competing needs, and they are able to show aggression when it is really appropriate but not display a "runaway" need for aggression. It is only possible when people deny awareness of various aspects of their experience, Rogers argued, that we have reason to fear them. However, when one is most fully human, one's varied feelings operate in a constructive harmony: "It is not always conventional. It will not always be conforming. It will be individualized. But it will also be socialized." Rollo May had a similar, although in his view, an even more realistic approach to human evil. May highlighted the "daimonic" that exists in all of us (not to be confused with the demonic). May believed that humans are neither fundamentally good nor fundamentally evil but "are bundles of both evil and good potentialities." May defined the daimonic as whatever potentiality within us "has the power to take over the whole person". Integrating the daimonic into the personality can result in creativity and can be constructive. However, if the daimonic is not integrated, "it can take over the total personality . . . destructive activity is then the result." May believed that the healthy

integration of hostility, aggression, and anger was essential for growth, not by avoiding the potential for evil but by directly confronting it. While May believed we have the potential for both good and evil, he agreed with the other humanistic psychologists of the day that the environment can play an important role in helping to guide these potentialities in healthy directions. Indeed, Maslow repeatedly pointed out that we can help create good conditions for choosing. George Vaillant, who has revitalized the importance of our mind's defences for healthy adaption to life, has also emphasized our great potential for change. Not by suppressing our inner conflicts or by pretending that everything is perfectly fine when it's not, but by transforming our defences "from thunderstorms to rainbows," and in doing so, contributing to some of our highest heights of creative expression and wisdom. "The maladaptive defenses of adolescence can evolve into the virtues of maturity," Vaillant writes. "If we use defenses well, we are deemed mentally healthy, conscientious, funny, creative, and altruistic. If we use them badly, the psychiatrist diagnoses us ill, our neighbours label us unpleasant, and society brands us immoral." The founding humanistic psychologists were neither wide-eyed optimists nor cynical naysayers. Maslow referred to himself as an "optimistic realist," arguing for a balance of perspectives on human nature. While acknowledging our inner conflicts and defences, humanistic psychologists also dared to show us the human possibilities for growth and goodness.

Contemporary Approach to Cognitive Behavioural Therapy

Nowadays, those suffering of anxiety disorders can go through 'Cognitive Behavioural Therapy' (CBT) and can get rid of all ambivalent thoughts. Cognitive behavioural therapy is a kind of psychotherapeutic treatment that helps people to learn about how to identify the disturbing thought patterns that cause anxiety and negative influence on their personality. This therapy focuses on changing the automatic negative thoughts that can contribute to worsening the emotional difficulties and anxiety. Such negative thoughts are identified, challenged and replaced with more positive, objective and realistic thoughts. Tsitsas GD and Paschali AA, in their article "A cognitive-behaviour therapy applied to a social anxiety disorder and a specific phobia, A case Study" describes CBT as, "CBT is about more than identifying thought patterns; it is focused on using a wide range of strategies to help people

overcome these thoughts. Such strategies may include journaling, role-playing, relaxation techniques, and mental distractions". It is important for everyone to learn that how thoughts, feelings and situations can contribute to anxiety disorders. Although the process can be a bit difficult, especially for those people who struggle with introspection, finally, it can lead to self-discovery.

So it can be concluded that, various ways can be seen as a means of building a healthy relationships in the current time. Self-efficacy, realization and actualization of the self, understanding self-psychology are the key factors in move beyond ambivalence and striving towards transcendence. Appreciation is a paramount key in nurturing relationships. Role-changing is an important tool in maintaining a healthy relationship. Transcendence is one of the emerging trends in maintaining harmony with the self and others. Many characters analysed in this research approach for self-actualization and experiences frequent moments of transcendence in which awareness is expanded beyond the self and some of the characters are motivated by the higher values. Such characters are quite consciously aware about what they are doing and how they want to contribute to the world. The remarks of Scott Barry Kaufman (2020) seems quite relevant in the analysis of this chapter:

> Too many people today are feeling deeply unfulfilled in our chaotic and divided world, which encourages the pursuit of money, power, greatness, even happiness, as the pinnacles of humanity. Yet despite climbing the status hierarchy and achieving monetary feelings of success, or even experiencing momentary feelings of happiness, we are still left feeling deeply unsatisfied, yearning for deeper connections with others and with our own fragmented selves. (Preface)

Through the analysis it is also revealed that self-actualizing people are reaching the full heights of their humanity and they tend to possess the characteristics most of us seek in life; they tend to be altruistic, creative, open, authentic, accepting, independent, and brave.

Conclusion

The trend of increasing divorces, day-by-day increasing of old-age homes and deterioration of various other relationships is a great matter of concern at the present time. The rapid growth of the number of old-age homes is the evidence that the old people are not able to establish a good relationship with their family members. An ambivalent psychology is the obvious reason for such detachments of relationship. When a male and a female are married they alone cannot maintain a healthy relationship with each other until they respect for the will and wishes of each other but in doing so they are displaced from their original sacraments and hence develops with an ambivalent psychology. When they struggle with their own conflicting psychology they feel burden to take the responsibility of their parents culminating into keeping their parents in old-age homes. Such instances are often visible in almost every state of every country. Although the research is based on the protagonists of a Jewish author, however the theme of this research is relevant to all castes in all cultures in the current time. This research is mainly focused on relationship breakdown of lovers Neil Klugman and Brenda Patimkin in *Goodbye, Columbus*, husband-wives relationship in *My Life as a Man*, parents-son relationship in *Portnoy's Complaint* and daughter-father relationship in *American Pastoral.* This research also remarks the communication gap between different generations of Levov family in *American Pastoral* causing detachment of intimate relationships. Through the novel *Professor of Desire* this research has traced the actualization and realization of the self to prevent the relationships breakdown and maintain a long-lasting relation.

The Jewish protagonists in the fictional world of Philip Roth, analysed in the present study are found to be ambivalent in their attitude. However, their Jewishness, their commitment to community saves them from total damnation. With their Jewish trait of a firm commitment to family, the Jewish protagonists are sometimes portrayed as having a confrontation with their parents and the inner conflict experienced by them due to individual ambivalences and incompatibility with the community in which they exist. The universally occurring problem of the generation gap between autocratic parents and unyielding children troubles the protagonists in the fictional

world of Philip Roth. On another front, there is a war between the immigrant parents with their fervour for traditionalism and the children with their obsessive desire to abandon everything belonging to the old world as irrelevant and get themselves absorbed totally into the American mainstream. Another ironic situation is portrayed when the younger generations, despite their eagerness to abandon old Jewish ways of life, are disturbed by the role reversal in their Jewish family, initially patriarchal. But now, the mother acquiring new significance starts dominating over the father, who becomes enfeebled. This dislocation in the traditional pattern disturbs the children and constitutes another fundamental reason for the emotional crisis confronted by the assimilated generation of Jewish protagonists sketched by Philip Roth.

In the present study, Philip Roth represents the contemporary conflicts, manners and accepted attitudes in their fiction and the portrayal of archetypal relationships in the novels. He presents the influence of personal relationships on various Jewish protagonists, classifying relationships in terms of parents, surrogate parents, siblings, surrogate siblings, spouses and mistresses. In the present study, an attempt has also been made to determine how these relationships have moulded the characters, and in that sense, artistically defined the course of the plot.

The concern of deteriorated relationship of various characters in the novels as Brenda Patimkin and Neil Klugman, Peter and Maureen Tarnopol, Portnoy, Seymour Levov, Merry, and David Kepesh and Helen is common to psychoanalytical perspective. On the one hand, Freud's theory says that human personality is driven by our sexual drive and gives five stages of psychosexual development. In contrast, Carl Jung, who used to work with Freud under Josef Breuer, came with the idea of analytical psychological criticism and his collective unconsciousness about human psychology. Inheritance of attributes from our ancestors in the form of archetypes can be traced in the select novels. As the poor relation of Neil Klugman with his parents portrayed by him, Brenda's portrayal of her mother's archetype, Portnoy's portrayal of his parent's archetype can be well seen in these novels. Simultaneously, there are traces in a few of the novels where the archetypes are entirely missing in the characters. Seymour Levov in *American Pastoral* is a well-established businessman, leading a perfect American life, but his daughter Merry is quite the opposite of him,

who does bomb blast in a local Post-office. Seymour Levov himself was the son of a glove manufacturer Lou Levov and had no qualities matching with his father. Similar is the case with Helen and David Kepesh, whose personality is driven by the environment in which they live. In this instance, the theory of neurosis becomes a vital tool to understand the behaviour and psychology of all the selected characters. Few people come into our lives either for a reason, a season or for a lifetime. Those who come for a cause, cannot sustain the relationship, and it is absurd to talk about such a relationship. But if someone appears in the life for a season and that relationship converts into a lifetime relation, it is a matter of grave concern and needs to be analysed. Anyone who falls in love never wants initially to break up that relationship, but gradually when the partners face the ground realities after marriage, things start changing, and all the promises made before the marriage become difficult for them to sustain. However, the validity of the marriage varies from culture to culture and place to place. Generally, the married one is supposed to keep up the relationship till death. In this research, the common causes that have been observed in various novels are personality differences, lack of time spent together, infidelity and betrayal, lack of positive interactions, lack of sexual satisfaction and poor relationship satisfaction. Although no one is generally willing to end any relationship, the various circumstances compel them to do so. At times, many people wear a mask to hide their identity, what Carl Jung called ‘persona’ and hide their original identity during the initial phase of their relationship. They hide the negative personality from society, what Carl Jung called ‘shadow’. The personality with persona cannot be maintained for a more extended period. On a very fine day, the shadow becomes visible to the partner and s/he is mentally disrupted, culminating in lots of baseless arguments and sometimes ending the relationships. Till this time, a partner devotes himself/herself entirely emotionally and sometimes also physically, and s/he feels unable to revert and start a new life which may cause a severe nervous breakdown and sometimes ends in suicide.

The issue of deteriorated relationships in all the chapters is observed from the lens of psychoanalysis, and it is evaluated and revealed that the arguments made by Karen Horney that strength of the human interpersonal relationship is driven by the

forces like aggression, idealized image, externalisation, compliance, betrayal and detachment and self-actualisation and self-realisation. The aggression of Neil Klugman in *Goodbye, Columbus,* the idealised image and externalisation of Portnoy in *Portnoy's Complaint*, betrayal and detachment of Maureen and Peter Tarnopol in *My Life as a Man,* relationships among the three generations of Seymour Levov's family in *American Pastoral,* David's psychology of not able to form any love relationship after falling prey to a homosexual friend in *The Professor of Desire* represents a chain of different scenarios in varieties of relationships in Roth's novel. When Kepesh cannot share his emotions with Helen, she does not feel loved by him despite a good sexual relationship. She stops doing all household works and getting detached from David. David cannot speak of his emotions because of his ambivalent attitude, and he has endless sessions with the psychoanalysts to resolve his inner conflicts. The ambivalence of psychological conflicts such as aggression in which an individual cannot decide between right and wrong culminates in the break-up, as seen in the novel *Goodbye, Columbus.* Were Neil not an aggressive character, he could have saved his relationship as a lover. The argument that he makes in the hotel with Brenda Patimkin is where he could not keep control of his aggression and lost the relationship with Brenda forever. In the case of Portnoy's in *Portnoy's Complaint,* he had the ambivalence to decide between the female members of his family and the other girls, his Oedipus complex towards his mother and his incestual passion towards his sister caused him to reach the psychoanalyst. In *My Life as a Man*, Maureen trapped Peter for marriage and indicates her ambivalent attitude after betrayed her. The consequences of the betrayal were so bitter for Peter that he too becomes an ambivalent character and falls in love with Susan Seabury. The ambivalent character of the family of the three-generation in *American Pastoral* as of Seymour Levov and his wife Sylvia's relation as the member of the first generation, Swede and Dawn Dwyer's relationship as members of the second generation of the family, and Merry's inability to establish her relationship with her father and also with the society as the part of the third generation of the family all represent the deteriorated and broken relationship because of their ambivalent psychological attitude. In this research, it is also observed that lack of appreciation has been one of the primary cause for the rift in the relationships. The culture of gratitude is found to

be diminishing in Jewish society represented in the novels of Philip Roth. However, appreciation plays a significant role in nurturing and maintaining a healthy relationship for a long time.

The title of thesis "Ambivalence of Self and Deterioration of Intimacies in the Select Novels of Philip Roth: A Psychoanalytical Study" is accurately analysed in this research and it is revealed that ambivalent attitude is the major cause of relationships breakdown in the select novels of Philip Roth. The protagonists of the selected novels of Philip Roth as, Neil Klugman and Brenda Patimkin from *Goodbye, Columbus*, Portnoy from *Portnoy's Complaint,* Peter Tarnopol and Maureen Tarnopol from *My Life as a Man,* Seymour Levov and Merry Levov from *American Pastoral* and David Kepesh from *The Professor of Desire* are all found to have an ambivalent psychology. All of them are entangled in the confusion of selecting their priority of needs. They are remaining stuck at the physiological need of sexuality and although they have the longings of transcendence, they fail to achieve the height of self-actualization. They remain puzzled about priority of the neurotic needs as discussed earlier and they are unable to decide about how to fulfil their physiological need as primary need how to prioritise the needs of love and belonging and how to approach for self-actualisation. Neil Klugman breaks his relationship with Brenda Patimkin as a lover because of his aggression, Portnoy is totally entangled in neurotic and physiological need of sexual desire and unable to establish a good relationship with neither his parents nor any girls, Peter Tarnopol has to break his relationship with Maureen because of his own ambivalent attitude as well as of Maureen. Three generation of Seymour Levov's family are unable to establish a good relationship among each other as well as Merry Levov fails to make a good relationship with her father and finally David Kepesh failed to maintain a long-lasting relationship with his wife Helen but finally settled with Claire upon achieving self-actualisation.

American marriages and communities are diverse and are recognised as results of broader cultural, demographic and technological changes (Mintz and Kellogg). Although the post-World War II changes have occurred, they reflect only some of the more recent instances of more than 300 years of transition that make up the history of American family life from the colonial era to the twenty-first century. Over 240

separate indigenous peoples lived in what is now the United States when the settlers first arrived (Mintz and Kellogg). Since then, refugee communities worldwide have been housed in American society, carrying with them some of the practices, values, and traditions of their native lands, including those of families. Our society's health and prosperity is highly dependent on healthy and stable communities. People need to turn to the government for assistance when families fail; social institutions need to be built to fill the voids left by failing families, and the pathologies created by dysfunctional family structures make society a less liveable environment. There are huge costs that arise from neglecting the needs of the families and children of America. Family is the irreplaceable means through which most individual members of society's social skills, personality traits, and values are created. In the family, hope, purpose and general attitudes of dedication, perseverance and well-being are nurtured. Bryan Strong, et. al. mentions four-family functions for a healthy and long-lasting relationship i.e.,

> (1) the provision of intimacy, (2) the formation of a cooperative economic unit, (3) reproduction and socialisation, and (4) the assignment of social roles and status, which are acquired both in a family of orientation (in which we grow up) and in a family of cohabitation (which we form by marrying or living together). (*Marriage and Family Experience* Ch. 1)

Intimacy is a crucial human need. Human companionship and suicide, injuries, and mental illness significantly affect disease rates such as cancer or tuberculosis. Therefore, it is evident that studies gradually show that wedded couples and adults living with others are typically healthier than divorced, separated, and never-married individuals and have lower mortality rates. Although some of this disparity stems from what is referred to as the preference factor, where healthy individuals are more likely to marry or live with another, both marriage and cohabitation offer health and well-being benefits. As observed throughout all the select novels, man is a social animal and needs a relationship to live in, so it is mandatory to understand the facts of this research to inspect our relationship and nurture it to make it stronger and last longer. Every relationship is too precious, and one must not break any relationship

over a few faults as nobody is perfect in this world. In the matter of relationship, affection is more significant than perfection. Everyone does any work to the best of his/her ability, but the other partner may dislike the same based on his perfection and intellectual capability.

Motivation in life is directly related to man's character formation. The goals of energy emanating from motivation and character development are governed by the milieu in which one lives. The social environment, besides the distinct patterns of relationship, also includes a value system. The individual living in the milieu absorbs the value system that determines his character's moulding into his personality. With proper motivation, the qualities absorbed from the environment are etched as the individual's permanent traits of nature, the social and familial surroundings indicate the unmistakable signs of the direction the individual's mind subsequently takes. In American social history, the Jewish community has provided a well-defined framework within which the Jews have developed with specific characteristics.

Thus to reach a final conclusion, it has been observed in this research that all the protagonists of the selected novels of Philip Roth are the victim of relationship breakdown which are chiefly caused by their ambivalent psyche. The condition of these protagonists are quite matching with our own practical life and can easily be portrayed to deal with the similar problems faced by them in our real-life situation, and plenty of interpersonal relationship problems can be resolved. The relevance of this research is undoubtedly worth it as many people in today's life are suffering from a relationship crisis. Mostly, lovers relationship, husband-wife relationship, parent-child relationship and relationship crisis because of the generation gap are the chief issues in the current generation and must be considered seriously to avoid its consequences. Because of the poor parent-child relationship, the parents have to live in the old-age-homes, because of the poor relation of the spouses, thousands of divorces are taking place in every country all over the world, lovers have lost complete trust, and they hesitate with a mistrusting attitude before and during forming and maintaining a relationship. Sons and daughters are not able to understand the psychology of their parents and their grandparents and hence defaming and destabilising them and have lost complete respect for them. As this research is mainly

focused on lover's relationship, married relationship, parent-child relationship and relationship among the protagonists of three-generation, it is going to be worthy for the sake of a healthy relationship formation and maintaining it for a longer duration. This study inspires every individual of the society and will give positive direction to avoid ambivalent attitude and maintaining a long-lasting relationship. The study also highlights that the human psyche of ambivalence can be controlled by striving for self-actualization and transcendence and maintaining a healthy environment around us which will help the upcoming generation to imitate and react according to their collective unconsciousness. One can learn to handle situations from the life-like examples portrayed by the protagonists like Neil Klugman, Brenda, Portnoy, Maureen and Peter Tarnopol, Helen and David Kepesh, Seymour Irving Levov and Merry. The present study conveys the message to every human being of the society about the obstacle and psychological realities of life. It will also help them confront and deal with the psychological pressures and anxieties that germinated out of the relationships. The present research also conveys that physical wounds can be cured, but the pain and wound born out of the broken relationships are unforgettable and uncurable, giving an endless torment to human beings. Jacques Lacan said in his theory of Lack and Desire, "Man's desire is the desire of other" (Seminar XI 235). Human beings are always driven by the desire of having a better brand of relationship. They are never satisfied with whatever they have with them at present, and relationships are not apart from such desire. Although because of societal and cultural restrictions in some societies, they keep tied themselves willingly or unwillingly, but the repressed desire to have a better brand of relationship is quite visible through thousands of divorces and increasing nursing homes.

Future Scope of Research

The scope of the present study adds a new dimension to the interdisciplinary studies of Literature, Psychology and Sociology. The present research will help the researchers to better understand the relevance of ambivalent attitude in psychology. It will also help the researchers to understand the psychological ailments, their causes, symptoms and consequences. The thesis will inspire readers to become aware of the psychological problems like anxiety, depression and neurosis that lead to the deflation

of self. The research is also quite useful for the industries and different organisations to identify ambivalent people and help them for self-actualization for maintaining a healthy relationship at the workplace. Every human being who is willing to sustain their relationship for longer time must strive for self-actualization and transcendence. The study will encourage the researchers to investigate the real-life problems of human beings through a fictional perspective.

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List of Publications

PalArch's Journal of Archaeology of Egypt / Egyptology

DETERIORATION OF MARRIED RELATIONSHIPS: MOVING BEYOND AMBIVALENCE IN PHILIP ROTH'S *MY LIFE AS A MAN*

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Abstract

Ambivalence is a type of psychological imbalance in every human mind that causes several relationships breakdown in fictional as well as in our real life. The term ambivalence isoriginally a psychological term, taken from the German word *Ambivalenz*, propounded in 1910 by the Swiss psychologist Eugen Bleuler. Literally, ambivalence is a condition of uncertainty having synchronous clashing responses, convictions, or sentiments towards a few articles. In this research, ambivalence represents a multidimensional model of cognitive, affective, behavioral and social conflicts found in inter-personal relationships through Philip Roth's novel *My Life as a Man*. The most important relationship in this world is the husband-wife relationship as it is responsible for the outbid of the human race. Toby Antony in his article "Divorce pleas hit a record 3,122 in 2019" published in 'The New Indian Express',investigated that divorce pleas in Kochi, Kerala hit the record of 3,122 in 2019 which shows a trend of increasing divorces every year in comparison to 2,948 in 2018 and 2,576 in 2017. This is the data only of one city of India, other cities are also suffering from similar kinds. Even the developed countries are not lagging in this regard. The number of divorces granted in the UK in 1961 was 27,000. This doubled to 56,000 by 1969 and doubled to 125,000 divorces by 1972. The number in 2002 was 160,000. The deteriorating relationship of husband-wife day-by-day is a serious matter of concern to investigate its paramount causes through the psychoanalytical perspective and look for modulations for sustaining such relationships long-lasting. After analyzing the various factors, it is revealed in this research that ambivalent attitude is the paramount cause for degradation of this relationship culminating into divorces and separation.There is a human propensity to break the reality into polarities like good/bad or right/false and feelings like affection/antipathy, happiness/dolor, etc. It can be seen because, even unintentionally, people typically deal with the opposite of their knowledge. As literature is the mirror of society, so protagonists of Philip Roth's novel *My Life as a Man* Peter Tarnopol and Maureen are used for investigating and analyzing the issue of ambivalence in the destruction of relationships. This novel is based on unhappy and sterling wedding of Peter Tarnopol with Maureen Tarnopol. Maureen is the

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Sabotaging of Parental Relation in Philip Roth's *Portnoy Complaint*

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Abstract
The relationship of Alexander Portnoy who is the protagonist of Philip Roth's novel *Portnoy Complaint* is critically analysed from the psychoanalytical perspective. His search for power is not power-seeking for its own sake. His sexuality has been his sole sphere of autonomy in family life as a child. It now becomes the means of the assertion of his independence. It is his only way out. Yet he is enmeshed by the definitional constraints of his background, but in an inverted form. Just as it was in order for his family to eat pork in the Chinese restaurant, because the Chinese are excluded from the WASP establishment and therefore are bereft of power in relation to the Jews, so it is that Portnoy is uninterested in sex with the non-powerful-the Hawaiians and Alaskans. His independence resides in the act of intercourse with the powerful. This is why his attempts with Israeli women are complete failures. It is not through some process of identification between his castrating mother and Jewish women in general that they induce impotence in him. It is because they do not fit in with the definitional scheme of things. His sexual potency, and thus his assertion of independence, can only be supported and fulfilled through contact with the powerful as they are defined in the traditional Jewish world-view and Portnoy is trapped because he can only express his desire for independence from the Jewish world against that world and in terms of the Jewish scheme of things. His salvation only makes sense in relation to the Jewish symbolic separation of the Gentiles and the Jews. This is the ultimate irony of the book. He becomes Assistant Commissioner of Human Opportunity because he never had any human opportunity. He is engaged in exposing unjust practices and unlawful discriminations in New York because he suffered from the same things as he sees them in his family. He is the Jewish joke in the book, but is robbed of the punch-line which is told by someone else: his analyst and representative of the same world. Portnoy's complaint is this: in order to overcome his condition, he must shed the Jewish identity with which he has been imbued. But this would involve the undermining of the channel of his independence sex with the goyim on a compulsive scale which is ironically both his present emancipation from the Jewish world and his imprisonment in its scheme of things. The circle is complete. And why? Because the values, prohibitions and practices which govern the socialization of the child in the Jewish family are at the same time the definers of the ritual separation of the Jews and the Gentiles.

Keywords: Psychoanalytical, Jewish identity, parental relationship, gentile

Paper

Portnoy's Complaint is a psychological novel by Philip Roth first published in 1969. The novel is narrated from the perspective of a teenager who is careless of the social norms and has deep-rooted socio-political ideologies. The novel revolves around the experiences of a lust-ridden, mother-addicted young Jewish bachelor, who confesses to his psychoanalyst in intimate, shameful detail, and coarse, abusive language.

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Deconstruction of Self and Deterioration of Intimacy in Philip Roth's Goodbye, Columbus

Abstract: This research paper entitled "Deconstruction of Self and Deterioration of Intimacy in Philip Roth's Goodbye, Columbus" presents psychoanalytical evaluation of Philip Roth's Novella Goodbye, Columbus" imbibing Derrida's deconstruction from the psychoanalytical perspective. Derrida argued that meaning of a text is unstable and undecidable which is also the case in the oral discourse of relationships, and their meaning can only be discovered through interpretation of hidden meanings between the lines or discourse. Although Derrida is a post-structuralist critic, doesn't he best represents the psychoanalytical interpretation of oral discourse through his theory of deconstruction where the meaning of the oral discourse is hidden and ambiguous causing deconstruction of the listener's psychology? The meaning of such discourses has to be interpreted by other characters of the fiction, based on their own psychology, attitude and state of mind causing deconstruction of self. The deconstructed psychology causes the self to behave awkwardly further causing deterioration of intimacies among the fictional as well as real life characters. This deconstructive interpretation causes deconstruction of psychological factors such as emotion, attitude and sentiments and raises several questions as: When meaning of an oral discourse varies from case to case, what makes it possible for a speaker to mean several things with one utterance? Do we need to bring back the intentions of the speaker in order to account for these differences? These questions need to

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This is to certify that Prem Shankar Pandey has presented a paper entitled "Moving Beyond Ambivalence in Nurturing Healthy Relationships" at the International Conference on Linguistics and English Literature Linguistics(ICLELL) held in Chennai, India on 22nd November, 2020.

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He/She also presented a paper titled ***Propelling Against Psychological Anomalies: A Modus Operandi to Nourishing Married Relationships***

We wish him/her the best for all future endeavours.

Dr. SUMIT NARULA
Director ASCO
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Dr. ITI ROYCHOWDHURY
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presented a paper entitled **Impediments in Psychological Coherence in Education in the Canon of Pandemic**

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