Chapter VII

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Chapter VII

CHARACTER-GROUPS IN THE LIGHT OF FREUDIAN PSYCHOLOGY

(As regards this chapter, I have a few remarks which I like to preface here instead of at the beginning of the thesis. It is in a sense, the continuation of the chapter that precedes, for the purpose of detailing the nature of some specific psychological phenomena, which I have simply mentioned or left unmentioned at all. Still, it merits to be called a new addition to the volume, inasmuch as it aims at specifying the different patterns of nervous disorders in their symptomatic resemblances and differences as featured in the fictions).

The most obviously psycho-analytic fictions in our literature are those, which devote themselves to the investigation of persons, maladjusted on account of their anomalies in the parental relationships. The psychic inadequacies consequent upon this relationship manifest themselves in the love and hate for their parents, or their reliance on and obedience to the parents for self-maintenance and preservation, which are in the interpretation of Freud the characteristic marks of the Oedipus complex, and which lie more or less at the root of all psycho-neuroses. The moral and mental development or expansion of the man check these dispositions by means of repression, from directly manifesting themselves. Psycho-analytic investigation, however, shows that the original tendencies may persist in crude form in the unconscious, and exert profound influences in person's mental life. They may, even after repression, indirectly come out in
dreams, fancies and other activities. In Freud's interpretation, the healthy man too is virtually a neurotic who is affected by the discharge of his unconscious in dreams. The difference between 'nervous health' and 'nervous illness' is that the former is capable of a sufficient degree of capacity for enjoyment and active achievement in life.¹

The Oedipal significance in the mother-son-relationship, i.e., that between Dharani and his old widowed mother, with which our novel comes to be qualified as psycho-analytic has been discussed in some detail in the previous chapter. I leave the problem, simply adding for a better comprehension that the libidinal disposition of the poor widow is just alike to that of the neurotic girl and the hysterical young woman described by A.A. Brill in his Introduction to the Writings of Sigmund Freud.²

Father-fixation occurs in Dinanath Sarma's Napungsaka in the form of a strong masculinity complex as explained by Freud in New Introductory Lectures on Psycho-analysis.³ Maichena's search of a man, as prototype of her father underlies all her disappointment. The fiction starts as a process of Maichena's sexual enlightenment or as one of transforming a father-fixated girl into a normal woman, and the process makes

¹. M.W. General Introduction to Psycho-Analysis, p. 635.
². B.W. Introduction, p. 17.
her experience the three types of anxiety as pointed out by Freud in his *New Introductory Lectures on Psychoanalysis*. The teasing approach of the amorous school boys directly or through love-letters becomes a source of objective anxiety to the egotistic girl. Her discovery of a lack of virility or manliness, she aspires after, in the husband of her father's choice is a defeat of her egoism which begets neurotic anxiety in her. Shame, hatred and disappointment are characteristic of this defeat. Her refuge at her father's house as a relief from the man she dislikes is accompanied by a moral anxiety. She becomes painfully aware of a feeling of guilt and also of the urges from the id. The arrival of the military friend of her brother, the sight of manliness in him resembling that of her father make her emotionally adequate for sexual surrender to him. Freud writes in his *On Narcissism*: "A strong egoism is a protection against disease, but in the last resort, we must begin to love in order that we may not fall ill, and must fall ill, in consequence of frustration, we cannot love."  

In Sansanka (*Aghori Átmär Kāhīnī*) and Gulaoh (*Suruj Mukhīr Swapma*) Malik portrays the hate aspect of the Oedipus complex. Sasanka is a sensitive or a neurotically predisposed young son of an M.L.A. Hatred for his father, and an unconscious feeling of guilt for this hatred have been very

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aptly detailed in his behaviour. The origin of this hatred is an accidental discovery of his father's illicit contact with Aparna's mother. This is intensified by his father's authoritative refusal to let him see Aparna, one of whose eyes has been destroyed by his stone-throw in childhood. His last words bear the trace of a pathological obsession. The whole world appears to him a harbour of sin; his father, Aparna's mother, his brother and even himself, all subsist on sin (p. 158). He remains the morbid observer of everybody's sin, powerless to save anybody, even himself.

In Gulach Malik features the negative form of the hate aspect of the Oedipus complex. Gulach severs all relationships with his father and leads an amoral life, but he cries bitterly at the death of his father. The unconscious wish that his father should come to some harm has been repressed in him. The death of his father, therefore, afflicts him with an added or exaggerated anxiety. In Anand's (Rajan I Gandhār Cakulo) attachment, the super-ego participates on the ego's side and incapacitates him to intrude in the Oedipal prairies of his id-land.

6. M.W. Civilisation and its Discontents, p. 793 (see for explanation) Freud speaks of "the two sources for the feelings of guilt - that arising from the dread of authority, and the later one from the dread of the superego ... the superego."

7. In New Introductory Lectures (33) Freud writes that "the regular reaction of a neurotic to the death of some one intimately connected with him is to accuse himself of being the cause of the death", p. 858.
In Birendra Kumar Bhattacharya's Kachanmati (Rangā Megh) father-fixation is an identification, which means for her an 'enrichment' and not an "impoverishment of the ego", characteristic of fascination or infatuation, as is evident from her statement: "I have a mind - a self of my own. I know what is what, good or bad for me" (p. 98). Anath (Cināki Suti) is portrayed as to have grown in a typical Oedipal ambivalence, occasionally identifying with his amorous father, and then revolting with a feeling of guilt for that identification. His sexual impotence and ego- separation are consequent upon a conflict of this nature. Identification with a prostitute mother, and an unconscious feeling of punishment for self are characteristic of Somer's (Dāinī) behaviour. Somer used to carry a dāh (a weapon, bigger than a knife, but less pointed than it); as he grew up he replaced it by a dagger. Now he styles himself as a 'Gunda' (raffian) and addicts heavily to wine and woman.

Gautam Barua's (Nirūpāya, Nirūpāya) idea of rescuing his dead mother from the oppression of his father, his behavioural distortion at the arrival of his sister as prototypical of his dead mother, whom his father had deprived of

9. Ibid., pp. 682-683.
10. In Civilisation and its Discontents Freud writes: "we cannot disregard the conclusion that man's sense of guilt has its origin in the Oedipus complex and was acquired when the father was killed by the association ... of guilt", p. 795.
his love and affection and his present hatred towards women in general, and for Chitralekha in particular are all suggestive of a repression of incestuous fixation; of an unconscious begetting (i.e., 'process of cohabitating with her').\textsuperscript{11}

Jogesh Das portrays Bikash (Paradāresu) in demonstration of the truth that many persons who have lost one of their parents early in childhood show signs of an oral fixation, and tend to establish along with their object-relationship proper, extensive identifications, that is, to incorporate their objects.\textsuperscript{12} Young Bikash, motherless in childhood, obsessed by a painful feeling of belonging to none, establishes an affectionate relationship with Mrs. Baruani, who misconstrues this attachment as suggestive of sex. The situation comes to a head when one evening her sexual aggression is repulsed by his mother-yearning.

Palash's refusal to marry anyone of the two sisters (Koneo Wubuje) and his neurotic flight or avoidance of love for fear of an overprotective, authoritative father is suggestive of a repression of the Oedipus complex.

Fear of punishment at the hand of the jealous parents and unwillingness to cause injury or sorrow to these parents because of a genuine affection the two motives proceed from the

\textsuperscript{11} Psychologically it is a "tendency to put himself in the place of his father, and fulfil in a symbolic manner his incestuous desire."

\textsuperscript{12} Otto Fenichel, The Psychoanalytic Theory of Neurosis, p. 394.
repression of the Oedipus complex.  

The rescue phantasy occurs in a pathological form (in Hridaynāthar Samasyā) in the person of Lalita. Situations corresponding to this have been analysed by Karl A. Menninger M.D. in his article, "Impotence and Frigidity" and demonstrated by Paul Heyse in his short story. The Fury, referred to earlier.

In the characterisation of Bikash (Rekha) Chandra Prasad Saikia seems to demonstrate that an only child has the most intense Oedipus complex, and is, therefore, in the greatest danger of not adjusting adequately.

Two memorable Oedipal phenomena are Manohar (Stabdha Brindāvan) and Pranab (Janaṅlr Sandhānat Ejan Dekā Mānub). Manohar evinces the elements of positive gratification of the fixation on the parent of the opposite sex. Pranab's search of the mother corresponds to that of Dan Joan. Pranab lost his mother while he was four; searched her while he was a boy in any grandmothers and stepmothers as he says. As a young man he searched her in marriageable girls. But he feels he has failed in the pursuit now as he did before. Disappointment is characteristic of this search, because the object is to be


Dan Joan's Oedipal complex is of a particular kind. It is dominated by the pregenital incorporation, pervaded
found nowhere but in the distorted and idealised memories.

The identification, however, has taken place at a time when his ego has been split up or has been subject to instinctual vicissitudes. Still, the search underlies Pranab's inability to find lasting satisfaction in any individual of the opposite sex. This is one kind of Dan Joanism. 17

Assamese psycho-analytic fictions seem to remain content in demonstrating the impact of the simple Oedipus complex on man and woman, and particularly on the former, which is marked according to Freud by "an ambivalent attitude to the father and an object-relation of a purely affectionate kind to the mother." 18 This is applicable even to the monotonous series of Oedipal phenomena in the fictions of Homen Bargohain. The Oedipus problem is, however, various and very intricate. Freud speaks of "the triangular character" of the Oedipus situation, which in addition takes the constitutional bisexuality of each individual as its content. 19 The intricacy of the problem reveals itself in the more complete Oedipus complex, "which is two-fold, positive and negative, and is due to the bisexuality originally present in children." 20 The neurotics generally,

by narcissistic needs and tinged with sadistic impulses.

18. M.W. The Ego and the Id, p. 705.
19. Ibid.
20. Ibid.
though not always, display "the complete type with one or other of its constituents preponderating",21 although fictions in its classic or systematic demonstration is rare in our literature.

A psycho-analytic fiction does not limit its study or investigation to one complex only. Though Freud holds the Oedipus complex as the root of most neuroses, his psycho-analytic literature is replete with analysis and observations of a many more complexes, which condition neuroses in man, and exert their action in his unconsciousness.

The most attractive man in our fiction experiencing the psychological impact of bastardism is Manik (Aparādh). Jogesh Das creates him as one who is born, as he says, neither as a Hindu nor as a Muslim; and more pathetically enough he is not environed to become a man (p. 13). The story has prettily detailed the significance of the unconscious in his behaviour. It indicates that Manik's involvement into the criminal career proceeds from a compulsive need for punishment. But one thing worth noting in his behaviour is that he has no sexual impotence and that he has seduced none during his criminal career.

Three very interesting women experiencing the problem are Sonia (Senuji Pātar Kāmāni), Chaya (Āghorī Ātmār Kāhīnī) and Surabhi Dutta (Kābhīrā). In her pathogenic disposition Chaya sings aloud, reads for hours together in a closed room and gets rid of tension only by committing suicide. Love of

loneliness, a never-to-marry-decision, hatred to live in other man's pity are the behavioural displacements of Surabhi, consequent upon her psychic preoccupation in a mysterious birth. Hatred towards her mother, an exaggerated love or pity for Banamali Dutta, who adopted her are essential part of the environment under which she was made to grow up at home. The determinant of her present psychic restlessness is a painful feeling of belonging to none. Birth complex captures the whole life and future of Sonia. Behind her general behavioural inhibition, her avoidance of love there lies an intense awareness that she has no parents, - an obsession which will last all life wherever she lives, - here in the garden with Naresh, her lover or elsewhere in his absence.

Bastardism leads Uttara (Trisul) to schizophrenic hallucination. Dhruwajyoti Duwara (Emuthi Tarar Jilimili) meets the same fate. Utpal (Meghamallar) resorts to sexual violence in revenge; Krisna Gosain addicts to wine and aloofness to avoid being in pity.

The problem of bastardism has also been touched by Birendra Kumar Bhattacharya in his Pratipad and Sataghn. He deals more intensively with it in Ballawi, where we get three bastards.

Persons suffering from defense-neuro-psychoses are numerous in our fictions: This group consists mostly of the phenomena of obsessional neurosis, and hysteria, the two forms of neurotic diseases upon the study of which psycho-analysis
was first built up and in the treatment of which also "our therapy celebrates its triumph". Freud distinguishes the obsessional neurosis from hysteria thus: "it is (the former) not so noisily ostentatious, behaves more, as if, it were a private affair of the patients, dispenses almost entirely with bodily manifestations and creates all its symptoms in the mental spheres." 22 A feeling of guilt is characteristic of the patient. Freelungs of guilt are, of course, part of every neurotic behavior. Karavi's guilt-feeling in Nilima Sarma's Nārī Muktir Ka Kha (The ABC of Women's Emancipation) proceeds from the defeat of her egoistic choice of a husband, contrary to the advice of her mother. She is now obsessed by a metaphysical terror of being haunted by her mother's spirit. The eldest of the seven sisters may find (as we have already pointed out) reason for her guilt for not becoming a son.

The feeling of guilt has for some patients a basis in reality as in the case of Kamana in Devidas Neog's Phalgu (The Subterranean stream at Gayā shrine) but for some it has no basis in reality as in the case of Kuntala's mother. Both are phenomena of hysteria. Kamana is a phenomenon of dissociative reaction and repression. She looks normal. In some dissociative reaction, says Coleman, the patient appears quite normal, and is able to engage in complex activities, but in some of them, the stress becomes intolerable. 23 In severe

reaction against a trauma (i.e., the forceful coitus performed by her tutor Bipul on her while she was a virgin) Kamana develops amnesia. While the step-child severes the strings of her violin, she reacts by protecting it from beating by herself and also by her husband, thus internalising or introjecting its guilt on herself. Reading the letter left by the unknown Bipul (for, she cannot remember him) she reacts by a fit of fainting, perhaps in remembrance of the virginal trauma and in fright of its possible recurrence.

The story demonstrates the truth of Freud's discovery that the specific determination of hysteria is sexual passivity in pre-sexual period.25

An unconscious feeling of guilt is characteristic of the prostitute's behaviour in Imran Shaw's Sikhar Minati (The Flame in Prayer). "But I want no money from you, you are so aggressive!" she says.

Aggression is the only condition under which she is psychically able to enjoy being sexed. Her position is just the same as the woman described by Karl A. Menninger in his article "Impotence and Frigidity."26 The wish for being aggressed is a punishment she unconsciously wishes for her sin.

Basavi's frank acceptance of Mr. Chopra as her sexual partner in reaction of her husband's sexual indifference in Nām Rākhilo Bāsavi (She was named Basavi) carries the trace of an unconscious feeling of guilt. Her behaviour is just the realisation of the psycho-analytic truth that "any thwarted instinctual gratification results in a heightening of the sense of guilt or may do so." 27

In Kumar Kishore's Kinkinīr Kalanka (Stain in the Kinkinī, a musical instrument) Mauchumi Kakati scratcs her eyes in dream with the iron sticks attached to her hair. On analytic treatment it is revealed that before her marriage she had striken young Santanu at his eyes when he rejected her marriage proposal on grounds of property. A severe feeling of guilt and a wish for punishment being repressed sought release in her dream by actually hurting herself. The punishment comes from the super-ego for her aggressiveness, which has been internalised. 28

Bipul Kakati's delusional state, consequent upon his beloved's insult in Herowā Digantar Māyā (Illusion of the Lost Horizon) displays just the same behaviour as that of Henry in Theodore Dreiser's Sister Carrie. First he felt "the subtleties of illusion" in anxiety expectation of her return and then turned into actual hallucination." 29

Kamal Bargohain's Mai Eti Sap (I'm a Serpent) has a clinical phenomenon of melancholic obsession as featured by Freud in *New Introductory Lectures*.30

Three traumatic or hysterical phenomena drawn most successfully in realisation of Freud's discovery that the hysterical symptom is the memory symbol of certain affective (traumatic) impression and experiences" are Malabika in Chandra Prasad Saikiya's E Bhawa Gahana Bana, Hemanta Choudhury in his Yātrā (Journey), Sangram in Birendra Kumar Bhattacharya's Ward No Dui. Hemanta Choudhury is indeed detailed in the story to correspond to "an instinct ridden character", i.e., an inconsistent or pathological father who makes generous presents one moment and takes them back in the next and makes promises that were not kept.31

Some memorable phenomena of obsessional neurosis and hysteria are Chirala in Birendra Kumar Bhattacharya's Chirālā āru Chinduin, Birat Barua in Kirtinath Hazarika's Aceton, Munu in Upendra Goswami's Māhī Āi, the father and mother in Bhagawan Sarma's Eikhan Kār Hāt (Whose Hand is this?), Sujati and Bisalakshi in Nilima Sarma's Sei Eti Din, Bhagyawati in Bhaben Saikiya's Praharī (The Watch), Jyotirmai and Somalī in his Daridra Kuber, Malati and Lalitabala in Mrs. Bargohain's Kektāsar Phul, Janhawi and Animesh in Kumar Kishore's Kawar āru Kankāl, Swapan and Kunjan in his Banyā Dhout Ba-Dwip, Prahlad

in Homen Bargohain's Timir Tirtha, Rajeswar in his Haladhīya Carāye Bāo Dhan Khāya, Subala in his Subālā etc. Apurba in B.K. Bhattacharya's Dāini and Chamcher in his Idar Zone are typical demonstration of hysterio identification as featured by Freud in his Group Psychology and Analysis of the Ego.32

We have a number of fiction where the sterility of the husbands has been treated as the source of their women's neurosis. These fictions are explicit about the afflictions of sex. Impotence and frigidity are common features of men and women in these fictions. Impotence and frigidity are, however, psychological disorders, and sterility is an organic inadequacy or a biological lack, which affects reproduction and infects love-life psychologically.

Ramakanta, Jivan Das, Niranjan and Pabitra Chaliha in Malik's Tribeni Swapna, Bhāratī, Aghori Ātmār Kāhini and Sonālī Sutare Bandhā respectively are sterile husbands. Their wives are neurotic, yearning instinctively for motherhood, which they are forced to suppress or repress for social and superego-disapproval. The inferiority feeling of these women can be explained in the light of Freud's discovery that the realisation of impotence of one's own inability to love in consequence of mental or physical disorder, has an exceedingly lowering effect upon the self-regard.33

These women are all victims more or less of transference neuroses and characterised by an impoverishment of the ego, from which their inferiority feelings proceed.

The case of Apara in Aghori Átmār Kāhinī merits a little discussion. She is sick of life for her husband's instinctual indifference. Her neurosis is conspicuous in her failure to divorce him. She feels as she says, that Niranjan is not sufficiently adequate or equipped to live without her (p. 107). Her case is indeed, made complicated by the loss of one of her eyes in an accident. Her present political orientation may be interpreted as "a spur upon an active mental life" by way of over-compensation. But organic inferiority plays, in the opinion of Freud an insignificant part in the etiology of neurosis. In stressing on Aparna's organic loss Malik seems more Adlerian than Freudian.

We have a number of fictional persons distinguished by a preponderance of self-love in them. Some of them are persons who have been portrayed to the extent that they can easily be recognised psycho-analytically as perverse. They derive "sexual pleasure in gazing at, caressing and fondling his (their) body." The novels and short stories of Gobinda Prasad Sarma abound in persons characterised by narcissistic perversion. Bijita's love-attitude to her lover's handkerchief

35. Ibid.
seems to exceed normal fetichism. Her masochistic phantasy - (as in) "Darling do you know what I did to-day? I washed clothes from 10.30 to 12 wetting myself in rain, snuffing in cold, gasping in exhaustion. But it was a trifle. My mind got enwrapped in memories. Hoped I were afflicted by fever ... ." - bears mark of perversion. Bijita's brother has been portrayed as a veryur. Bakul in Duṣita Subās is a passive homosexual. Sarbārī, his sister, who is made to serve first as object of a pedophilic becomes ultimately a prostitute. Inversion and prostitution in these fictions are compulsive developments as evident from Sarbārī's statement: "I do not enjoy doing all this. These gentlemen seduced us on pretext of love and affection and friendship with my elder brother. He did not check them. How can I? Even if I refuse to accept money and renounce their company, I am not able to discontinue in wrong-doing" (p. 89).

Excessive mustarbation has been explained as the cause of Nirmal's impotence in Homen Bargohain's Jiyāl Thakār Yukti. Haranath in Marakar Swādhinatā and Bob in Octopus and Ranjit in Subālā represent the gravest form of sadistic perversion. Sibanath's sexual behaviour in Pitā-Putra is full of perverted components. While a boy he used to look from hideouts at the women and girls washing freely in the river. He indicates through his recollection of past life how he used to participate Gopal, their servant in the inhibited enjoyments. It is Gopal who taught him first to discover his own body as a source of pleasure. All this is suggestive of a mustarbatory preoccupation. He also indicates the impact of his father in
his infantile seduction.

Sundarjan in KusIlaw is an invert. The night scene in the novel is devoted to the confession of his attempt at inverting Batna.

These are some of our fictional persons portrayed to demonstrate the perverted form of narcissism. But narcissism is characteristic of all men. "Love is primarily narcissistic", says Freud.\(^{37}\) Narcissistic persons are those who "are plainly seeking themselves as a love-object" and those whose "object-choice may be termed narcissistic."\(^{38}\) Narcissism is not in this sense a perversion, but the libidinal complement to the egoism of the instinct of self-preservation, a measure of which may justifiably be attributed to every living creature.\(^{39}\) Mrs. Barua in Malik's PrcIr āru Prántar is a typical instance of narcissism. She is a woman who for fear of spoiling her beauty and elegance refuses her husband any sexual approach. Her narcissistic frigidity reduces her husband into a sadist, who in revenge forces one mistress after another into nakedness before her eyes. Dr. Satyendranath Sarma term Mr. Barua's disease megalamania, i.e., a form of disease in which "the libido withdrawn from the outer world has been directed on to the ego, giving rise to a state which we may call narcissism."\(^{40}\)

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39. Ibid.
40. Ibid.
Tara's love in Malik's Suruj MukhIr Swapna is narcissistic. Her longing for Gulaeh is characterised by lowering of self-regard in feeling of deprivation, and by exaltation in moments when she feels love returned. To be loved is the aim and satisfaction in a narcissistic object-love.41

Another memorable phenomenon of narcissism is Ranjan in Jogesh Das's Satadal Barua. Complete object-love of the analytic type is, according to Freud, characteristic of man. Ranjan is portrayed as an exception. He is one who cannot make the object of love so sublime as to enable it to gain command of the entire self-love of the ego. He is erotic but unable to marry anyone for ill-luck as he says; "I cannot concentrate where I ought. Business thrives when labours are employed. But life is quite a different thing." His erotic overestimation of Jetuki and Miss Barua is only a deviation from primary narcissism, which is not adequate for object-love.

Four persons can be distinguished as typical war neurotics out of the whole range of the post-war Assamese fictions. The stories containing them are Malik's Jisu Khristar Cabi, Maram, Mohi Nastar and Jogesh Das's Buddhadev. Mohi is portrayed as a classic phenomenon of anxiety neurosis. "Sometimes we feel very heavy in our mind without apparently knowing the reason why", - Malik interprets his state of the mind on the eve of the unlucky encounter with his beloved, Basana.

Irritability, anxious expectation, dizziness, 'an accumulation of excitement', as pointed out by Freud in Selected Papers on Hysteria are characteristic of Mahi's behaviour. The captain in Maram, who had killed nearly three hundred men in course of his military raid is seen weeping bitterly at the death of a pet pup in time of peace at home. Freud writes in Thoughts on War and Death: "Reaction-formations against certain instincts take the deceptive form of a change in content, as though egoism had changed into altruism, or cruelty into pity." 

Khutingla, Pamela in B.K. Bhattacharya's Iyāruingam and Cināki Suti respectively, Mira in Sadhana Mazumdar Barua's Antarāl, Radha in Nilima Sarma's Fratibimba may be mentioned to form a separate group characterised by the preponderance of envy and jealousy, featured most probably in realisation of Freud's discovery on the importance of penis-envy. Envy and jealousy play, according to Freud, a greater part in the mental life of women than they do in that of men as an example of male unfairness.

The jealous male characters in our fictions are Malini Duwara (Ballāwī), Ismail (Pratipad) and Jivan Das (Bhāratī).

B.K. Bhattacharya's Larbi (Eneye), Jogesh Das's Smt. Hazarika (Māyikā Āhil Māwi), Malik's Apara (Aghori Ātmār

42. M.W., p. 88
43. M.W., p. 758.
44. M.W. New Introductory Lectures, Lecture 33, p. 859.
Kāhinī) are women of Adler's manish type, who are fighting for the prizes of life. These women tend to evade the responsibility of love and marriage. They seek to compensate for the evil of the masculine attitude with a masculine response. The defense attitude towards womanhood is the foundation of their whole life. A feeling of inferiority lies behind Larbi's Quzotian phantasy of freeing women of their social and cultural oppression.

Of the two sisters in Chandra Prasad Saikiya's Ekñatān, Puravi belongs to Adler's 'assailant type', and is aggressive, cruel, unable to sympathise or co-operate being hostile to the whole world. Karavi belongs to the dependent type - the assailed. She is one who compensates for her feeling of anxiety not along the line of aggression but by means of anxiety, precaution and cowardice. She is maladjusted for her physical ugliness, for her feeling that she is hated by her sister, her sister-in-law and even by her mother, who pities but does not actually love her. Individuals of this type usually capitulate to difficulties and suffer defeat after defeat. Karavi may be featured in the light of Otto Fenichel's "I am no good" formula". Depression is the common characteristic of every neurosis (at least in the form of neurotic inferiority feeling).

Homen Bargohain has created a number of persons who are characterised by their acute awareness about the human


situation - "the break down of traditional values, depersonalisation of human beings in a mass society and the loss of meaning in human existence." The existential neurosis originates in these persons out of the personal identity, and involves a definition of self. The young men in Bargohain's Yauvan are all victims of existential neurosis.

Babachunu in Imran Shwa's Banajyotsna (Moonlight in the Woods), Mohini in Sneha Devi's Nirbhejāl, Haliram in Bhaben Saikiya's Durām and Munu, the step child in Debidas Neog's Phalgu are physically and mentally inadequate. Babachunu is deaf and dumb from his birth, and is libidinally dependent on Hamida Khatun. The story stresses the exploration of his unconscious in relation to and reaction against Rahul and Malina. The step-child, deaf and dumb from his birth is irritant and accustomed to break things. Haliram is an idiot hereditarily, and abnormal environmentally.

Psycho-analytic fictions in our literature, have a very few persons who are really 'character', i.e., integrated in their personality - persons who have been able by virtue of labour in transforming their wish-fancies into reality. The fictional persons are men and women, alienated more or less from reality on account of their failure to resist or subordinate the wish-fancies. They are persons of the pleasure-principle, who take refuge in their satisfying world of fancies.

A good many of the women are widows, - neurotic under a burdensome tradition, restless either for sex or for mother-yearning. Some few of them have been portrayed as the typical representative of the contraceptive age, - "women without a bra on their breast." Indrani in Homen Bargonhiain's Kusilaw, the young wife in Amulya Phukan's Britta (The Circle) may be mentioned as representative of the type. God, religion, chastity have no meaning for them. Smiling for them is life; and sex is health.

The instinct of sexual gratification is as great as that of motherhood. Our writer who has consciously stressed on the realisation of this truth is Birendra Kumar Bhattacharya. His Aparna and Charengla are typical representatives. A pathological victim of the mother-yearning is the young wife in Rini Barua's Adbhut Trpti, who in her dissociative reaction has used to carry a Japanese doll and endear it as a live child of her own.

Saurabh Kumar Chaliha's Samrātar Natun Nhusan (A New Endowment for the Emperor) and Runu Barua's Aprakās (The Hidden) have children who are neurotic for a severe curbing of individuality under over-protective parenting. We have also a few stories and novels with children, gone astrayed under "masked deprivation" in the home, that is, for inadequate or distorted maternal care. Bhattacharya's Eneye and Lavanya Prabha Devi's Aprative (Confounded) may be mentioned as instances. Stories with pathogenic family patterns are not rare in our fictions.