CHAPTER II

THEORETICAL FRAMEWORK

This chapter conceptualizes the major concerns that are to be encountered within the overall purview of this work. It begins with a historical re-narration around the differing images and reflections on female sexuality and then moves on to its experiential specifics. Within the framework of the present study, it explicates the domain of iconography and the cultural representation of female mythology. In the later part, it operationalizes the major constructs and defines the significant concepts around which the study revolves.

IMAGES AND REPRESENTATIONS OF WOMEN’S SEXUALITY

Cultures all over the world in sanctioning for women a sexual domain, in different times, have reflected varying degrees and realms of tolerance. To us, in modern patriarchal times; pre-patriarchal images around female sexuality are best represented in the surviving forms of ancient art and as well as in the remnants of the various cultural practices; sometimes to be seen in indigenous societies, that still carry within themselves a partial reflection of freedom. In recounting the domain of sexuality, we encounter representations that locate women as existing in a harmonious relationship with the larger order of existence; enjoying a greater degree of freedom and retaining a strong sense of identity. Embedded within carefully carved art forms are structures, which reveal a healthy sense of selfhood as well as experiential aliveness that stemmed from female relatedness and bonding; that significantly marked the lives of those women. These images tell of a
time, prior to the full advent of patriarchy, the reality changes as we move into an era of systemic domination. Here, while carrying various inferior inscriptions, women’s sexuality now came under the purview of male control, male pleasure and male dominance. As marriage and monogamy received recognition, the woman’s space found itself to be brutally constricted in order to maintain man’s sense of power, pleasure and sense of security.

‘Womb envy’ rather than penis envy has been the root of misogyny down the ages (Shirali, 1993).

This section begins with representations from ancient art and then reviews a few studies that trace the movement of female sexuality from the pre-patriarchal (matrifocal) to the patriarchal times.

(a) Images of women in art

“Preserved in a cave sanctuary for over twenty thousand years, a female figure speaks to us about the minds of our early Western ancestors. The Venus figurines along with wall paintings, cave sanctuaries and burial sites of the Paleolithic age are important psychic records. At burial sites, vagina shaped shells were arranged around corpses. Scholars consider the cowrie shells and red ocher (menstrual blood) as feminine powers of giving life” (Eisler, 1988).

There is absence of war imagery in Neolithic art. Here serpents and butterflies (symbols of metamorphosis) are in historic times identified with the transformative powers of the Goddess. The serpent shedding its skin is ‘reborn,’ was part of the Goddess’s epiphany; yet another symbol of her powers of regeneration. Neolithic imagery reflects attitudes of linking
rather than ranking in relationship (Catal Huyuk pre-patriarchal archeology). Hybrids of human animal androgynous features with the feminine principle as the primary symbol of the miracle of life though the male principal was also important; a partnership of society where diversity is not equated with inferiority or superiority.

The Cretan civilization 6,000 B.C., where the Goddess was still supreme, there are no signs of war nor fear of death, instead a joy of living, harmoniously and aesthetically. Scholars have characterized Minoan civilization as feminine if not matriarchal. The images of women are of empowerment, confidence, sensitivity and high esteem, seldom seen in western women (Noble, 1991 and Eisler, op. cit.).

According to Vashishtha (1996) Apsaras, Nayikas, Alaskanyas and Yaksinis were included among the significant group of early women. Their carvings represent the dancers and courtesans of the medieval period. Some of them are engaged in toilet, preparing themselves for dance, putting on anklets, earrings and looking in the mirror, putting the vermilion mark on their forehead, arranging their hair and carrying jugs, fans and cosmetics in their preparation for entertainment. The image of women as charmer originated in the first century B.C. with the idea of Yaksinis and Salbhanjikas dominating the temple exteriors. The image of women as displaying physical charm emerged predominant with the eclipse of her mental accomplishments, creativity and her enforced seclusion and consequent isolation from the productive processes of contemporary society.
(b) Cultural images of women’s sexuality

Ochshorn (1981) has studied the attitudes towards sex in ancient manuscripts of polytheistic culture in Sumer, Egypt, Babylonia and Crete, among others, dating to periods in which patriarchy was not yet fully developed. She reports that in these documents, the sexual distinction was less important than social or individual differences, the exercise of divine power was not seen as the exclusive prerogative of either sex connected with ascription of inferiority to the other. Perhaps the most important, the fear of female biology and sexuality is markedly lacking in these cultures. All kinds of sexual liaisons occur, both goddesses and gods are depicted as sexually active, and no dichotomy is drawn between body and spirit, nor does sex carry any taint of ‘sin’. Ochshorn documents cases in which literature depicts female sexuality as linked to the benefit of the human community, in cultures, which held liberal attitudes towards women's sexuality.

Within the Indian context there is a marked difference in the attitude towards woman's sexuality from the Vedas to the Dharamshastras. The Vedic texts regarded sexual union as a prime model of creation and creativity besides companionship. The girl child in the age of the Rig-Veda was allowed to choose her own husband when she was a fully-grown up mature woman. Girls and boys were allowed to mingle freely at a festival called ‘samana’ with a view to find a spouse of their own choice. In the Rig-Vedic period, Niyoga was practiced. Niyoga was the ceremonial sexual intercourse with one of the kinsmen of the husband, for achieving the son for the family. The use of the term pīta (generic term for father) also suggests the recognition of a sociological fatherhood as distinct from the biological. Thus, in the period that the Mahabharata depicts, there was a
great deal of freedom around the sexual norms in and out of marriage. Various practices were simultaneously prevalent: polyandry, polygamy, levirate i.e. *chaddar* (Sheth, 1992).

With the decline of this age, though women witnessed a constriction in their sense of sexuality, yet this period of transition still retained, for them, several of their earlier possibilities.

Kosambi (1962) studying the formation of Indian culture, emphasized the survival of primitive elements in the food gathering, hunting i.e. the *pre-Aryan, pre-Vedic* and pre-literate societies and the cult of Mother-Goddess cultures. He found that even as transition to patriarchy took place, it absorbed many of the objects and cult symbols as evidenced in many a myth of *Rig-Veda* and *Mahabharata*.

Reflecting the change, the ancient temples of *Khajuraho, Konark* as well as the script of *Kama sutra*, came to endorse the idea of woman as body, yet these images testify the social reality which still permitted her a right to the aesthetics of her body and sexuality (Shirali, 1995). However the *Kama sutra* text does endorse a woman’s right to arousal and pleasure.

It was towards the end of the period prescribed in the *Mahabharata*, that the constitution of marriage began to be viewed in terms of sexual faithfulness of the wife to her husband, and not vice-versa. The writers of *Dharamshastras* viewed the female sexual powers with even greater trepidation. The institution of marriage was not in itself considered sufficient to contain women. Several other injunctions were made and a special code of sexual behaviour for a married woman was prescribed, different from that for a married man. Married women were singularly tied to this *Dharamshastric* code, as described in the *Kama sutra*. In effect we
find that the woman in the *Kama sutra* and the woman in *Dharamshastra* appear as two different beings, yet both are constituted for the single purpose of sustaining man's freedom and dominance (Sheth, op. cit.).

In furthering the argument, Ganesh (1990) discusses the ambivalence towards the goddesses in terms of their controlled versus uncontrolled sexuality. The two faces of the goddess are faces of power, but as properly married spouse (*Sri, Lakshmi, Parvati*), she is the embodiment of grace and benevolence; as an independent goddess, she threatens to destroy the very basis of social order (*Kali*). The concern with the control of female sexuality manifests itself in many institutions, norms and customs that are current in India.

Sheth (op. cit.), echoes a similar concern in expressing that a woman is respected, for e.g., as a *Sita, Savitri* or an *Anasuya* (*Satis, symbolizing devoted wives*) but is feared as a *Rambha, an Urvashi* or a *Tilottama* (*nymphs symbolizing free, unattached women*). Her sexuality is adored for fertility but her physical characteristics that make her sexually attractive to men are often looked upon as threat to man's self-control and autonomy.

**Female Sexuality**

History generally reflects the dominant truth. In doing so, it often ignores and suppresses the presence of several other truths. The history of sexuality as retold through the patriarchal voice, marginalizes within its field, the actual experience of women and even of men, around their sexuality. In silencing their voice, women find their experiential selves to be narrowly constricted by the most prevailing definitions of sexuality. In denying them their actual field, they envision patriarchal constrictions in their ultimate form, as legitimate, a sexual union lived in a heterosexual moment of
invasive sex. All other forms and possibilities of knowing, experiencing and loving oneself or the other, are ruled out from the ‘normalized’ and often ‘glorified’ domain of genitalized sexuality. Implicit within the viewpoint is an essentialist and instinctivist orientation that reduces the wider domain of sexuality into a purely biological phenomenology.

In this section, different positions and understandings, moving from the narrow to the broader conceptualization of sexuality are discussed. Recounted here are feminist voices that offer a critique of the patriarchal paradigm of female sexuality.

In the West founders of sexology (Krafft-Ebing, Havelock Ellis, Darwin) in the 19th century provided ‘essentialist’ and ‘instinctivist’ explanations of sexual behaviour (Weeks, 1985).

With the rise of psychoanalysis, Freudian conception further problematized the notion of female sexuality. In defining a woman’s identity through patriarchal perceptions, Freud placed women in a double bind situation, within which her ‘neurotic’ selfhood revolved around her confused sexual feelings and in neither knowing herself nor her sexual desires, she ultimately located herself in hysterical spaces. The later relational school of feminist analysts made explicit the problems in the classical analytic theory. This school then had to offer a relevant and positive contribution in furthering our understanding about women’s experiences.

Departing from psychoanalysis within traditional psychological positions, we find little of merit to permit a holistic conception of women’s sexuality. Sexologist (Kinsey, Masters and Johnson) have instead compromised on the idea of female sexuality, by stressing upon its
beneficial effects for humanity in cementing matrimony and propagating monogamy. Even though emphasizing, ‘Orgasmic equality’ and women’s fair share of physiological sexual release, these understandings yet remain largely mechanistic (Segal, 1987).

Goetsch’s (1989) definition too narrowly defined sexuality as the individual's capacity to respond to physical experiences that are capable of producing body-centred genital excitation which only subsequently becomes associated with cognitive constructs either anticipatory for new experiences or reflective of past experiences. This definition involves four major components: sexuality as an individual capacity; as experiential; is body-centred and directed toward genital excitation.

In critiquing such positions, Oakley (1972) believes that it is essential to differentiate between the terms ‘sex’ and ‘sexual’. Behaviour is ‘sexual’ if it refers to the kind of relationship between male and female in which copulation is or could be, or is imagined to be, a factor. ‘Sexuality’ describes the whole area of personality related to sexual behaviour. In widening the scope, Oakley also holds that female sexuality is supposed to lie in her receptiveness and this is not just a matter of her open vagina; it extends to the whole structure of feminine personality. With patriarchal patterns, as women know themselves to be dependent, passive, unaggressive and submissive; their sexual experiences involve long arousal and bring them slow satisfaction. Often their sexuality is associated with the negative inscriptions that view it is as inferior sex drive, and see it as field dependent, centred around romantic idealism rather than lustful reality.

From the feminist position, Sherfey (1972), argues that historically the suppression of female sexuality occurred with the shift from matrilineal
to patriarchy systems and was necessary for the development of civilization to establish the family and private property.

Koedt (1976) states that women have been defined sexually in terms of what pleases men; their own biology and psychological reality has not been properly analyzed. Instead, women are fed the myth of the liberated women and her vaginal orgasm, this orgasm, which in fact does not really exist.

Fortunata (1980), in elaborating upon a woman’s sexual field says that in masturbation, a woman learns “how my body can feel”. This brings masturbation into the legitimized domain of sexuality that can be lived by a woman. Fortunata advocates the position (supported by the findings of Hite Report, 1976), that most women achieve orgasm in masturbating moments. Through self-exploration they not only learn about themselves, but experience pleasure, arousal and orgasmic constrictions. In contrast to popular patriarchal notion, the Hite Report found that it was only about 30% of women who could have orgasms through intercourse. Within the Indian set-up, this percentage would even be much lower.

Insisting upon an informed position on female sexuality, the feminist group (Editorial Collective: Scarlet women issue on Sexuality, 1981), reaffirmed the belief that “all women whether lesbian or heterosexual (do) have the same kind of sexuality”. There is a real difference between women’s sexuality and men’s perhaps related to one’s different reproductive functions, differences exacerbated by patriarchy. The turning point in Britain (Conference, 1978) was the demand for self defined sexuality rights (Segal, op. cit.).
French feminist Irigaray (1995) believes that women’s sexuality, identity and language are repressed in patriarchal cultures. She rejects the idea that women’s genitalized sexuality has a single focus in one of our bodily organs—the clitoris or the vagina. She claims that female erogenous zones include both of these, along with the labia, the vulva, the cervix, the womb and the breasts. She sees the plurality of female sexuality which is more in accordance with her desire.

Thus to conclude, feminists all over the world, advocate for a wider more sensitive, better politically informed and experientially realistic understanding of women’s sexuality.

ICONOGRAPHY AND INDIAN MYTHS

Indian iconography graphically and aesthetically draws its inspiration from Indian mythology, richly strewn with images of gods and goddesses throughout the length and breadth of India. These ancient iconographic images lay a great deal of stress on the body and its sensuality. One wonders whether Khajuraho and Konark were to be erotic or even pornographic by the sculptors and their sponsors; or were they factual statements of the life of those times and cultures, perhaps their celebration as well. Whether the sexuality was expressed in granite or miniatures, there is no hint of violence in their love making, nor of power, control and oppression. The sexuality of the Kali image is in another genre, of life and death cycle, where Shiva has to be passive prostrated being, except for his sexuality. Kali images precede those of the much later 11th century Khajuraho sexuality and need extensive study as done by Kinsey in Hawley
and Wulff in their Volume on The Divine Consort, Radha and the Goddesses of India (1986). These images may well reflect the attitudes of ancient Indian culture towards an important aspect of their lives, that is, sexuality; the self in relation to animals, nature, music, dance, heavenly beings (demons, apsaras, gandharvas etc.) and other human beings; and the body glowing with health, vigour and beauty, richly decorated and ornamented. A holistic approach to our understanding of ancient Indian iconography would enhance our understanding of the human psyche and the cultures around it.

Thadani's (1990) photographs and sculptures mainly depict places dedicated to female energy. Sakti means power, force, the feminine energy, for she represents the primal creative principle underlying the cosmos. She is the energizing force of all divinity, of every being and everything. The whole universe is the manifestation of Sakti. A Sakta, a follower of Sakti-worship, regards her as the Supreme Reality. The ritual side of the Sakta philosophy consists of the worship of the different forms of the Universal Energy personified as a goddess. Sakti is known by the general term devi, from the Sanskrit root 'devi' to shine. She is the shining One, who is given different names in different places and in different appearances, as the symbol of the life-giving powers of the universe.

Female Energy--Yoni, Yogini

Yoni implies vulva and Yoginis refer to the various forms of forces that emanate from Kali. In these photographs women are shown strong and always standing alone; and in forms showing the variety of her roles. She embodies all three aspects of creation, preservation and destruction. The pictures of other Devis include Kali as ardhnari, half woman, having only
one breast. And in several places in India, women say it is forbidden to touch the ‘lingam’. In places Parvati is shown holding Ganesh in one hand and the ‘lingam’ in the other. Other photographs reveal dance and music symbolizing liberation and the ‘Tandav’ pose indicates the balance and the poise Kali achieves, contrary to the legend that Kali was defeated by Shiva because she did not do the Tandav pose. Illustration of Sakhi-Bhav shows the intimate female to female friendship; Auto-Eroticism, the self directed sexuality; Stree Parivar, the family of women. Other illustrations include symbols like the yoni, the lotus and the snake. Lotus symbolizes creation, just as life has its source in water so does the lotus flower. The yoni is likened to the lotus in its early stages of opening and in its opened form (Mookerjee, 1988).

From here onwards, the major concepts relevant for the present study are briefly situated and then defined.

**SELF-CONCEPT**

The term self-concept is only of 20th century origin in the West. Writings on the individuality of behaving organism up to this century concerned themselves with a very imprecisely defined and vague self which was equaled with such metaphysical concepts as ‘soul,’ ‘will,’ and ‘spirit’ (Burns, 1979).

Descartes (1969) made the original contribution. He emphasized upon the centrality of self in consciousness. Self-concept is considered to be the most important and focal object within the conscious experience of each individual. It mediates between the private domain of the self in all of its experience with external reality.
Self-concept is regarded as a key factor in the integration of personality in motivating behaviour and in achieving mental health. It may be regarded as a person's attempt to maintain the consistency of his/her self-concept, 'a kind of homeostasis' at a higher psychological level (Burns, op. cit.).

Thus the self concept may be defined simply as the total collection of attitudes, judgements and values which an individual holds with respect to his/her behaviour, ability, his/her body and his/her worth as a person. In short, it relates to how he/she sees himself/herself and evaluates himself/herself. This concept of the self may be considered as a composite image of his/her own opinion about oneself and about what one thinks of and what one should like to be (Burns, op. cit.).

**Personality as the ‘Self’**

Personality as a system develops and exists in the context of or in relation to other personality systems. During the process of development a person learns the language, manners, customs, beliefs, values and other cultural products he/she is exposed to, and selects as his/her own which, then become a part of his/her ‘self’. Thus, the self emerges within the framework of social interaction. It is not inborn or inherent but gradually develops in the process of socialization.

Cooley (1902) introduced the concept of ‘looking glass self’ which reveals the reflexive nature of self.

The question that has often been given much thought by psychologists is when does the self emerge?
Observers of child behaviour maintain that some crude self-awareness develops 2 or 3 years and full adult awareness much later.

James (1890) observed that the individual has many selves. The individual might conceive of self, as he/she really is (real self), as he/she is perceived by others (social self), the self he/she aspires to become (ideal self).

Theories of Self

The concept of self has been central in many theories of psychology, philosophy and psychotherapy (Hattie, 1992). Historical accounts of the development of selfhood highlight how identity is moulded or defined by the person. The relationship between the individual and society, how one's potential is understood by the person, the relationship between the individual and society, how one's potential is understood and strived for, and how self-knowledge is developed and understood (Cushman, 1990; Baumeister, 1987; Logan, 1987). Modern views of selfhood took shape during the intellectual climate of the Romantic period of the Enlightenment and within the capitalistic context of the 18th and 19th centuries (Baumeister, op. cit.).

Until recently, research concerning selfhood has centred on the preeminent values of instrumentation and autonomy. Long held value assumptions of selfhood and the world are being shaken up in our late modern times (Smith, 1994). The women's movement has played a significant part in questioning these values (Gilligan, 1982; Ussher, 1989 and Yoder and Kahn, 1993). Such questioning involves a shifting concept of self that emphasizes social relations and social practices in the formation of selfhood (Burkitt, 1994). Indeed, the significance of primary
relationships in the formation of personhood (Buber, 1970 and Mead, 1982) has been posited by feminist theorists (Chodorow, 1974; Rosaldo, 1974; Miller, 1978 and Gilligan, 1982). Such theorists are reformulating questions in identity that address the influence of the cultural and social context of women’s experience. These interpretations and definitions call for women’s own voices as a central part of generating this knowledge.

Thus, we find that even in the present context, traditional western theories of the self, still reflect individualistic concerns and uphold the notion of a healthy self; which is oriented towards competition, achievement and success. Even within the contemporary social system, young boys to grow up into men are fed with ideals of individualism, self-centredness and power hierarchies. Such a self-structure, often roots itself in opposition to the politically radical and feminist conceptualization offered instead. Critiquing the uptil now prevalent notion, feminists find that more developmental theories in psychology reflect male experience in society. In asking for a female representation, they argue that the dominant criteria of successful selfhood appear antithetical to a possibly peaceful and holistic world, but also it completely denies the reality of women’s experiences. Focusing on the relational networks, feminists emphatically state that women acquire a sense of identity not in isolation, neither through competitiveness but rather they come to know themselves through moments of connection, togetherness and relationality. Coming to us in different names and in various forms, the self in relation model, evocatively situates the truth of women’s connected identities and selfhood.
Components of Self Concept

Self Esteem

Self-esteem refers to the individual's personal judgement of his/her own worth. It is such an important aspect of self-concept that the two terms are often used synonymously. Self-esteem is the attitudinal content of self-concept.

Self-esteem according to Brissett (1972) encompasses two processes:

a) Process of self-evaluation; and


Each is complimentary to each other and Brissett argues that self-worth is more fundamental for human beings than self-evaluation.

Self-esteem is a social product. It gets crystallized and regularized through recurrent responses of others.

Self-Worth

Self-worth is the feeling that self is important and effective and involves the person being aware of himself/herself. It is a positive self-regard of one self, which can be equated with self-respect and self-acceptance. It has often been found that persons with self-appraisal and self-esteem are generally accepting of themselves. Self worth which is a lack of cynicism about the self, appears to be associated with accepting other people. People having positive self-regard for oneself, view the world as a more congenial place than people characterized by feeling of self rejection.
Ideal Self

This is the kind of a person the individual hopes to be or would like to be. It is a set of interpretations about the individual when he/she is revealing his/her most personal wants and aspiration.

Self-Image

An important classification of self image has been devised by Unnithan (1970), he states; In all three sectors (elite, folk and tribal) we can get a variety of self images ranging from ‘little self image’ to ‘magnificent self image’.

Self-image has many dimensions. It can vary in content, consistency, logical compatibility of the various parts, extent of conscious awareness and level of self-esteem. All these together yield an adequate picture of self-image.

According to Thakur and Prasad (1977), self image is the ‘personally perceived self,’ and one's self esteem is the discrepancy between the ‘perceived self’ and the ‘socially perceived self’ (how others perceive him/her).

As the ideal self is what the individual would like to be, the discrepancy between one's self image and the ideal self (Deo and Mohan, 1971) indicates the degree to which one has accepted one's self (Burns, op. cit.).
Body Image as known through Projective Drawings

According to Anderson and Anderson (1951) underlying the drawing technique is the wide and basic assumption that personality develops not in a vacuum but through the movements, feelings and thinking of a specific individual. It is because the body with the visceral tensions and muscular strains is the battleground for the warring faction of needs and presses (to use Murray's term) that it provides opportunity to study the personality. In general terms the drawing of a person represents the expression of self or the body in the environment. What is expressed may be characterized as a body image, a term that has been described differently by different authors. The body image in broader terms; "the self" tends to develop slowly. Strong emotions like hate, fear, aggression or love tend to bind the body image into a unique postural model that sets the tone of a drawing in the most skilled.

When someone sets out to 'draw a person,' he/she must necessarily refer to all images of himself/herself and of other persons that crowd his/her mind. Since the organization of the self in the terms of central focus and attitudes is essentially selective, that is, it is a product of experience, identification, projection, introjection, it follows naturally that the composite image that constitute the figure drawing drawn is intimately tied to 'self' in all its ramifications. Images of cultural and social stereotypes make their contribution to our conception of a 'person'. Tall, lean, asthenic persons are associated with psychological attitudes in our mind; while persons with other type of physique are identified with other temperaments. Strong arms, thick necks, long noses, small hands, cosmetics and the infinite details that constitute the person, are weighed with social meaning. Combining with these social images are the images arising from our own
private experiences, unique to our selves. All these images inter-mingle to produce the subtle and complex projection of the self.

PERSONALITY

Personality is the governing organ of the body, an institution, which from birth to death, is ceaselessly engaged in transformative functional operations (Murray, 1951a, p. 436).

Personality may be biologically defined as the governing, or superordinate institution of the body. As such, it is located in the brain. No brain, no personality (Murray, 1951b, p. 267).

The Dynamics of Personality

It is in the representation of man's striving, seeking, desiring, wishing, and willing that Murray's contribution to psychological theory have been most distinctive. One might fairly say that his position is primarily of a motivational psychology. This focussing upon the motivational processes is perfectly congruent with Murray's conviction that the study of man's directional tendencies holds the key to understanding human behaviour. “The most important thing to discover about individual is the superordinate directionality (or directionalities) of his/her activities, whether mental, verbal, or physical” (Murray, 1951b, p. 276).

As relevant to the present work, in considering Murray's theory of motivation and personality, the following concepts will be discussed:

1. Need: A need is a construct (a convenient fiction or hypothetical concept) which stands for a force in the brain region, a force which
organizes perception, apperception, intellectuation, conation and action in such a way as to transform in a certain direction and existing, unsatisfying situation. A need is sometimes provoked directly by internal processes of a certain kind. But, more frequently (when in a state of readiness) by the occurrence of one of a few commonly effective press (environmental forces). Thus it manifests itself by leading the organism to search for or to avoid encountering or, when encountered, to attend and respond to certain kinds of press. Each need is characteristically accompanied by a particular feeling or emotion and tends to use certain modes to further its trend. It may be weak or intense, momentary or enduring. But usually it persists and gives rise to a certain course of overt behaviour (fantasy), changing the initiating circumstance in such a way as to bring about an end situation which stills (appeases or satisfies) the organism (Murray, pp. 123-124).

Murray states that the existence of a need can be inferred on the basis of:

1. The effect or end result of the behavior.

2. The particular pattern or mode of behavior involved.

3. The selective attention and response to a particular class of stimulus objects.

4. The expression of a particular emotion or affect.

5. The expression of satisfaction when a particular effect is achieved or disappointment when the effect is not achieved (1938, p. 124).

The twenty needs are briefly listed and defined in Appendix-A.
Types of Needs

1. Primary and Secondary needs

The primary or viscerogenic needs are linked to characteristic organic events and typically refer to physical satisfactions. Illustrative of these are the needs for air, water, food, sex etc.

The secondary or psychogenic needs are presumably derived from the primary needs and are characterized by a lack of focal connection with any specific organic processes or physical satisfactions. Illustrative of these are the needs for acquisition, construction, achievement, autonomy, etc.

2. Overt and Covert needs

Overt or manifest needs typically express themselves in motor behaviour.

Covert or latent needs usually belong to the world of fantasy or dreams.

3. Focal and Diffuse needs

Some needs are closely linked to limited classes of environmental objects (focal), where as others are so generalized as to be applicable in almost any environmental setting (diffuse).

4. Proactive and Reactive needs

The proactive need is one that is largely determined from within, one that becomes ‘spontaneously kinetic’ as a result of something in the person rather than something in the environment.
Reactive needs on the other hand are activated as a result of, or in response to, some environmental event.

5. Process activity, modal needs and effect needs

Process activity means tendencies to perform certain acts for the sake of the performance itself. The random, uncoordinated, non-functional operation of various processes (vision, hearing, etc.) which occurs from birth.

Modal needs, involve doing something with a certain degree of excellence or quality. It is still the activity which is sought and enjoyed but is now rewarding only when it is performed with a certain degree of perfection.

Interrelation of needs

It is evident that needs do not operate in complete isolation from each other and the nature of this interaction or mutual influence is of crucial theoretical importance. Murray accepts the fact that there exists a hierarchy of needs with certain tendencies taking precedence over others. The concept of prepotency is used to refer to needs which “become regnant with the greatest urgency if they are not satisfied” (Murray, 1951 a, p. 452).

Press

Just as the concept of ‘need’ represents the significant determinants of behaviour within the person so the concept of ‘press’ represents the effective or significant determinants of behaviour in the environments.
“The press of an object is what it can do to the subject or for the subject, the power it has to affect the well-being of the subject in one way or another” (1938, p. 121).

The abbreviated list of press is given in Appendix A.

It is important to distinguish between the significance of environmental objects as they are perceived or interpreted by the individual (beta press) and the properties of those environmental objects as they exist in reality or as objective inquiry discloses them (alpha press).

**Tension Reduction**

Murray accepts the proposition that man acts in such a way, in order to increase the satisfaction and decrease the tension. He suggests, “Need, then, is the fundamental variable, and degree of satisfaction (hedone) the best indicator of its state of progress” (Murray and Kluckhohn, 1953, p. 18).

**Thema**

A thema is simply a molar and interactive behavioural unit. It includes the integrating situation (press) and the need that is operating. Thus it deals with the situation between needs and press and permits a more global and less segmental view of behaviour.

Themes vary from simple formulations of a single subject-object interaction to more general and cruder formulations of longer transactions, and include formulations that represent the combination of a number of simple themes (serial themes). The thema as analytic unit is a natural outcome of Murray's conviction that inter-personal relations should be formulated as a dyadic unit.
Need Integrate

A need integrate is a well-established 'thematic disposition'- a need for certain kind of interaction with a certain kind of person or object.

Unity Thema

Murray refers to the man's unity-thema as the “key to his unique nature” and suggests:

A unity thema is a compound of interrelated - collaborating or conflicting-dominant needs that are linked to press to which the individual was exposed on one or more particular occasions, gratifying or traumatic, in early childhood. The thema may stand for a primary infantile experience or a subsequent reaction formation to that experience. But, whatever its nature and genesis, it repeats itself in many forms during later life (1938, pp. 604-605).

Regnant Processes

Murray suggests: “It may prove convenient to refer to the mutually dependent processes that constitute dominant configurations in the brain as regnant processes; and, further, to designate the totality of such processes occurring during a single moment (a unitary temporal segment of brain processes) as aregnancy. To a certain extent the regnant need dominates the organism” (1938, p. 45).

Vector-Value Scheme

Observations and experience testify the fact that aggression, as well as every other kind of action, has an effect (function). This can be best
defined in terms of some valued entity (its construction, conservation, expression, or reproduction); the naming of a valued entity in conjunction with the named activity should contribute a good deal to our understanding of the dynamics of behaviour.

Thus, Murray’s concepts, as briefly defined here, are primarily used in the interpretation of the TAT, which is one of the major tool/test used in this study. Its primary indices are used to reflect on woman’s personality and relationality.