Chapter VI
TREATMENT OF SEX AND OTHER ASPECTS OF FREUDIAN PSYCHOLOGY IN POST-WAR ASSAMESE FICTION

Freudianism started in our fiction by wiping out the common trust in God or religion and in the romantic approach to love. The novel which first strikes the note of this unkempt, ungodly realism is Jivanar Bhat. It is a much more systematic and sophisticated study of the mental problem than a popular Freudian fiction, which is hardly more than a mere abundance of sex and aberrations. Here is, for the first time, an unfailing attempt to realise the importance of sex in the development of man's personality. The novel implies through its digressions and details that sex is the very source of our being, of our "satisfaction and self-realisation, and also of our anxiety and self-devaluation". It considers that man's motives, his tensions, phantasy, morbidity, conflicts and complexes proceed from his libidinal frustrations in some form or other. It bases itself on the psychological finding that the truth of life is to be sought in the intimate relationship rather than in the social pageant. Sigmund Freud discovers that there are three sources of man's suffering - the body, the external world, and in the main his relations with other men. The happiness of married life depends on the fidelity to one's spouse. Abstinence from sexual relation, prior to marriage and

from adultery after marriage are, according to our traditional mores, the conditions of happiness in married life. But though none of us are averse to the traditional pattern of love-life, our married life has practically been anomalous for causes unknown ordinarily to us. The psycho-analyst's job is, according to Freud to discover how people become ill, how they take up the characteristic neurotic attitude towards life and finally, how they develop the morbid symptoms under the stress of the mental dynamics or forces. In brief, the psycho-analyst transfers all that is unconscious in the person's mind to his or her consciousness, filling up the amnestic gaps in the memory.  

Birimohi Kumar Barua (author of the novel) achieves no less than what a psycho-analyst does in the investigation of the old widow's libidinal problem in the novel, inspite of his artistic preoccupation as a novelist. The old mother's unconscious attachment to her only son before his marriage, and her pathological hatred towards him after the intrusion of his wife into her love-life forms a libidinal problem with Oedipal significance, which cannot be settled without the aid of psycho-analysis, i.e., without a proper cathexis of the woman's detached libido.

One important discovery of Freud is that the libido of the neurotic is attached to no real object; it remains attached

to the symptoms which offer it the substitutive satisfaction, that is all it can obtain as things are. The task of the analyst consists in the task of loosening from its previous attachments, which are beyond the reach of the ego; and in making it serviceable to the ego. In the solution of the old woman's problem through Kamalini, her grand daughter, the novelist has shown profound understanding of the problem of health.

B.K. Barua's second novel, Seuji Patar Kapani is even louder in the exposition of sex and its deviations. By sexual deviations, we mean here only the sexual behaviour which is opposed to the prevailing patterns sanctioned by law and social or traditional mores. The novel does not contain such deviations as rape, incest inversions or perversions which are detrimental to society, nor does it contain such abnormal behaviours as are inherently harmful to the individual and also to the society.

The inhabitants in the novel evince two types of behaviour. The males are drawn in their biological sequence. Their surrounding, their ideas, requirements are all natural. They are not subserviant to a social structure where marriage, chastity, religion, even humanism are of account in the regulation of man's instinctual requirements. Mr. Saimur's sole enjoyment is wine and women. Young Naresh loves Miss Sonia but does not care to marry her. The problem of

3. M.W. General Introduction to Psycho-analysis, p. 634.
Mrs. Saimur and Miss Sonia have been made complicated by psychological factors imposed on them by sexual restrictions from within and without. Mrs. Saimur remains cloistered in her neurotic yearning for sexual gratification with Naresh who is not environed to satisfy her. Birth complex stands in the way of Miss Sonia's love with Naresh. She reacts by flying away from the garden for fear of continuing love and intercourse without marriage. Sonia's behaviour is a typical instance of 'neurotic avoidance'.

The novel ends with clear suggestions that "a love affair is not the same for a man as it is for a woman." Women are so environed that they cannot conceive of love without relating it to marriage, which has been traditionally and even psychologically treated as the sublimation of love for pleasure and also for procreation.

In Asamāpikā (The Infinite), a short story, Birinchi Kumar Barua portrays death as a force of annihilation in exactly the same way as indicated by Freud in his Thoughts on War and Death. "Man could no longer keep death at a distance" though "at bottom no one believes in his own death."

Dinanath Sarma's Dulāl is on a par with Asamāpikā in the demonstration of death as a force of annihilation.

5. Women "On Love" by Oswald Schwarz M.D., p. 310.
Sarma's Sānti, the heroine in the novel entitled after her name is a victim of frigidity. Her sexual illumination is achieved by employing a widow to demonstrate the psycho-analytic truth. "Women in whom sexual desire is slight may through repeated stimulations and experiences be made sexually powerful and easily aroused." The elopement of the widow with her tutor, her father's sanction to their marriage are some of the events in the novel which bespeak the novelist's illumination and belief in the new knowledge which aims at emancipating or curing men and women from neurotic inhibitions, traditionally imposed. The young hero's struggle for self-assertion in Sangrām, another novel, is a psycho-analytic process of emancipating consciousness. Sangrām's final achievement that living here satisfactorily or successfully means renouncing one's best self is just equivalent to the psycho-analytic discovery that "to live in accord with one's diamon ... is difficult but profoundly rewarding."8

In featuring Usa as passive and Binu as active in Usā, another novel, the novelist seems to stress on the bisexual nature of women as pointed out by Freud in "The Psychology of Women." Bipin in this novel, torn in love for his beloved, and duty for his wife with the resulting 'incapacity of achievement' and 'emotional stupidity' is almost a clinical

picture of neurotic depression. The impact of heredity and environment makes Arup in Śānti behave like a typical psycho-neurotic phenomenon, who can only be cured with the aid of an analytic treatment in a foreign land.

In three stories, namely, Prem (Love), Mamatār Prem (Love of Mamata) and Napungsaka (The Eunuch), Sarma investigates the pathological behaviour of some persons in love. For love of Jadav, Rupali personates herself a widow even when her husband, the magistrate, is alive, and dies of utter depression. Jadav achieves spiritual sublimation after her death. The widowed sister-in-law of Jadav serves him as a protective mother with "parental love" as Freud calls it.10 Napungsaka is, on the other hand, the demonstration of a psycho-analytic process of a neurotic girl's libidinal emancipation into object love. In New Introductory Lectures, Freud writes that the development of the little girl into a normal woman is more difficult and more complicated than that of a boy into a normal man, for the girl requires a good deal of activity to achieve into a passive aim.11 The story is just the realisation of what Havelock Ellis points out in "The Sexual Impulse and the Art of Love."12 Gunawati's adjustment in the story entitled after her, - after her child birth, just demonstrates the psycho-analytic truth that for both husband and wife the birth

12. Women (ed.) A.M. Krich, p. 26 "Love is primarily narcissism ...".
of a child means reaching a new level of integration in personality. The experience helps the mother to overcome her insecurities and establish her motherliness with her first child as well."\textsuperscript{13}

Most of Dinamath Sarma's women are instinctive, that is, drawn in their biological sequence, and remain unburdened by any psychological inhibition in their quest of sexual gratification. In depicting women, the fiction-writers seem inclined to their constitutional nature rather than to the environmental impact on them. Frustration of gratification creates no conflict in them as it does in those of Lakshmihdar Sarma, in his Lalita, for instance, but leads them to seek sexual gratification more vigorously elsewhere.

While one set of our critics rejects Malik's fictions for their sexual abundance, some of his admirers are disappointed to find him too shy to structure so immoral a phenomenon as Oedipus complex. He has been criticised for his moral pre-occupation, his 'shallow optimism' and also for his exposition of sex out of complaisance or by an unworthy submission to the wishes of the readers. Malik is not of course, so finely gifted to details of human experience as Rama Das, so bold in the exposition of sex as Jogesh Das and Padma Barkataki, so voracious for philosophical and psychological digressions of truth as Homen Barghain. Malik's anti-Freudian bias is evident in some

\textsuperscript{13} Women "Some Problems of Motherhood" by Theresse Benedak, p. 187.
of his fictions. In Tribeni Swapna, he indicates that Freudianism singly or any branch of psychology is inadequate to study human nature. In the treatment of the father-son relationship between Suryaprabhakar and Ananda in Rajani Gandhar Cakulo, he seems neurotic in handling the id-land of Ananda's mind to an oedipal prairie. A little more courage or insight into the problem of the mind would have filled his fictions with abnormal persons - psycho-neurotic, psychotic and what not?

Malik is not vainly psychological, but it is wrong to suppose that his experiences are not supplanted with the aid of depth psychology. The frequent use of conflict and complexes, his digressions on women in particular are sufficient to prove his acquaintance with the writings, not only of Freud but also with those of Adler and Jung, his followers.

The father-son-relationship in Suruj Mukhar Swapna and Rajani Gandhar Cakulo are certainly indicative of the Oedipus pattern. "It is not really a decisive matter whether one has killed one's father or abstained from the deed; one must feel guilty in either case, for guilt is the expression of the conflict of ambivalence, the emotional struggle between Eros and the destructive death-inclines ..." writes Freud in Civilisation and its Discontents.14

In Aghari Atmir Kahini Malik realises one of Freud's fundamental discoveries, most humiliating to civilisation that

the ego of each one of us is not even master in his own house.\textsuperscript{15} Sasanka’s realisation in the novel that ‘we are all Beduins’ is indicative that all the characters suffer from “an impoverishment of the ego … due to the injury sustained by the ego through sexual trends which are no longer subject to control.”\textsuperscript{16} The neurotic frigidity of Mrs. Barua and perversion of her husband in Prācīr āru Prāṃtar is just the demonstration of Freud’s discovery that the neurosis is, so to say, the negative of the perversion.\textsuperscript{17} Sexual frigidity produces domestic infidelity, suffering to the wife and disappointment to the husband who is tempted to seek more congenial relationship elsewhere. In such cases, there is rather defective desire for sexual union or defective pleasure in union and commonly both and either may call for the exercise of art in love.”\textsuperscript{18}

In one of his stories, namely, Damaḵhiyā Sāp Malik studies the secret of a multiple personality in just the way as pointed out by Freud that “the secret of the cases of so-called multiple personality is that the various identifications seize possession of consciousness in turn ….”\textsuperscript{19} In two stories, namely, Jišukhrīṣṭar Cabi (The Portrait of Jesus) and Maram (Affection) Malik realises the Freudian truth of “cruelty turning into pity”.

\textsuperscript{15} M.W. General Introduction to Psycho-analysis, p. 562.
\textsuperscript{16} M.W. The Ego and the Id, p. 409.
\textsuperscript{17} B.W. Three Contributions to the Theory of Sex, p. 575.
\textsuperscript{18} Women, “The Sexual Impulse and the Art of Love by Havelock Ellis, p. 54.
\textsuperscript{19} M.W. The Ego and the Id, p. 704.
The three artists in the three stories, namely, TribenIr Swapna, Mahi Māstar and Kahitār Nām Lāvā have been created and developed in the light of Freud's discovery that "art affects us but as a mild narcotic and can provide no more than a temporary refuge for us from the hardships of life; its influence is not strong enough to make us forget real misery." Malik's Bibhatsa Bedanā, the most exoriated of his stories is a dumb-founding projection of a troubled ego in confrontation with a head strong impulsive id. His Gahwar has two incestuous primitive creatures (father and daughter) and a neurotic young son, unable to check them and even to commit suicide.

Most of Malik's persons are featured as elemental, as Tagar in Rajani Gandhār Cakulo. A few of them, like Parijat are aggressive. His Ananda, Tara are introverted. Some of his women are seen to have turned psycho-neurotic for their husbands being impotent. Gratifications of the biological urge for motherhood only lead a woman in his fiction to neurotic aggravation. "The gratification of instincts is happiness but when the outer world lets us starve, refuses us satisfaction of our needs, they become the cause of very great suffering", writes Freud in his Civilisation and its Discontents. Malik's Sonālī Sutārē Bandhā (Tied to a Golden Thread) is a memorable realisation of this truth. Exaggerated love for her husband and affection for the child (she got through Dr. Kakati) whom

she actually hates are characteristic of this suffering.

In one short story entitled Ward No Dui (Ward No. 2) Birendra Kumar Bhattacharya makes almost a clinical study of a psycho-neurotic phenomenon, and pleads for the application of depth psychology in all practical aspects of modern life. In his Iyāruingam, the best of his novels, perhaps, Shri Bhattacharya virtually accepts the truth of depth psychology in the characterisation of the two women, namely, Charengla and Khutingla in their love for one man as pointed out by Freud in "The Psychology of Women". 22

The influence of psycho-analysis is well-apparent in all his fictions, long and short; but the psychological interest is always subservient to his sociological interest. His first novel, Nājpathe Ringiyā was written under the influence of Joyce's Ulysses, but psychological interest is here limited to the setting only. The characters except Mohan are drawn by way of reference. Even Mohan is a flat character. Political or sociological patterning of Mohan has left no scope for the emancipation of his individual instincts. In Rangā Megh (Red Clouds), abnormal behaviours are referred to in digression, and are characteristic only of some minor characters. Gumawati is referred to as a nymphomaniac girl, - victim of organic neurosis of a psychological origin. 23 The eldest daughter of Mr. Choudhury can be recognised as a victim of

anxiety hysteria, - one who develops a phobia of having sick child by sexual contact with her husband, who is suspected a victim of diabetes. Priyaram is obsessed by an awful feeling of beating his addicted son to death exactly in the way as pointed out by Freud in General Introduction to Psychoanalysis. 

Kachenmati chooses Ananda, her husband as the prototype of her father, certainly in demonstration of Freud's discovery that "the girl remains in the Oedipus situation for an indefinite period; she only abandon it late in life, and then incompletely." 

There is, of course, nothing neurotic or pathological about her behaviour, as there is in the Oedipal behaviour of Anath in Shri Bhattacharya's Cināki Suti, another important novel.

The subject of Cināki Suti is love or an experiment on the sociologisation of love as the novelist expresses it towards the end of the novel, which finally concludes marriage as the most satisfactory possession that a woman can adopt, and fidelity of the husband and the wife as the only basis of a happy marriage. "Sex has this same everlasting groping, this quenchless craving, this restless turning to the future. At last marriage can soften the discord of conflicting motives and tone down the aggressiveness of adolescent expectation."

All the characters in the novel are featured as psycho-neurotic, who seek happiness positively or negatively, but are


unable to enjoy love, what with their inherent inadequacy and what with their psychological or to be more specific, neurotic inhibition. Only Aparna is made to achieve a spiritual sublimation.

The psychological digressions in Pratipad, another important novel, are full of references to grave phenomenal behaviour of men and women. Mashiruddin explains two types of lovers in persuading Ismail to marry Jebanishwa, - extrovert and introvert. Miss Moferson is referred to as a nymphomanic woman. One Parg Susan is stated to have turned suddenly neurotic in the discovery of his wife’s Siphillis. He also relates the story of a jealous husband who leads his wife to suffer hallucinatory hysteria through the merciless behaviour towards her lover. The Scottish soldier in the novel is victim of a metaphysical terror of being alone, in defense of which he resorts to wine and women. The other soldier (Taoler) is also a hysterical phenomenon trying to avoid the fear of having a sudden telephonic call for war.27

In Sataghn, Bhattacharya demonstrates in the characterisation of his persons the impact of heredity and environment. The novel has one woman for two men, who are brothers as against the two women for one man in his Iyaruingam. Hypertensions are characteristic of the situation in the way as implied in "Hypertensions are characteristic of an extreme unconscious instinct-tension; a general readiness to

27. See for explanation General Introduction to Psychoanalysis, pp. 551, 572 (Seventeenth Lecture).
aggressiveness as well as a passive receptive longing to get rid of the aggressiveness." 28

Majattacharya's attitude towards life, love and marriage as expressed through the heroes and heroines of his fictions is Freudian, i.e., free of illusion and superstition. Apurva and Dimbeswar are upholders of a no-god-philosophy; who plead for a scientific regulation of human relationship. The aid of psychology and sociology or 'applied psychology' as Freud calls it, is essential in determining the relationship between man and woman. Divorce is not a taboo in case, the relationship does wane in warmth. It is not merely to renounce sex, love, affection and even irritation (Pratipad, p. 40).

All the novels of Jogesh Das start as a process of disillusionment. Destiny places the heroes and the heroines in a position where their disillusionment becomes possible in a state of psychic 'daming up'. This is true of Sisika in Jonakir Jui in the same way as it is of Krishna Ram Kalita in Kaśakā Lagi.

The process recurs in another novel, namely Naresh, Mālatī āru. Some psychological aspects in operation in it, are rationalisation, inhibition, slips of the tongue, ordinary but apocalyptic accidents.

The most profusely psychological of Shri Das's novels are Nirūpāya and Satadal, and his stories Pañḍāresu, Aparadh

Jogesh Das shows unmixed belief in heredity and environment as the sole factors, responsible for the development of human personality. His Kamala, Bimala, Bikash, Lalita, Palash, Pranati, Trisna, Krisna, Maresh, Jetuki and Satadal are all creatures of environment; some few of them, of both environment and heredity. The conflicts and complexes are the results of the anomalies in their familial atmosphere.

All the women in Shri Das's fictions are instinctive with pre-marriage sexual experiences. But sexual intercourses enjoyed prior to marriage do not stand in the way of enjoying their love-life after marriage. This does not create any psychosexual frigidity in them. Instead, they enjoy unconscious gratification in their nocturnal recollection. With greater maturity they come under the dominance of the reality principle. But the transition is not marked by any moral conflict, by any feeling of guilt, shame or anxiety. A few women and most men in his fictions suffer from diverse neurotic 'affections' for anomalies in their love-life. His fictions have rarely a person who suffers from the gravest form of abnormality, such as melancholia, mania, paranoia or dementia-precox. The neurotic persons in his fictions are rarely disconnected from reality.

Padma Barkataki's psycho-analytic novels with phenomenal behaviour of persons (which we leave here for discussion in the chapter to follow) are Dusmantar Cuma, Majalā Dhupar Itikathā and Eti Khan Māgo Mai. The fundamental aspects
of depth psychology developed in them are father-fixation, guilt-complex and repression respectively. His Natam Pratiti (A New Truth) centres round heredity as "the fate of our present day existence". In Darsanik (The Philosopher) a short story, included in the collection entitled Asil, Shri Barkataki demonstrates the limitation of philosophy in the solution of the problem of the heart in just the same spirit as in Freud's remark on the philosopher: "The benighted traveller may sing aloud in the dark to deny his own fears, but for all that, he will not see an inch further beyond his nose." 29

One of our most successful fiction-writers in the analysis of psychological motivations in faultless art is Chandra Prasad Saikiya. His Edin and Suryasam (The Sun-bath) are two stream of consciousness novellas. Dr. Satyendra Nath Sarma calls his Meghamallar (Music from the Clouds) a unique attempt at revelation of the mind. 30 In it Shri Saikiya treats revenge as "a special type of the old magical undoing", of frustrating or humiliation based on an identification with the aggressor. The novelist gives up an ethical conclusion in it for an analytical purpose as he has renounced sensationalism in preference for psycho-analytic investigation of the complexity of urban life in Mandakranta, the most modern of his novels. In his Yatra, a short story, he demonstrates an obsessional phenomenon perhaps in imitation of Robert Shaw's

30. Dr. S.M. Sarma, Asamiya Upanyasa Gatidhara, p. 137.
The Sun Doctor. His Rekhā studies the Oedipus problem of an only son. His Eikyatān (The Concert) takes three women to demonstrate the bisexual disposition of human nature. The subject of investigation in E Bhava Gahana Bana (This World, a Grave Forest) is the pathology of hysteria.

The men and women who inhabit the fictions of Malik, Biren Bhattacharya, Chandra Prasad Saikiya, Jogesh Das and even of Padma Barkataki are more or less familiar to us even if not friendly always. We, however, feel shy or uneasy in the company of Homen Bargobain's persons, because they are not men and women, as conceived by our tradition, religion and even humanism. They are "a new species of the natural man, dovetailed into a biological sequence and a social structure" - "a thinking animal" as featured by Edwin Muir. They are at the worst our id, the unfriendly self, the chaotic, primitive self.

The picture of the new world is given in the short story, Narakat Basanta. Manimala and Joy are inhabitants of this world. Society, civilisation and the delicate human relationships count little for them. Here is man, founded on his "elemental instincts, neither good nor bad in themselves" - "instincts aiming at satisfaction of certain primal needs", e.g. selfishness and cruelty. The natural young men as portrayed in Yauvan (Youth), another short story, are determined to

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finish life before it naturally comes to an end. In Sambodhan (The Relative) Shri Bargohain studies the sexual behaviour of an uneducated, unmarried woman in reaction, active and passive against a rape accomplished by her brother-in-law on her. The neurosis of the woman is evident in her objective reflection on the elemental instincts, like sex, hunger and sleep and in her subjective inability to accept them easily on account of social disapproval. Lalita is the prototype of the new spiritual person, 'grafted' as he or she is (featured by Eduin Muir) "on the natural man", whose "co-existence with the old implies a moral struggle" - "a struggle which determines in all sorts of ways his struggle to adapt himself to society or society to himself."33

The natural man appears in a more complicated form in Jīyāl Thākār Yukti (Why to live) where he is educated but sick, for he finds no meaning in life. He is sexually impotent, even when he is not physically inadequate. His suffering proceeds from the surfeit rather than from starvation of sex. Marriage means for him a loss of variety, and love is only a prelude to a monotonous pattern of life for procreation which involves responsibility he is unable to shoulder. He also shows other difficulties in the course of the psycho-sexual development, he was unable to surmount successfully and has, as a result developed fear of marriage - of normal sexuality in general.

In this and many other fictions Shri Barghāin deals with problems of love, sex and marriage. "Sex for many people has become meaningless as it is more available, and love has seemed tremendously elusive if not an outright illusion", writes Hollow May in his book, Love and Will.  

In Mahāswetār Bīyā Barghāin concludes that what a woman needs is not love but marriage which is no more than a legalised prostitution. Occasionally he is seen to realise marriage as a sublimation of love in the way as Oswald Schwal points out. Marriage absorbs love in the totality of the relationship of man and woman and thus endows it with permanency.  

In Čināki Čaōn and Octopus, love is a source of violence. The problem of love recurs in a more analytic way in Pardā. The story features three men in love of one beautiful woman, one of whom derives spiritual pleasure, one sexual pleasure and the third, narcissistic pleasure out of her accompaniment and accomplishments.

The problem of evil nowhere so gravely appears as in the fictions of Barghāin. Some of his persons are victims of evil and some, workers of it. Gopinath Mahanta in Kusīlav, and Sanatan Sarma in Hāladhiyā Carāye Bāodhān Khāya are contrivers of evil. Rajeswar, Subala and Lalita are innocent preys of other men's evil.

Barghāin's attitude towards evil is both traditional and psychological. In the two novels just mentioned, evil is

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the product of economic forces or socio-political injustices, something created by man. Evil proceeds in Timir Tirtha (The Dark Pilgrimage) as a political temptation and causes psychic disturbance.

But he also portrays a mysterious evil as distinguished from the traditional one issuing from the external world or the surrounding environment. This evil is inherent in the nature of man. The evil as portrayed in Bob, the Negro Soldier, is "the residual data of human nature." For Bob and Haranath, killing one woman after another is an instinctual gratification.

Barghobain's Pitāputra, Epitaph, Sanātorium and Mahāswetār Biyā portray oedipal evil, — evil that proceeds from the anomalies in man's intimate and interpersonal relationships. Evil here is not as dark and dreary is that in Bob or Haranath, it is luminous.

Homen Barghobain has written a number of fictions to express modern man's feeling of alienation by means of dream, allegory, symbolism. His Nātī and Silpa are two symbolical patterns on the psychological antithesis between the old and the new generations, characteristic of the period of transition. His Yauvan demonstrates the impact of Sartre's godless existentialism on modern man's disintegration.

Sex and perversions occur in abundance in the fictions of Gobinda Sarma, one of our minor writers. Inversion, pedophilia and prostitution in Duṣita Subās (The Adulterated Perfume), illegitimate pregnancy and abortion with their
resulting psychological disorders in Rātir Tāpasi (The Night-Hermit), delusional psychic alienation and suicide for love in Prithwī (The Earth), normal fetichism, masochistic phantasy, incestuous motivation, exhibitionism, voyurism in the novel, Pradhyunma Tritatta.

Some of our fiction-writers who have distinguished themselves in the investigation of the normal aspects of the mind are Bhaben Saikiya, Mrs. Mirupama Bargohain and Sneha Devi.

The most subtly psycho-analytic short stories of Bhaben Saikiya are, I think, Daridra Kuber, Bāranda, Sendur, Dhorā Sāp, Antarāl, Gangā-Snān, Sringkhal and Suryodoya.

In Antaral Shri Saikiya evokes pity in a woman for a poor wife, her neighbour, in exactly the same way as pointed out by the psycho-analysts. Pity is, from the psycho-analytic viewpoint, the other name of sadism. It is a trait connected with original sadism. Sometimes pity seems to be a sublimation, the sadism really being supplanted by it. The basic mechanism seems identification with the object of the original sadism. In Daridra Kuber he expresses in its triangular pattern "the constitutional essence" of some persons through their sexual behaviour. The content of the story corresponds to what Freud says in his Origin and Development of Psychoanalysis. In Gangā-Snān he studies a woman's behaviour in reaction to her guilt-complex and in Sringkhal, a widow's sexual behaviour in

reaction of a man's amorous approach. Saikiya's Suryodoy is just the artistic reproduction of the psychological truth: "It is of no avail to try to deny the father's overflowing gratification if his new born child is a son, or to attempt to minimise the emotional adjustment that is necessary if it is a daughter." \(^{38}\) In Durjān (Defamation) and Satkār, the stress is on the impact of heredity and environment. His Ākāś (The Sky) and Lāj Lāge are memorable stories of action and reaction.

The three short stories of Sneha Devi, namely, Nirbhējāl (The Innocent), Anu-Sandhān (The Quest) and Bar-Mā (The Grandmother) have in each of them a reactional pattern, the reaction being evoked either by a situation as in the first or by a chance address as in the second, or by a chance question as in the third. "Is she really happy?", questions Bar-Mā within herself in reaction to a pressing remark from one of her grandsons that Bar-Mā is very happy. As she starts recollecting the events of her past life, she sees the white insect on the flower-petal being replaced by a dark, dreary one. The story moves on in a symbolic process of neurotic aggravation.

Mrs. Mirupama Bargohain has published a few novels and short stories, which are unique in the exploration of the subtleties of her persons' emotional problem. There is apparently no person in her fictions with such phenomenal behaviours as make him or her alienated from reality. Still, they are not the study of women's health (for her primary

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concern is with women), but of their diseases. Hiren in Bibarna (Palo) is the eldest of her eight sisters with an unconscious feeling of guilt for not becoming a son. In Mauna Akhā she studies a father's heart that errs and aches for atonement. In Kektācar Phul (Flowers of the Cactuse) a novel, she places three girls in an unusual situation, and studies their reactions. Feeling of loneliness and insecurity, of inferiority and guilt, characteristic of their behaviour have most aptly been expressed in the novel.

(A thorough survey of Assamese fictions published up to now, would certainly impress us that no aspect of the new knowledge has remained unutilised. But such a study would exhaust volumes. The subject of our thesis is the impact of Freudian psychology, not the analysis of it in our post-war fictions. Considering our limitation we have picked up the representative novels and short stories of some of our writers to show the impact, normal and phenomenal.)