Chapter - IV

Application of Psychoanalysis to Man and Superman

A text, for a psychoanalytic critic, is not a clinical case-study. In fact a text simply invites the critic with literary parameters. Also, theorizing a text in psychoanalytic criticism does not mean to technically decipher the text with only one perspective. Psychoanalytic criticism has developed with interminable phenomena of rejection or acceptance of various aspects based on the innate relation of one theory with the other. Thus it is almost impossible for a critic to critique a text in isolation from varied perspectives of psychoanalytic criticism thereby confining one's study to some uniform concepts. The present study of Man and Superman also takes up this approach and hence is not confined to only one version of the criticism. The biographical intents regarding the playwright in the text are equally important as would any textual import be for psychoanalytical insights. The two-level study of the text is as follows.

The first level is based on the individualized perspective (i.e. one to one study of characters) in the play: the individuals and their 'drives' vis-a-vis their being male or female, the mutual conflict of the sexes, and the basic instincts that work in this conflict. Shaw inculcates the doctrine of Life Force through the characters and thus presents various instances which are very close to the psychoanalytic worldview. This is the main argument of the ideological structure in the play. The conclusion of the play on the note of happiness and the desires of Ann being fulfilled, foregrounds the Freudian theory that human beings are driven by libido in their endeavors in life be they moral, social, religious and personal. The arrangements in the mind of the human beings enable them to
acquire socially acceptable versions of their instincts.

The second level is that of an individual and society (world). Man being a social animal learns to convert/repress his desire's gratification. The postponement of gratification in an incessant way leads to a search for the appropriate time when no more postponement would be required. This continued postponement creates a lack; the self is haunted by the lack to seek its other. The other is the reason for the existence of binaries (life/death, male/female etc.). Thus the real gratification comes in the form of Death. The play within the play deals with this notion. In the Don Juan Scene the depiction of Hell/Heaven seems to provide with an accepted manifestation of the culmination of the search for the life's other i.e. Death since Death leads one to Heaven/Hell in pure worldly terms.

With these two levels the study takes up a psychoanalytic critique of the play. There is a stir on the death of Ann's father in the first scene. After this the issue of Ann's guardianship comes up in the discussion in the play. This issue holds importance because Ann has to choose her guardian between the two people. This is quite significant because the two people in question are Tanner and Ramsden who share a conflicting relationship owing to their different viewpoints. Tanner (often considered to be Shaw's mouthpiece in this play) is a young man whom Ramsden considers unfit to guard a young woman as he has certain so-called behavioral indecencies which he attributes to Tanner's ideology. Tanner is open-minded, very liberal and unconventional in his attitude towards the issues related to various canonical institutions. In the very first scene we hear about his handbook which Ramsden throws into the waste paper basket. The moment Tanner and Ramsden appear together there is a very lively exchange of
words in which Tanner bluntly criticizes the 'obsolete ideas' of Ramsden, on the other hand Ramsden sneers at Tanner's approach to the issues that come up for their perusal.

Ramsden [violently] Stuff, Sir. Talk Sense; or else go and waste someone else's time: I have something better to do than listen to your fooleries. [He positively kicks his way to his table and resumes his seat.]

Tanner. You hear him, Tavy'. Not an idea in his head later than eighteen sixty. We can't leave Ann with no other guardian to turn to.

Ramsden. I am proud of your contempt for my character and opinions, sir. Your own are set forth in that book, I believe.


Ramsden. Do you suppose I would read such a book, Sir?

Tanner. Then why did you buy it?

Ramsden. I did not buy it, Sir. It has been sent to me by some foolish lady who seems to advise your views. I was about to dispose of it when Octavius interrupted me. I shall do so now, with your permission. [He throws the book into the wastepaper basket with such vehemence that Tanner recoils under the impression that it is being thrown at his head]. (336)

This piece suffices to the aforesaid argument and depicts the tussle between the two prospective guardians of Ann. Now what seems peculiar here is that the fight between the two seems apparently for Ann, but in fact Tanner is more than
willing to be freed from this duty and Ramsden's problem is that he does not want Tanner to be with him in this duty as is willed by the late father of Ann. The two men are locking horns basically over the relationship which they individually have with Ann. And finally it is Ann who comes to resolve the issue and persuades both of them to agree to what she desires. Firstly, the search for a guardian (that is to say someone who is going to fulfill the duties of Ann's father) ends in two people of which one is pursued by Ann as her suitor; the other stands as an opponent to this suitor as he opposes all his intentions and manners. Thus, an instinctive decision on part of Ann, that is to have both men as her guardian seems to be guided by a woman's innate desire to have best of all the possible options of the would be father of her children. In fact the reality is that the three men in the scene have in some way or the other romantic inclination towards Ann. They want to be dominated and loved by Ann. Besides Tanner and Ramsden there is Octavius who is too simplistic a man for Ann and "blushes and looks inexpressively foolish" at being teased by Ann. Second is the father-figure Ramsden who has full right to take care of Ann according to him, as he is her father's friend. But it is Ann's charms and her desire to drift towards Tanner (Ramsden is secretly apprehensive of Tanner as a competitor in this undefined race who stands a better chance of being closer to Ann) is what fears him. The third is Tanner who is the other extreme of Octavius whereby always trying to keep away from Ann as he scares that he may succumb in the end. Following extract further illustrates the facts mentioned about Octavius, Ramsden and Tanner:

**Tanner.** Stand by her! What danger is she in? She has the law on her side; she has popular sentiment on her side; she has plenty of
money and no conscience. All she wants with me is to load up all her moral responsibilities on me, and do as she likes at the expense of my character. I can't control her; and she can compromise me as much as she likes. I might as well be her husband.

Ramsden. You can refuse to accept the guardianship. I shall certainly refuse to hold it jointly with you.

Tanner. Yes; and what will she say to that? What does she say to it? Just that her father's wishes are sacred to her and she shall always look up to me as her guardian whether I care to face the responsibility or not. Refuse! You might as well refuse to accept the embraces of a boa constrictor when once it gets round your neck". (337)

The three are disarmed by Ann in a very candid moment but potentially show the virtues befitting their status as being Ann's suitors. When Ann's mother forbade her from giving pet-names to people then the men categorically behave in more or less similar fashion and seemed to be getting tamed very willingly.

Ann. How can you say such a thing, Mamma! [Glowing with affectionate remorse] Oh, I wonder can you be right! Have I been inconsiderate? [she turns to Octavius, who is sitting astride his chair with his elbows on the back of it. Putting her hand on his forehead she turns his face up suddenly]. Do you want to be treated like a grown-up man? Must I call you Mr. Robinson in future?

Octavius [earnestly] Oh please call me Ricky-ticky-tavy. "Mr Robinson" would hurt me cruelly. [She laughs and pats his cheek with her finger; then comes back to Ramsden]. You know I'm
beginning to think that Granny is rather a piece of impertinence.

But I never dreamt of its hurting you.

**Ramsden** [breezily, as he pats her affectionately on the back] My
dear Annie, nonsense. I insist on Granny. I won't answer to any
other name than Annie's Granny.

**Ann** [gratefully] you all spoil me, except Jack.

**Tanner** [over his shoulder, from the bookcase] I think you ought
to call me Mr. Tanner.

**Ann** [gently] No you don't, Jack. That's like the things you say on
purpose to shock people; those who know you pay no attention to
them. But, if you like, I'll call you after your famous ancestor Don
Juan.

**Ramsden.** Don Juan!

**Ann** [innocently] Oh, is there any harm in it? I didn't know. Then I
certainly won't call you that. May I call you Jack until I can think
of something else?

**Tanner.** Oh, for heaven's sake don't try to invent anything worse.

I capitulate. I consent to Jack. I embrace Jack. Here endeth my first
and last attempt to assert my authority. (340)

One can sense the emotional and psychological interactions between the
characters which project the male-female conflict and hence the conflict of the
drives of the sexes. The four characters in the scene are distinct in their age and
experience but are bound by an interminable drive to centralize their potentials
towards each other by virtue of their being man and woman.

One has to keep in mind the otherwise suppressed intentions of each
character in this scene which will be gratified in the dream-scene later on in the play. Thus technically and meaning-wise also the sequence of the play seems to be a manifestation (no doubt not deliberate) of psychoanalytic theory. Freud's basic theory that one enjoys those pleasures, which one keeps postponing in the real life, in dreams and hence what seems to be a suppressed phenomenon in the deliberations of each characters as discussed already earlier, will come alive and unsuppressed in the dream.

The next important event from a strategic point of view is Violet's secret marriage and her pregnancy. By the time the issue of Ann's guardianship is resolved another issue comes up for the same people in the same setting. Here another chance is provided to analyze the characters vis-a-vis this particular event in center. On the one hand is Tanner and on the other hand are all other people who react to this news in view of their ideology. Tanner rebukes and swears at everyone for their being critical or even apprehensive of Violet's dignity. In fact he holds her in high regard as she is stepping on motherhood. Thus, for Tanner everybody present here sounds ridiculous because his opinion in no way leads to sneer or doubt Violet. In a very nonserious and outrageous way he scoffs at Octavius, Ramsden and Ann.

Octavius [rising with his fists clenched] who is the scoundrel?

Ann. She wont tell us.

Octavius [collapsing into the chair again]

What a frightful thing!

Tanner [with angry sarcasm] Dreadful. Appalling. Worse than death, as Ramsden says. [He comes to Octavius]. What would you not give, Tavy, to turn it into a railway accident, with all her bones
broken, or something equally respectable and deserving of sympathy?

**Octavius.** Don't be brutal, Jack.

**Tanner.** Of course I am going to her. She wants help; she wants money; she wants respect and congratulation; she wants every chance for her child. She does not seem likely to get it from you, she shall from me. Where is she?

**Ann.** Don't be so headstrong, Jack. She's upstairs.

**Tanner.** What? Under Ramsden's sacred roof! Go and do your miserable duty, Ramsden. Hunt her out into the street. Cleanse your threshold from her contamination. Vindicate the purity of your English home. I'll go for a cab.

**Ann** [alarmed] Oh, Granny, you mustn't do that.

**Octavius** [broken heartedly, rising] I'll take her away, Mr. Ramsden. She had no right to come to your house.

Ramsden [indignantly] But I am only too anxious to help her.

[Turning on Tanner] How dare you, sir, impute such monstrous intentions to me? I protest against it. I am ready to put down my last penny to save her from being driven to run to you for protection.

**Tanner** [subsiding] It's all right, then. He's not going to act up to his principles. It's agreed that we all stand violet.
Octavius. But who is the man? He can make separation by marrying her; and he shall, or he shall answer for it to me.

Ramsden. He shall. Octavius. There you speak like a man.

Tanner. Then you don't think him a scoundrel, after all.

Octavius. Not a scoundrel! He is a heartless scoundrel.

Ramsden. A damned scoundrel. I beg your pardon, Annie; but I can say no less.

Tanner. So we are to marry your sister to a damned scoundrel by way of reforming her character! Oh my soul, I think you are all mad".

Ramsden. Hmph! I'm not so sure of that. If any man has paid violet any special attention, we can easily find that out. If there is any man of notoriously loose principles among us -

Tanner. Ahem!

Ramsden [raising his voice] Yes, sir, I repeat, if there is any man of notoriously loose principles among us -

Tanner. Or any man notoriously lacking in self-control.

Ramsden [aghast] Do you dare to suggest that I am capable of such an act?

Tanner. My dear Ramsden, this is an act of which every man is capable. That is what comes of getting at cross purposes with Nature. The suspicion you have just flung at me clings to us all. It's a sort of mud that sticks to the judge's ermine or the cardinal's robe as fast as to the rags of the tramp. Come, Tavy! Don't look so bewildered: it might have been me: it might have been Ramsden;
just as it might have been anybody. If it had, what could we do but lie and protest - as Ramsden is going to protest. (342-43)

The quoted pieces point out the profundity of Tanner's beliefs and his ideology. He may seem to be using very peripheral examples in order to explicate his ideas but, this is no less than a truth that Tanner stands a test as he voices these rejoinders for he's that character who is chosen by the Nature through Ann to perpetuate its basic aim that is to carry on the flow of life-force. Tanner sounds humorous and sarcastic as against the call of the situation but he is very serious vis-a-vis Violet. This is deeply rooted in his concern for women i.e. the problem (or whatever women are destined to face) lies in their being capable of giving birth to the progeny and with the same the men try to project women as social culprits; this results due to the fear rooted in men's unconscious. Women being the capacitor of giving birth have an edge over men. This leads to anxiety and thus they seek a defense mechanism. This defense mechanism evolves by women's intimidation at the hands of men at any such juncture as the one in the present scene. Tanner seem to have undergone an evolution (as a man) in the other direction. He has concern, love, care and admiration for Violet irrespective of her marital status.

This episode comes after the episode in which Ann's father was dead and the question before this company was to decide who would be and who would not be Ann's guardian. In that sequence the readers/audience are given a chance to see the different perspectives symbolized by Tanner and Ramsden separately. Tanner appears to be an indication of those qualities which Shaw wants his Superman to have. Whether or not Tanner is important for this particular thought is redundant here but the more significant aspect of this feature is that Tanner
opposes all those proposals which come from Ramsden in order to present the popular notion of good/bad, right/wrong, sane/insane etc. These accepted principles are based on many repressions on the part of the human beings. According to Freud most of the established norms and the endeavors taken up in human world are based on the division of different layers of "the psychical apparatus" of the mind; which is described as comprising *Id, Ego* and *Super-ego*. Id is the raw mass made up of desires, and thus, Ego needs to cut and craft out many repressions for the gratification of desires of Id. Thus, this repression means a continuous denial of pleasure. Whenever Tanner refutes the statements and faiths of Ramsden, he seems to be giving an upper hand to the call of Id. Infact it is a concern and acknowledgement of the presence of rawness in human beings if not the acceptance. Ramsden tries to come up with a negotiated, popularized and accepted notion of desires. At this particular moment, he seems to be in total command of his instincts; but in the Hell scene, we find that Ramsden along with Ann's father appears to gratify his desires and thus the call of Id by defying so many of his statements regulated in his life.

Another important thing which needs a mention here is the sequence of the two events subsequently occurring in the same Act. Act I talks of two issues and incidentally both are about the guardianship/fatherhood. In the first scene the person in question is Ann who finds Tanner and Ramsden as her guardians according to the will of her late Father. Here is a search of father-figure and which partially ends in an amalgamation of father and beloved into one as far as Tanner is concerned, for Ann. In the second event in the Act I, we have Violet's expected child whose father is not known to the same set of characters who have just now solved Ann's guardianship matter. Thus for Shaw deliberately or in-
deliberately, the matter of man's natural status i.e. fatherhood is a laughable stuff. A woman's being mother holds more importance as it comes out of the arguments from the play. The play's plot is also bossed on the great chase involving Ann (the chaser) and Tanner (the chased). It seems for the playwright, the basic truth of life is the woman's chase for a suitable man who could be the father of her children. While talking about Ann, Tanner speaks so:

**Octavius.** She is the same to everybody, Jack: You know her ways. (He refers to Ann).

**Tanner.** Yes: she breaks everybody's back with the stroke of her paw; but the question is, which of us will she eat? My own opinion is that she means to eat you.

**Octavius** (rising). It's horrible to talk like that about her when she is upstairs crying for her father. But I do so want her to eat me that I can bear your brutalities because they give me hope.

**Tanner.** Tavy: that's the devilish side of a woman's fascination: she makes you will your own destruction.

**Octavius.** But its not destruction: it's fulfillment.

**Tanner.** Yes, of her purpose; and that purpose is neither her happiness nor yours, but Nature's vitality in a woman is a blind fury of creation. She sacrifices herself to it: do you think she will hesitate to sacrifice you?

**Octavius.** Why, it is just because she is self-sacrificing that she will not sacrifice those she loves.

**Tanner.** That is the profoundest of mistakes, Tavy. It is the self-sacrificing women that sacrifice others most recklessly. Because
they are unselfish, they are kind in little things. Because they have
a purpose which is not their own purpose, but that of the whole
universe, a man is nothing to them but an instrument of that
purpose. (340)

Tanner is talking about women being the perpetuator of the Nature's
wish/purpose/desire. This very substantially moots the fact that instincts and
drives guide man and woman in their life. Women are driven by their instincts to
chase the men in order to fulfill their purpose and, in addition to this, men are
driven instinctively to be chased. Tanner talks about these issues in the wake of
the matters which Shaw has made him take up and in the way in which he wants
him to do so. Whatever is Shaw's ideology and whatever is the influence on him
the philosophic import in Tanner's argument here do not stop one from drifting
towards a Freudian interpretation of the things here.

An analysis of Freud's topography interpretation here provides a
wholesome impression of Tanner's viewpoint. One can very easily point out that
when Tanner talks about women's chase and Nature's purpose he talks under the
control of id. The domineering impact of id provides various manifestations in
Tanner which sound his revolutionary thinking.

Now coming to discuss furthermore the man-woman conflict in the play,
one needs to shift whole emphasis on Tanner and Ann. Tanner and Ann share a
very peculiar camaraderie whereby contributing to the analytic study of sexes in
the play. Tanner and Ann look to be good friends from their very first meeting in
the play. They talk about things in a manner which has an air of anticipation and
it seems as if they had been continuously talking the same way the same thing for
long duration. Tanner introduces Ann to us through a remark which seems
inevitable:

**Tanner.** It's a copy of Whitefield's will. Ann got it this morning.

**Ramsden.** When you say Ann, you mean, I presume, Miss Whitefield.

**Tanner.** I mean our Ann, your Ann, Tavy's Ann, and now, Heaven help me, my Ann? (335)

Tanner declares that Octavius is in love with Ann and 'that's another complication. Well, she will either jilt him and say I didn't approve of him…'

Tanner and Ann seem to be together and complimenting each other for their affinities of contrasting nature. Tanner knows very well that Ann will not marry Octavius; this is because of his familiarity with Ann but in fact on second thought this seems to be a transfer of anxiety into an acceptable vent out. He is not just driven by his instinct here to have Ann but is too preoccupied with it and thus tries to speak just that opposite of what he wants. Tanner's anxiety is because of the fact that Ann lets no chance go away where she can reassess that she would be marrying Tanner. No doubt, the romantic confession comes only at the end but in an interminable manner the manoeuvres of Ann towards Tanner represent her plan. Tanner is anxious of the fact that he loves Ann and thus is prone to succumbing to her charms; but then this is what he wants. His instinct to please himself by garbing as a free revolutionary thinker creates a crisis in his psychological make-up. The id not only takes him towards a free, independent revolutionary life but also to a struggle where he seeks to gratify the sexual urges in him by marrying Ann. Out of this crisis the ego arises to present the Tanner whom we know as a man who fights hard to create a balance by being a revolutionist (partially guided by id).
Tanner vehemently despises even the slightest prospect of marrying Ann. At some junctures one also witnesses the frustration or a desperate strife in Tanner’s speeches whereby confirming the notion that it is at being not able to become perfect in the sense of a perfect balance between id, ego and superego, man suffers anxiety. Being better than what he is, is the nagging problem; and thus never reaching that satisfactory culmination he feels ashamed of what he is. Betterment or culmination of satisfaction comes in the form of temporary success at finding something/someone which can nearly complement the lack. Thus, Tanner, while giving a piece of his mind to Ramsden speaks so:

**Ramsden** [very deliberately] Mr. Tanner: you are the most impudent person I have ever met.

**Tanner** [seriously] I know it, Ramsden. Yet even I cannot wholly conquer shame. We live in an atmosphere of shame. We are ashamed of everything that is real about us; ashamed of ourselves, of our relatives, of our incomes, of our accents, of our opinions, of our experience, just as we are ashamed of our naked skins. Good Lord, my dear Ramsden, we are ashamed to walk, ashamed to ride an omnibus, ashamed to hire a hansom instead of keeping a carriage ashamed of keeping one horse instead of two and a groom-gardener instead of a coachman and footman. The more things a man is ashamed of, the more respectable he is. Why, youre ashamed to buy my book, ashamed to read it: the only thing your not ashamed of is to judge me for it without having read it; and even that only means that youre ashamed to have heterodox opinions. Look at the effect I produce because my fairy godmother
withheld from me this gift of shame. I have every possible virtue that a man can have except -

**Ramsden.** I am glad you think so well of yourself. (337)

In fact each and every word said here is true not only for the listeners but also for the speaker as he knows that he is trying to skirt the issue of his marriage with Ann as he too is ashamed of getting married.

From the very first scene Ann has been wooing Tanner. When she talks to/about Tanner she is full of passionate intensity. In a manner which is very characteristic of Ann's ways towards Tanner she takes him for granted as someone who is perfect to stand in conflict with her intellectual charms. Both Ann and Tanner are manifestations of typical Freudian ambivalence which is an important emotional state of psychoanalytic theory. Ann and Tanner both seem to be different from other men and women in their love for each other and hence create a distinctive bond. Ann's ambivalence is marked in her behavior when she deals with Octavius and with Tanner. She is a balance between feminine and masculine traits. Ann does not like to be wooed by a typical romantic beau like Octavius; in fact she prefers to sort it out on her own and woos Tanner instead. She does not want to be taken as a doe-eyed brainless beauty but incessantly projects herself as intelligent, mature and intellectually beautiful woman. She has womanly concern and affection, for her friends like Octavius, Violet and her sister Rhoda, but then she has a bold attitude also with which she asserts herself as a woman who does not wait for others to think of love her. Rather she speaks her mind and heart without any hesitation. Thus Ann is an ambivalent character personifying the balance between contrasting impulses: feminine/masculine, love/ridicule, childish/mature and intellectual/idiotic.
Tanner when judged for the same state of emotion is found to be an interesting character. Tanner is also balanced between the warring impulses and hence ambivalently made up in his mind. On one hand Tanner is a revolutionary who blasts out every parochial boundary of social, moral and behavioral nature. He has a wit which disarms everybody in the play. His mind can best read the thoughts and ideas of others. The same Tanner is projected in some otherwise impulses of the aforesaid side. Tanner, despite all his intellect, wit and smartness gets disarmed at the hands of Ann who charms him. Tanner, though bold and sarcastically alert to any advancement towards him, has no weapon against Ann's overtures. He is a revolutionary to the limit of reform and has high regard for an apparently unmarried mother Violet. He too wants to be loved unlike his dominant roughness and rawness towards the matters of heart. In this manner Ann and Tanner stand out of the crowd and its only because of these ambivalent traits in them, that they have an unaccountable affinity for each other. They thus complement each other. One’s anxiety and fears are treated by another’s love. They stand as the prospective fulfillment of one another’s lack but no doubt temporary. The following extract from the play speaks volumes in this context:

Tanner, [studying her as gloomily as he studied the bust] You need not go begging for my regard. How unreal our moral judgments are? You seem to me to have absolutely no conscience - only hypocrisy; and you cant see the difference - yet there is a sort of fascination about you. I always attend to you, somehow. I should miss you if I lost you.

Ann. [tranquilly slipping her arm into his and walking about with him] But isn't that only natural Jack? We have known each other
since we were children. Do you remember?


**Ann.** Oh, I daresay we were often very silly; but

**Tanner.** I wont have it, Ann. I am no more that school boy now than I am the dotard of ninety I shall grow into if I live long enough. It is over: let me forget it.

**Ann.** Wasn't it a happy time? [she attempts to take his arm again].

**Tanner.** Sit down and behave yourself. [He makes her sit down in the chair next the writing table]. No doubt it was a happy time for you. You were a good girl and never compromised yourself. And yet the wickedest child that ever was slapped could hardly have had a better time. I can understand the success with which you bullied the other girls: your virtue imposed on them. But tell me this: did you ever know a good boy?

**Ann.** Of course. All boys are foolish sometimes, but Tavy was always a really good boy.

**Tanner,** [struck by this] Yes: youre right. For some reason you never tempted Tavy.

**Ann.** Tempted! Jack!

**Tanner.** Yes, my dear Lady Mephistopheles tempted. You were insatiably curious as to what a boy might be capable of and diabolically clever at getting through his guard and surprising his inmost secrets. (344-45)

Furthermore the defiant and strong Tanner seems to be pricked by Ann's insensitively innocuous remarks, at his anxiety of getting exposed in front of his
childhood friend, counts on him. And this adds another edge to Ann's relation to Tanner. Tanner treads on the truth that the present behavior of Ann appears close to the mother-like qualities and thus a childhood friend's identity merges with the identity of the mother. The prospective mother of his children, his beloved, his friend, his intellectual partner, his woman has shown the traits of having the knowledge of Tanner's childhood. Thus the fear of castigation has revived itself in Tanner as he feels stripped off all the identities and feels to be left only as a raw mass of id. A man tries to shirk away from the repressed sexual love towards his mother when he is adult and is guided by the balanced arrangement of id, ego and superego. The strains similar to the tension of Oedipus complex persuade Tanner to immediately and abruptly check Ann's advancements in his past. To quote the text:

**Ann.** What nonsense! All because you used to tell me long stories of the wicked things you had done - silly boy's tricks! And you call such things inmost secrets! Boys' secrets are just like men's; and you know what they are!

(Mark the motherly compassion in Ann's tone which pricks tanner.)

**Tanner,** [obstinately] No I don't. What are they pray?

**Ann.** Why, the things they tell everybody, of course.

**Tanner.** Now I swear I told you things I told no one else. You loved me into a compact by which we were to have no secrets from one another. We were to tell one another everything. I didn't notice that you never told me anything.

**Ann.** You didn't want to talk about me, Jack. You wanted to talk
about yourself.

**Tanner.** Ah true, horribly true. But what a devil of a child you must have been to know that weakness and to play on it for the satisfaction of your own curiosity! I wanted to brag to you, to make myself interesting. And I found myself doing all sorts of mischievous things simply to have something to tell you about. I fought with boys I did not hate; I lied about things I might just as well have told the truth about; I stole things I didn’t want; I kissed little girls I didn’t care for. It was also bravado: passionless and therefore unreal. (345)

Tanner is persuaded (after a shocking declaration by Ann that Tavy was a really a good boy) to retort in a manner as in the just quoted speech where he makes Ann realize that his goodness was garbed with mischief and bully so that he could attract Ann's attention. Also the speech is marked with ten TV, portraying Tanner's intense desire to put across his stature in egotistically central position of the interaction. Further to carry on the same dialogue:

**Ann.** I never told of you. Jack.

**Tanner.** No; but if you had wanted to stop me you would have told of me. You wanted me to go on.

**Ann.** [flashing out] Oh, that's not true: it's not true, Jack. I never wanted you to do those dull, disappointing, brutal, stupid, vulgar things. I always hoped that it would be something heroic at last. [Recovering herself]. Excuse me, Jack; but the things you did were never a bit like the things I wanted you to do. They often gave me great uneasiness; but I could not tell of you and get you into
trouble. And you were only a boy. I knew you would grow out of them. Perhaps I was wrong.

**Tanner** [sardonically] Do not give way to remorse, Ann. At least nineteen twentieths of the exploits I confessed to you were pure lies I soon noticed that you didn't like true stories.

**Ann.** Of course, I knew that some of the things couldn't have happened. But-

**Tanner.** You are not going to remind me that some of the most disgraceful ones did.

**Ann.** [fondly to his great terror] I don't want to remind you of anything. But I knew the people they happened to, and heard about them.

**Tanner.** Yes; but even the true stories were touched up for telling. A sensitive boy's humiliations may be very good fun for ordinary thick skinned grown-ups; but to the boy himself they are so acute, so ignominious, that he cannot confess them - cannot but deny them passionately. However perhaps it was well for me that I romanced a bit; for, on the one occasion when I told you the truth, you threatened to tell me.

**Ann.** Oh, never. Never, once... (345)

Few other important words that we hear from Tanner here need a mention. Tanner holds no bars when he confesses again and again that he is enchanted by Ann's charms and that Ann doesn't let him hold his self in composure. He tries to shed the burden off from his psyche by confessing to have a weakness towards Ann, thinking that this would get him rid of the anxiety; but to his shock he is
again and again emboldened into a new endeavor to build-up another psychological war against Ann's entry to his heart and mind. The continuum of this repeated maneuver does not let him be free of this torn emotional state. Tanner to quote:

Tanner, [enigmatically] It happened just then that I got something that I wanted not keep all to myself instead of sharing it with you.

Ann. I am sure I shouldn't have asked for any of it if you had grudged it.

Tanner. It wasn't a box of sweets, Ann. It was something youd never have let me call my own.

Ann [incredulously] what ?

Tanner. My soul.

Ann. Oh, do be sensible, Jack. You know youre talking nonsense.

Tanner. The most solemn earnest, Ann. You didn't notice at that time that you were getting a soul too. But you were. It was not for nothing that you suddenly found you had a moral duty to chastise and reform Rachel upto that time you had traded pretty extensively in being a good child; but you had never set up a sense of duty to others. Well, I set one up too. Upto that time I had played the boy buccaneer with no more conscience than fox in a poultry farm. But now I began to have scruples, to feel obligations, to find that veracity and honour were no longer goody-goody expressions in the mouths of grown-up people, but compelling principle in myself.

Ann. [quietly] Yes, I suppose youre right; you were beginning to be a man, and I to be a woman. (346)
Like here, Ann has started the question of man/woman: manhood/ womanhood one can observe from the quote, which further follows, that Tanner's being a revolutionary has its root in his realization of the fact that his self has been a repressed phenomenon. Freud's notion that 'sublimation of instinct is an especially conspicuous feature of cultural development; it is what makes it possible for higher psychical activities, scientific, artistic or ideological, to play such an important part in civilized life' applies to Tanner in a sense that he is conscious of the fact that his self has been a suppressed entity. The consciousness of one's suppression is super-ego which is the self-critical aspect ego. The super-ego has led Tanner to gratify his suppressed id through sublimation. This means that the capacity to exchange its originally sexual behavior (aim for another one), which is no longer sexual but which is psychically related to the first aim thus Tanner who seems to be energized by some great force to think and talk about various issues has his inspiration in a sublimation of instincts. His instincts seem to be sublimed in an ideological endeavor which is his revolutionary thinking. It is this gratification through sublimation on account of which he is trying to carve out a niche for himself; he is trying to assert his being an individual distinct from society. Tanner as against society stands as a human being whose instincts have sublimed in an intellectual and ideological endeavor which provides gratification to his suppressed instinct. In this way the warring with society and distinctness of individual from others (give in turn people like Tanner) who diverge their energies for society's construction and enrichment. Tanner to quote:

**Tanner.** Are you sure it was not that we were beginning to be something more? What does the beginning of manhood and womanhood mean in most people's minds? You know: it means the
beginning of love. But love began long before that for me. Love played its part in the earliest dreams and follies and romances I can remember - may I say the earliest follies and romances we can remember? Though we did not understand it at the time. No: the change that came to me was the birth in me of moral passion; and I declare that according to my experience moral passion is the only real passion. (346)

The same revolutionary and retortful Tanner speaks to Ann about something in a manner which despite all the reasons is contributive to society's well-being:

"Ann. But, Jack, you cannot get through life without considering other people a little.

Tanner. Ay; but what other people? It is this consideration of other people - or rather this cowardly fear of them which we call consideration - that makes us the sentimental slaves we are. To consider you, as you call it, is to substitute your will for my own. How if it be a baser will that mine? Are women taught better than men or worse? Are mobs of voters taught better than statesmen or worse? Worse, of course, in both cases. And then what sort of world are you going to get, with its public men considering its voting mobs, and its private men considering their wives? What does church and state men now-a days? The woman and the Ratepayer. (347)

The discussion between Ann and Tanner on the issue of manhood/womanhood leads to an understanding among them which projects the idea that not just Tanner or Ann but both of them have realizations of the growth process in human
beings. They can observe the different stages of growth in each other, therefore, Tanner's not being able to acknowledge their love for each other is a symbol of his fear and anxiety (owing to his ego) that the instinct in him is dominating him and leading him towards a stage where his role of sublimed self (lover converted into a revolutionist) is under threat from the instincts.

**Ann.** Our moral sense controls passion, Jack Don't be stupid.

Tanner. Our moral sense! And is that not a passion? Is the devil to have all the passions as well as all the good tunes? If it were not a passion - if it were not the mightiest of the passions, all other passions would sweep it away like a leaf before a hurricane. It is the birth of that passion that turns a child into a man. (346)

This moral passion should be taken as the ego which seeks to survive in the world and postpone the instant pleasure sought by the id. Thus Tanner acknowledges the realization of this instinctual balance in 'psychical apparatus'.

Further to quote Ann now:

**Ann.** You seem to understand all the things I don't understand; but you are perfect baby in the things I do understand".

**An.** "I think men make more mistakes by being too clever than by being too good [she sits down, with a trace of contempt for the whole male sex in the elegant carriage of her shoulders]. (348)

As already discussed, Tanner's psychological imports are being taken as an individual juxtaposed with society. He and Ann are setting an example of the struggle through which individuals undergo and adjust as individuals and as companions too.

**Tanner** [remorsefully] Forgive my brutalities, Ann. They are
leveled at this wicked world, not at you. [she looks up at, pleased and forgiving. He becomes cautious at once]. All the same, I wish Ramsden would come back. I never feel safe with you: there is a devilish charm - or no; not a charm, a subtle interest [she laughs] - Just so: you know it; and you triumph in it openly and shamelessly triumph in it! (348)

Moreover in the final scene one witnesses the culmination of the thematic concerns taken up by the two people. In between we have the Hell scene which is an extreme presentation of the psychoanalytic pursuits which have been discussed uptill now. This needs a separate head to discuss which is discussed further in the chapter. Before that a mention about Ann and Tanner's final showdown in the last scene which involves almost all the people. Ann gets involved in an interaction with Octavius where she tries to clarify the things to him forever. She tells him without being impolite but rather in a very flirting manner that:

Ann. What's the good, Tavy? You know that my mother is determined that I shall marry Jack.

Ann. My father loved me. My mother loves me. Surely their wishes are a better guide than my own selfishness. (398)

Octavius is too much in love with Ann to find any fault of hers in all her confessions. If at all Octavius can find anything worth mentioning for Ann then it is sheer praises and poetic yearnings of a lover. Ann very smartly takes herself
out of this crisis by telling Octavius that she is fulfilling by agreeing to marry Jack Tanner. Ann is a perfect example of a woman persuaded by her instincts to do what she wants and for that she has to act smartly. Without earning any ill-impression in Octavius' heart she declares her plans as a selfless obeying daughter. At this particular moment one can mark the balance between Ann's psychical forces which are in complete accord with each other. Furthermore she has full confidence in her capabilities and she declares that, "theres no such thing as a willing man when you really go for him" (399). Ann's views after Tanner's earlier speeches seem to suffice to the notion that an individual is always guided by his/her id and his/her ego tries its best to cope with immediacy of survival by giving in to wait for pleasure sought by the id; so is Ann doing here. She has read Octavius' mind like a psychoanalyst; she tells him that it is infact satisfactory for Octavius that he is being denied matrimony with Ann because this further persuasion is rather a defence mechanism which has developed out of his anxiety to do away with a husband's life. Ann to quote:

Ann.... I'm shocking you, I suppose. But you are really getting a sort of satisfaction already in being out of danger yourself.

Octavius [startled] Satisfaction! [Reproachfully] you say that to me!

Ann. Well, if it were really agony, would you ask for more of it?

Octavius. Have I asked for more of it?

Ann. You have offered to tell Jack that I love him. That's self-sacrifice, I suppose; but there must be some satisfaction in it. Perhaps it's because you're a poet. You are like the bird that presses its breast against the sharp thorn to make itself sing. (399)
Octavius, according to Ann, is seeking to please his instincts by doing something which he had not thought of doing. In fact she had already told Tanner that it is the people like Octavius who do not marry rather people like Tanner marry. Thus it is evident that the energies of the instincts are stated accordingly in individuals and they select different roles for themselves. Such permutations of responses among the divisions of mind lead to one or the other type of behavioral inclinations. Thus Octavius though much in love with Ann, is not considered suitable by her as prospective husband. She finds Tanner, the unwilling one, to be a better choice. Octavius' willingness and then sacrifice and Tanner's unwillingness and the final succumbing, tell that these notions are their respective sublimations which they acquire to live and survive.

On part of Tanner he loves a woman whom he knows to be a coquette who "has plunged Tavy head over ears in love with her without any intention of manying him" (400). She is a liar for him but still he confesses out of love or rather instinctual love that:

Tanner.... I know perfectly well that all this about her being a liar and a bully and a coquette and so forth is trumped-up moral indictment which might be brought against anybody. We all lie; we all bully as much as we dare; we all bid for admiration without the least intention of earning it; we all get as much rent as we can of our powers of fascination... (401)

Tanner, finally, belying all his egoistic philosophy and worldly wisdom, is ruled by his heart, his instincts, his libido and his basic desire to be happy and pleased. The Tanner who says:

wont, wont, wont, wont, WONT marry you”.

Has to say:

"**Tanner** [groaning] Oh, that clutch holds and hurts. What have you grasped in me? Is there a father’s heart as well as a mother’s?

**Tanner.** If we two stood now on the edge of a precipice, I would hold you tight and jump. (404)

So, within a span of few minutes or rather few dialogues Tanner's 'WONT' changes to 'would'. This particular speech of Tanner echoes with a freed, zealous, disarmed, and raw tone which comes out of an individual who undergoes an orgasmic culmination of pleasure. This culmination is symbolic in Ann's swooning, finally. Thus the final scene weakens the manifestations of ego. The *id* gets its way through whereby the two individuals have to come down to the basic language of pleasure and that is sex. Tanner seeks their being either father or mother which denotes that Ann has been the center of his sexual attention whom he always tried to do away with, with equal zeal to resist, so that the pleasure could be postponed for the appropriate time. The final scene is romance at its peak. The play which sought so many intelligent maneuvers to the big problems of individuals and society has definitely the basic truth to say in the end: the pleasure is the ultimate goal of every psyche which, however, may have been delayed but is inevitable to achieve its manifestation in the suitable individuals in a very basic natural manner i.e. love, love for each other's instincts and thus love for pleasure. This may no doubt be a temporary halt for the search
of 'the other', the search for fulfilling the lack but it is the most important part of one's construction or deconstruction as an individual who contributes to the enrichment of civilization. This is in fact the ultimate goal of the psychoanalytic insights into the constructs of civilization.

In the third Act all the hierarchies are subverted. This Act draws its strength from the fact that this subversion of hierarchies is with reference to the established and accepted institutions and notions of human civilization which are time, space, age, good, bad, love, marriage etc. This should be attributed to the fact that dream-scene is a display of gratification of unfulfilled desires of the characters of the play. These unfulfilled and suppressed desires can be witnessed in the other scenes. These have been discussed above. The freedom that is enjoyed by the characters here explicates the finality of pleasure and elimination of lack brought about by the death. These people are shown to enjoying a post-death scenario. To quote David J. Gordon in this regard:

It is not just discursive freedom that is involved here but the kind of conceptual concentration, freed of time-space limitations that we associate with poetry. The ascent-to-heaven metaphor, though already climactic in Shaw's previous plays, had to be worked up to. Here it is essential, the ore to be mined. One might say that act 3 shows us language as action whereas the other acts, like most drama, show us action as language. That is, act 3 is really about the quintessential metaphor of springing to the plains of heaven; the rejection or transformation of conventional happiness into creative vitality, of the beautiful into the sublime, is Don Juan's very raison d'être.
In the dream scene the play also reaches a flashpoint where the heaviness of philosophy that rules the Acts 1, 2 and 4 seems to be diffused in the lightness of the comedy. Each character in the Acts 1, 2 and 4 has a mask to put up with the accepted moral visions of their desires. Each of them has a distinct seriousness and a commitment to that seriousness. In the dream-scene all the characters seem to enjoy the pleasure of doing away with this seriousness and thus put off the masks. This is a manifestation of their desire’s gratification which takes place in a very obvious manner as dreams are the modes of realizing one’s suppressed wishes according to Freud. To quote David J. Gordon:

There are other resistant voices, too, conceived in a more relaxed comic spirit but contributing to the rich tension of the work. Roebuck Ramsden may not be the most formidable antagonist - he was an advanced thinker of sorts a generation earlier than Tanner - but he puts up enough resistance to his co-executor’s ideas to create opportunities for a cutting wit. Then there are four distinguishable varieties of sentimentalist—Octavius, Hector, Malone Senior and Mendoza (who becomes as the Devil a much more sophisticated spokesman). They too spark Tanner’s wit and expose themselves unconsciously to the edge of Ann’s and Violet’s keen practical sense. The comic role of Straker, Tanner’s chauffeur and New Man, is a composite of the conventionality of the men, the shrewdness of the women, and a droll insouciance regarding the whole business of social change. An equally effective comic insouciance (more truly philistine than Ann’s because it lacks any heroic potential) is attributed to Mrs.
Whitefield who readily perceives her daughter's hypocrisy but is at ease with inconsistency, commenting with motherly dutifulness that Ann must after all marry someone and that Tanner, because he can take care of himself, will do very well. We have also the witty political caricatures of Mendoza's brigands, who, for example, find the phrase 'friend and chauffeur' contradictory. And there is the fine irony, important to the structure of act 3, of the attractively worldly Statue first choosing Heaven as a matter of course, then shedding his sense of duty and finding his proper niche in Hell. Representing another version of the earlier worked out in Burgoyne, the statue provides important ballast in act 3 the since the Devil's hedonistic doctrine must, for the sake of the needed rhetorical energy, be dealt with harshly. (116—117)

Ann's chase of Tanner as her suitor acquires added dimension in the dream-sequence. Ana is more conventional than Ann and weaker in relation to Don Juan than Ann is to Tanner. This weakness is deceptive because in the dream Ana (Ann) seems to be getting on with the goal of her vitalistic desires in a more calculative and pleasurable manner. Ana seems to be enjoying the putting off the mask of boldness that Ann has to put on in actuality. The lack of boldness is owing to Ana's basic instincts that drive her towards her wish-fulfillment in this submissive role, a role that seems to be more in harmony with her real desires and nature. Therefore the chase that is just a metaphor in the other Acts is an actuality in the dream-scene. Here Ana flies after her suitor Juan. Tanner also dreams his wish-fulfillment as he dreams 'his own capture yet heroically dreams its occurrence on the plains of heaven' (115). This is a suppressed desire of
Tanner to fall for the charms of Ann as has been discussed in the first part of discussion here:

Ann offers a resistance to the sublime other than the devils. As Wisenthal (1974) observes, she is different from the devil, both less sentimental and less cynical, in the prosaic view she takes of marriage, and she becomes 'a spokesman for the earthly, for the real, tangible world of flesh and blood' (28). Moreover, her resistance fuels her own spring to the heights. At the end of the dream sequence, indeed after Juan has left Hell to return to Heaven, she is seriously enough beguiled by the debate she has heard to inquire about this 'Superman'. 'He is not yet created', the Devil informs her, taking an urbanely cynical view of the human capacity for self-improvement. But the word 'created' may be understood in a more commonplace sense and Ana seizes on that implication in a speech that superlatively fuses the comic with the sublime:

Ana. Not yet created! Then my work is not yet done. [Crossing herself devoutly] I believe in the life to come. [Crying to the universe] A father! A father for the Superman!] (689)

Despite her conventional beliefs she is suddenly alive with instinctual purpose and flies after Juan, just as in the realistic plot framing the dream sequence Ann is flying after Tanner. In fact Ann catches up with him at last upon his awakening in the Spanish Sierra Nevada. In other words, Tanner comically dreams his own capture yet heroically dreams its occurrence on the plains of heaven. Ana is comic by virtue of her philosophic naivete (her pursuit could be confused with vulgar husband-trapping) but at the same time she is shown to be motivated by the same vital energy, the same will to improvement or Life Force that is driving Juan. Her 'I believe in the life to come' is an exquisitely poised ambiguity,
allowing itself to be understood equally well as orthodox Christian and unorthodox Shavian doctrine." (114—115)

The topography view of Freud and other psychoanalytic notions thus lend significant insights to the play as has been discussed here.
Works Cited

Application of Psychoanalysis to 

Candida
Summary

This chapter takes up an analysis of *Candida* drawing heavily on the play's complexity. The first part of the analysis takes up a conflict that has nuances of modern urbanity whereby the three major characters are mature enough to accept their psychological falsities and thus sit down to have a table talk on the issues of love and marriage; second part of the analysis takes up a situation that can be sufficiently explicated for the analysis of Freud's concept of Oedipus complex. In both these aspects of the play an insight based on the psychological conflicts and complexities brings out much enriched discussion.