

MIMETIC OR SEMIOTIC?: DELINEATION OF 'FICTIVE PERSONS' IN PAKISTANI FICTION IN ENGLISH: A STUDY OF SELECTED WOMEN NOVELISTS



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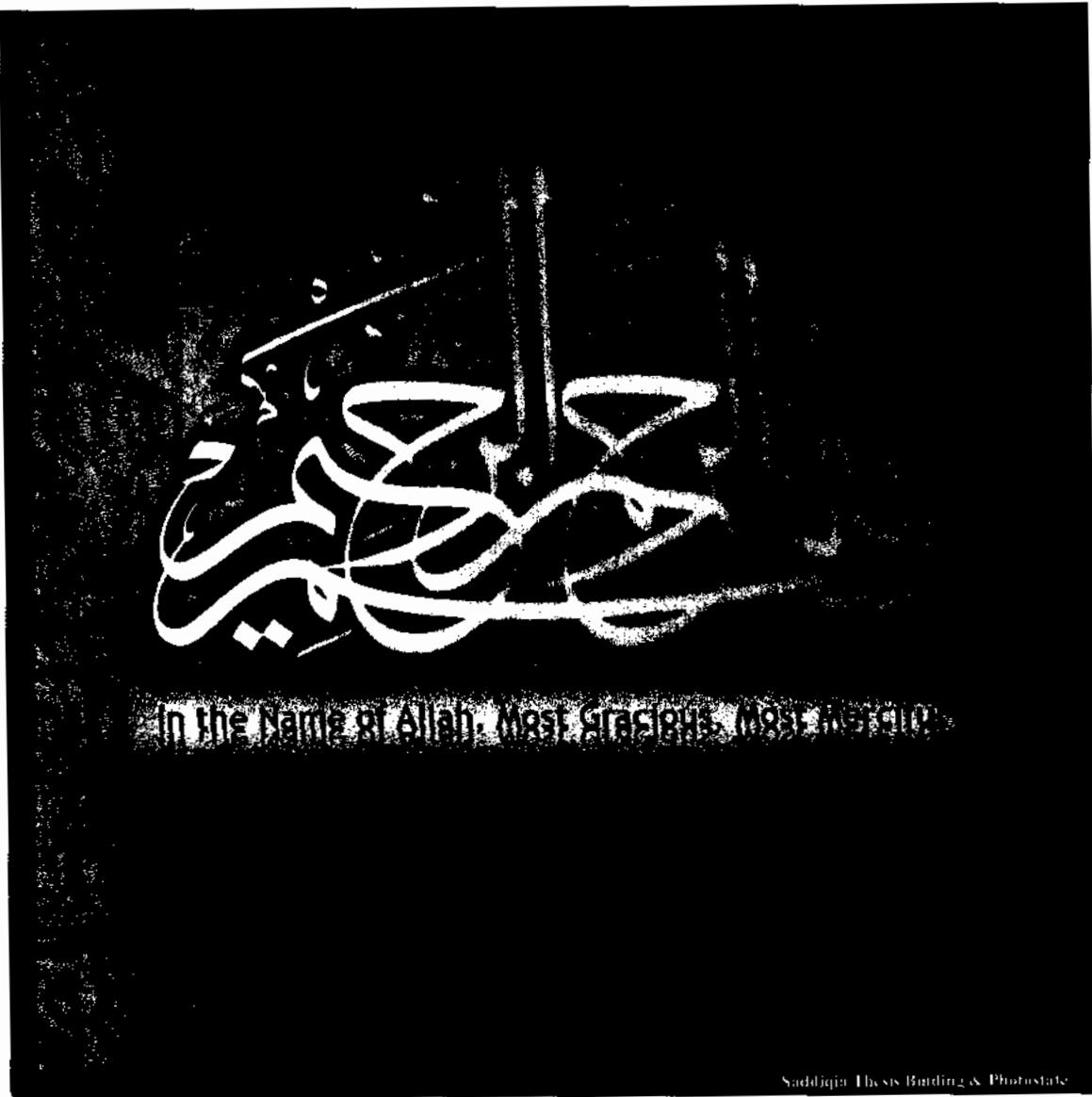
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A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
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To

DEPARTMENT OF ENGLISH
FACULTY OF LANGUAGES AND LITERATURE
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD

2013

DEDICATED TO MY PARENTS

Acceptance by the *Viva Voce* Committee

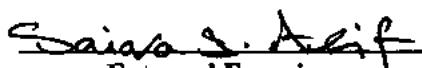
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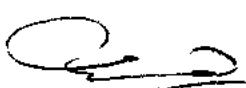
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(i)

ABSTRACT

The debate surrounding the comparative significance of *character* and *plot* in literature is interminable. Since classical Greek literature and its Aristotelian criticism to the modern times many academic theorists have their specific perspectives on this controversy, depending on their distinct perception of the nature and function of literature in human society. Aristotle, Bradley, Forster, Knights, modern structuralists, recent psychoanalysts, and contemporary cognitive narratologists have been discussing and keep on disagreeing about the comparative importance of *character* versus *plot*. Marvin Mudrick as well as Robert Scholes and Robert Kellogg classify literary characters as '*mimetic/semiotic*', and '*aesthetic/illustrative/mimetic*'. In both kinds of taxonomies, *mimetic* characters are mostly found in literature produced within the tradition of 'realism'. This type of characters are often understood and treated as real human beings since they are self-governing individuals having their own inner lives, drives and motivations; and they often do not follow the scheme of the plot as well as the dictates of the theme. *Mimetic* characters cannot be studied through structuralists' theories since they are understood as autonomous persons, and not merely as mechanical and operational tools in the plot. The present study emerges from my hypothesis that Pakistani novel in English, written by female novelists in particular, is an illustration of realistic literature replete with rich *mimetic* characters. The characters of selected five novels have been analyzed through the theoretical lens developed in the Third Force Psychology, and Karen Horney's theoretical concepts of *interpersonal strategies of defense*, *intrapsychic pride system*, *neurotic shoulds*, *neurotic claims* and *deals* (Bernard Paris' term for *deals*

is *bargains*) have been utilized to explore the motivations of characters in the selected novels of Tehmina Durrani, Bapsi Sidhwa and Feryal Ali Gauhar. In addition to presenting a motivational analysis of the *mimetic* characters of the selected novels, I have also singled out the role of *authorial rhetoric* which often surrounds the interpretative portrait of characters, keeping in view the notions of *interpretation* and *representation*. The study reveals that Pakistani novels in English, written by the selected women writers, present a realistic world of conflicting emotions through their psychologically motivated, rich, complex and independent *mimetic* characters. The analysis also divulges that all the three major categories of *mimetic* characters (*compliant/self-effacing*, *expansive*, *detached*) have a potent presence in these selected novels.

DECLARATION

I, Abdul Baseer son of Abdul Basit Chughtai, Registration # 31-FLL/PHDENG/ F08, student of PhD, in the discipline of English Literature, do hereby declare that the matter printed in the thesis "**Mimetic or Semiotic?: Delineation of 'Fictive Persons' in Pakistani Fiction in English: A Study of Selected Women Novelists**" submitted by me in partial fulfillment of PhD degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

This work was carried out and completed at International Islamic University Islamabad, Pakistan.



Signatures of Deponent
Dated: 1 August, 2013

ABDUL BASEER

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Chapter 1

INTRODUCTION: MIMETIC / SEMIOTIC CONTROVERSY OF CHARACTER IN LITERATURE

Background

The study of the nature and role of 'character' as one of the two most important elements in narrative art (other being plot) has been a contentious issue, ever since Aristotle's theorization in his *Poetics*. Indeed, the explanation of a systematic and non-reductive theory of character is one of the challenges that literary theory has yet to settle (Rimmon-Kenan, [1983] 2003, p.29). Despite different views about characters, it can be established that characters are the participants who perform action in the story. Also referred to as "fictive persons" (Keen, 2003, p.57), they can be divided into numerous categories. Whereas Scholes and Kellogg ([1966] 2006) distinguish among "*aesthetic*", "*illustrative*", and "*mimetic*" characterization, Marvin Mudrick (1961) had already talked about two opposite and mainstream categories of character: the "*semiotic*"(purist argument) and the "*mimetic*"(realistic argument). *Aesthetic* characters are understood as stock types and their primary function can be seen in technical terms and for formal and dramatic effects. *Illustrative* characters are fragments of human psyche representing whole human beings. They can be understood through their underlying principle of their actions in a narrative. Behind *mimetic* character or realistic literature a strong psychological impulse can be traced that helps in the delineation of a highly individualized figure (Scholes & Kellogg, [1966] 2006, p.88).The argument about purist

(*semiotic*) characterization holds that characters do not exist at all. They cannot be extracted from their textual context and a possibility of treating and discussing them like real human beings is a grave misunderstanding. The realistic (*mimetic*) argument highlights that characters acquire their own independence from the textual environment and events they live, and can be treated and discussed like real human beings apart from their textual context (as cited in Paris, 1976a; Rimmon-Kenan, ([1983] 2003). Jannidis (2012) writes about the structuralist narratologists' tilt towards *semiotic* (functionalist) view. Jannidis mentions that advocating for the *semiotic* (functionalist) view, Barthes ([1970] 1974) and Lotman ([1971] 1977) do not consider characters as persons. To them characters can be described in terms of binary oppositions to each other in a given text which forms a united paradigm. A character is a constituent of a group of characters in a text who shares some common and parallel traits with other characters in the same text, or shows opposing traits in contrast to them. Attacks on the realistic (*mimetic*) theory can be traced back to the first half of the 20th century. Wellek and Warren (1949) talked about character as an element of the text that comprises of its describing words only. Knights (1933) mocked the view of the British critical theory which treated characters as people. True to their extreme textual views the New Critical theorists, structuralists, and some post-structuralist critics see characters as purely textual. They explain the nature and role of characters in art in pure (*semiotic*) sense. However other critical theorists hold altogether different views, as Keen (2003) observes:

Reader response critics, genre critics, some feminists and many practitioners of cultural studies have good reasons to move beyond the strict conception of character as purely textual. Making room for reading against the grain, historically contextualized reading, and reading that acknowledges the open-endedness of interpretation requires a more flexible interpretation of character, including characters

as entities which readers understand as related to people, or what Baruch Hochman calls 'substantial hypothetical beings' (p.56).

In fact, the pure (functionalist) view of character by structuralists was not convincing for some critics. To them, characters cannot be reduced to words for theoretical reasons. Hochman (1985) took the side for the view of character as something like human being and opposed structuralist and post-structuralist theories of character upon aesthetic and moral grounds (as cited in Jannidis, 2012). The importance of the human element in literature in general is underlined by Bal, to whom "literature is written by, for, and about people" (1985, p.80). Card considers characters as "human beings". To him "characters in [...] fiction are people" (1999, p.4). To Rimmon-Kenan, characters are very "person-like" ([1983] 2003, p.33). John Bayley is of the view that "the great author can make us see his characters both as we see ourselves and as we see other people" (Bayley, 1962, p.14). Also, the signs of a change in support of character study can be seen in the works of Kantak (1977), Chatman (1978), Levine (1981), Bredin (1982), Price (1983), Docherty (1984), and Alter (1989). All these critics defended the *mimetic* / realistic approach to character. Furthermore, Nuttall (1983) has opposed the anti-referential bias of formalists, structuralists, and poststructuralists. In 1965, Harvey introduced characters as "imagined human beings" (cited in Price, 1983, p.xiv). Crane (1953, p.16) calls characters "concrete semblances of real men and women". Chatman (1978, p.118) gives characters the epithet, "constructed imitations". He observes: "a viable theory of character should preserve openness and treat characters as autonomous beings, not as mere plot functions" (p.119). For Nuttall (1983, p.168), realistic characters are "possible human beings". Price (1983, p.64) marks them as "fictional persons". Todorov ([1971] 1977, p.66) also distinguishes between character-centered and plot-centered narratives. Although Chatman is a

structuralist, he talks about a motivational analysis of realistically drawn characters. He opines that the views of the formalists and structuralists are similar with those of Aristotle regarding character as they regard character as the product of plot. Hence their status is functional (Chatman, 1978, p.111). Nevertheless, Chatman (1978) provides a very powerful answer to structuralists' objections regarding *mimetic* argument of character. In defending the character analysis Vickers (1981, p.12) writes, "The best critical work of the period was produced in responding to Shakespeare's characters". While supporting *mimetic* / realistic characterization Barroll (1973, pp. 20-21) opines that Shakespeare's contemporaries had mature theories of human behaviour and those theories may have pricked Shakespeare's impulse for realistic characterization. Responding to Barroll's concept, Paris (1991b, p.265) writes that he is convinced that twentieth century psychological theories are better adequate to Shakespeare's *mimetic* characters.

While discussing and accepting taxonomies of characters provided by Mudrick, and Scholes & Kellogg, Bernard Paris ([1974] 2010; 1976a; 1997; 2008; 2010; 2012) believes that the purists, while ignoring the *mimetic* portrait of characters, neglect thematically and formally significant details. He writes that the purists' *semiotic* view can be applied on the characters who predominantly perform *aesthetic* or/and *illustrative* functions. But their theory yields difficulties when applied to the extremely individualized, rich and completely developed, *mimetic* characters. So, the realistic (*mimetic*) view cannot be overlooked as this argument sees characters as imitations of real people around us and treats them as our neighbours. Paris writes about *mimetic* characters that they can be analyzed in terms of our knowledge about their motivations exactly in the same way in which real human beings are analyzed. Hence he believes that

some characters (*mimetic* characters) in literature can be analyzed in terms of the psychological theories through which real human beings are described. Paris speaks for the independent existence of *mimetic* / realistic literature and develops a strong case that the realistic literature can be best analyzed through the motivational analysis of its *mimetic* characters (see Paris [1974] 2010; 1976a; 1976b; 1978a; 1978b; 1986; [1991a] 2009; 1991b; 1991c; 1994; 1997; 1998; 1999; 2000; 2003; 2005; 2008; 2010; 2012).

While describing two opposite mainstream views about the nature of characters, Fotis Jannidis writes about the paradox of characters as people (*mimetic* / realistic view) or words (functionalist / *semiotic* view):

The status of characters is a matter of long-standing debate: can characters be treated solely as an effect created by recurrent elements in the discourse (Weinsheimer, 1979) or are they to be seen as entities created by words but distinguishable from them and calling for knowledge about human beings? (Jannidis, 2012, para. 4)

Jannidis further believes that the answer to the second question just posed needs three kinds of knowledge:

(a) The basic type, which provides a very fundamental structure for those entities which are seen as sentient beings (b) Character models or types (c) Encyclopedic knowledge of human beings underlying inferences which contribute to the process of characterization (Jannidis, 2012, para. 4).

So, characters 'created by words', and who call 'for knowledge about human beings' are 'fictive persons' in fact, and they can be fully drawn and analyzed as the realistic / *mimetic* characters through the psychoanalytical theories. Karen Horney's humanistic psychoanalytical theory provides the best possible scientific information about the three kinds of knowledge mentioned by Jannidis. Bernard Paris has applied Horney's theory

on a large number of literary works and the most famous characters of literature. During the times of the development of Structuralist Narratology and a tendency towards the functional (*semiotic*) view of character (see Barthes 1970; Lotman 1971), Paris's groundbreaking work not only strongly advocates for the independent nature of the realistic literature, and the existence of the *mimetic* characters, but also provides a discussion of the nature of *authorial rhetoric*, and the comparative importance of plot, theme and character in a realistic work of art (see Paris [1974] 2010; 1978b; 1986; [1991a] 2009; 1991b; 1994; 1997; 1999; 2000; 2003; 2005; 2008; 2010; 2012).

In the light of the present theoretical concepts on the nature of character in literature, I argue that Pakistani Fiction in English produces human, individual characters, not the non-human, carbon constructions on page. Moreover, Pakistani women novelists produce real people (*mimetic* characters) showing a realistic world of pain, misery, torture and suffering around them. Rani argues, "Women writers [...] are interested in large-scale social or intellectual questions. Novelists have started using a combination in varying proportions of what they have experienced, what they have discovered" (Rani, 1996, p.118). The emotional complexities involved in social relationships and the long history of socio-economic and political disillusionment in Pakistani society have shaped a certain mindset of the creative writers. Therefore, I hypothesize that the Pakistani women novelists in turn produce mostly realistic (*mimetic*) characters who are psychologically motivated and have their own independent lives directed by their individual psychological impulses.

The Present Study

While Rimmon-Kenan ([1983] 2003, p. 31) is doubtful regarding the death of character in nineteenth century European fiction I believe that the element of character in the fiction of the Subcontinent is not an illusion, rather the structuralist theories of character are illusionary in this case. In Pakistani novel, characters are essential, real people on paper, *mimetic* human entities. The female creative artists are producing real world of agony, misery, anxiety, pain and distress populated with real people in their work. The Pakistani writers could not produce fantasy characters like Carroll's Alice or Rowling's Harry Potter. After finishing a Pakistani novel written by a woman writer in particular, the reader may forget the details of themes and actions but one cannot forget the characters. One can overlook what happens in *The Bride*, but the characters of Zaitoon, Carol, Qasim, and Nikka Pehelwan cannot be scratched away from memory. Narrator's representation of characters makes them real people, and the native reader can see his / her own image in these *mimetic* characters. The same happens in *Ice-Candy-Man*, a novel about the tragedy and trauma surrounding the Partition of India in 1947. "Historic truth is a backdrop of the novel and personal fate of the Ice-candy-man the focus" (Rani, 1996, p.121). Ayah, Lenny, Ice-candy-man, the masseur, Imam Din are the real people of partition scene. In *The Crow Eaters* Faredoon Junglewalla and Jerbanoo present the true picture of life of the Parsee community. Tehmina Durrani's *Blasphemy* uncovers the secret lives of some of the Muslim clergy who present the distorted vision of Islam and exploit the Muslim masses behind the frontage of Islamic religious traditions. The characters like Pir Sain, Heer, Ma and Cheel can be easily identified in our culture. The characters of Feryal Ali Gauhar's *The Scent of Wet Earth in August*, i.e. Fatimah,

Shabbir, Mumtaz, Raunaq Jehan and Shamshad Bai are the true representatives of the life looming in the area behind the Mughal era Badshai Mosque in Lahore.

The present research is a psychoanalytic study of five Pakistani novels: *The Bride*, *The Crow Eaters*, *Ice-Candy-Man*, *Blasphemy*, *The Scent of Wet Earth in August*. Psychological theories of Karen Horney provide the basis for the understanding of the neurotic processes of the major characters of these novels through a presentation of their motivational analysis. As I hypothesize that the nature of character in Pakistani novel in English is *mimetic*, the analysis of the realistic characters of the selected novels under study is based on the theory of Third Force Psychology, known also as the Humanistic Psychology. My analysis is not concerned with the authors as historical figures; the reader response theory is also not a valid tool for my analysis since my research is based on notions of Third Force Psychology. It is a motivational analysis of the major characters under study treating the texts of the selected novels as an independent and autonomous work.

Why Karen Horney?

The psychological approach employed in the present study satisfies a lot of puzzling riddles of fiction criticism. Paris ([1974] 2010) opines that the biggest accomplishment of the realistic fiction is a comprehensive drawing of character, but till now critics had no sophisticated critical apparatus to appreciate fictional character exhaustively. He writes:

The greatest achievement of many realistic novels is their portrayal of character, but we have as yet no critical perspective that enables us to appreciate this achievement and to talk about it with sophistication (Paris, [1974] 2010, p.ix).

Horney's approach drawn from the concepts of Abraham Maslow's Third Force Psychology provides a comprehensive system of the motivational analysis of the character in fiction, since the *mimetic* character of the realistic literature has its own inner motivations and neurotic conflicts which make character independent of both the woven structure of plot and its thematic progression. Hence, through Horney's psychological approach, character can be studied independently and comprehensively in the realistic works of art. Her approach provides a new way of looking at character: labels of contradictions and incoherence have been attached by the critics of fiction upon many realistic novels. Similarly, the question of necessity of simultaneous *representation* and *interpretation* of the characters by the creator as well as their rhetorical judgment by the author was puzzling. Paris believes that Horney satisfies this question also as she treats the drive from the previous neurotic solution of a character to the next neurotic solution as his / her surviving strategy, and does not cogitate this drive, like the previous fictional critics did, as the sign of his / her education and growth (Paris, [1974] 2010, p.x). So in terms of Horney's mature theory, apparently incoherent and contradictory works of realistic art can be interpreted as process of the search of an appropriate neurotic solution for the survival of their characters in the hostile and realistic world of fiction, as the real persons do in the real world. Horney, by providing an exhaustive critical apparatus for character analysis, has revolutionized the critical theory: she made characters independent of plot as well as theme in the realistic fiction. Her theory has been elaborated in chapter 4 (Theoretical Framework) of the present study.

Statement of the Problem

As the discussion on the relative importance of 'character' versus 'plot' has not been settled so far, the present research underscores the significance of 'character' in a specific kind of fiction, i.e. realistic fiction written by selected Pakistani women novelists. Since the realistic/*mimetic* characters make the plot subservient, a motivational analysis of characters in Pakistani fiction can be interpreted in a rather systematic fashion as most of them belong to the realist fictional tradition. Moreover, Pakistani novels in English present *mimetic* characters, instead of *semiotic*, *aesthetic* or *illustrative* ones. The Pakistani women novelists, writing in English in particular, relate characters to community, religion, class and nationality representing the realistic world through their *mimetic* / realistic characterization as against the *semiotic* or purist type of characterization promoted in the structuralist theories of character portrayal.

Research Questions

- How do Pakistani women novelists writing in English reflect the realistic approach of art?
- What is the nature and structure of characterization in Pakistani novels in English produced by female writers?
- Keeping in view various theories regarding character psychology, in what ways are the 'fictive persons' *mimetic* in Pakistani novel by women writers?

Theoretical Framework and Methodology

In 1974 Bernard Paris published *A Psychological Approach to Fiction: Studies in Thackeray, Stendhal, George Eliot, Dostoevsky, and Conrad*, and established the basis of

a psychological approach to the interpretation of realistic/ *mimetic* literature. This innovative critical approach to mimesis which views character in psychological terms has been very useful in critical theory to this day as it fixed many critical issues. Paris further refined his psychological theory to fiction and drama and applied Horney's approach on the works of Jane Austen (see Paris, 1978b), William Shakespeare (see Paris, [1991a] 2009; 1991b), Henrik Ibsen, John Barth, Geoffrey Chaucer, Sophocles, Charles Dickens, Charlotte Bronte, Thomas Hardy, Gustave Flaubert, Emily Bronte, Kate Chopin (see Paris, 1997); George Eliot (see Paris, 2003); Joseph Conrad (see Paris, 2005), Dostoevsky (see Paris, 2008); John Milton (see Paris, 2010); and Thomas Hardy (see Paris, 2012).

This is a qualitative research based on the psychoanalytical theories of characterization given by Karen Horney ([1939] 2000; 1942; [1945] 1992; 1950; 1967). During the course of close textual analysis of the selected novels, the researcher has picked the characters out of their textual contexts and studied them in the light of Horney's categories of human types. According to her categories, human beings are divided in terms of the *compliant/ self-effacing*, the *expansive (arrogant- vindictive, narcissists, perfectionists)*, and the *detached* (Horney, [1945] 1992; 1950). She explains that humans employ certain defense strategies (*compliant/ self-effacing, expansive, detached*) when their basic needs for esteem, love, and safety do not get satisfied. In fact, human beings adopt two major kinds of psychological strategies, i.e. *interpersonal* and *intrapsychic*. The *interpersonal* strategies make us *compliant, aggressive, or detached* when we move *toward, against, or away* from people. Moving *toward, against, or away* from others is one of our defense strategies we adopt to survive (Paris, [1974] 2010, p.

xiv). So the use of these strategies becomes the base of our motivation to exist, survive, and establish our individual identity in this world. Explaining *intrapsychic* strategies Paris writes:

Intra psychically, we develop an idealized image of ourselves that is based on our predominant interpersonal solution, and we embark on a search for glory in which we try to actualize that image. The idealized image generates what Horney calls the pride system. We take pride in the exalted qualities we have attributed to ourselves, we drive ourselves to manifest those qualities ("shoulds"), and we demand that others treat us in accordance with our grandiose self-conception ("claims"): if we fail to live up to our "shoulds" or our "claims" are not honoured, our defensive strategy is threatened, and we may experience a psychological crisis (Paris, [1974] 2010, p. xiv).

Horney's psychological approach towards human neurotic behaviour is based on a theory of inner conflicts. Although one *interpersonal* defense strategy (i.e. any of moving toward, against, or away) based on our *intrapsychic* self-image becomes predominant, the other defense strategies, weaker than the predominant one indeed, do never vanish. This produces a set of inner conflicts yielding our inconsistent behaviour. Contradictions are produced within our idealized image. So, after the failure of our predominant strategy, we adopt the next stronger one and convince ourselves that we have grown, educated, or transformed into a better human being (Paris, [1974] 2010, p.xv).

This theory of inner conflicts based on *interpersonal* defense strategies and *intrapsychic* idealized self-image explains the human neurotic behaviour, and sees human beings' change of behaviour and thinking in terms of a shift from one defense strategy to the next one. It does not consider the change in humans as the process of education and growth, as many previous literary critics did. So Horney's theory has a great potential to be applied on the fictive persons of the realistic literature. A motivational analysis of the *mimetic* characters based on Horneyan psychoanalytical terms of "shoulds" and "claims"

not only well explains their neurotic behaviour, but it also helps in determining the nature of a piece of art: a Horneyan analysis of characters of a specific work will assist in finding out whether the work under study is a piece of realistic literature, or otherwise? Since other psychological approaches towards human behaviour do not have such potential, the suitability of my choice of Horneyan approach for the purpose of my research holds ground. My analysis of the selected Pakistani novels provides answers to my hypothesis that Pakistani novels in English by women writers have *mimetic* characters instead of *semiotic* ones. Also, if the fictive persons of the novels under study can be analyzed in motivational terms, the Pakistani literature in English (in the case of the selected novels) can be safely marked as realistic literature.

Keeping in view all types of human characters divided on the basis of their five (above mentioned) defense strategies / solutions proposed by Horney, I have analyzed the central characters of the selected novels of Tehmina Durrani, Bapsi Sidhwala, and Feryal Ali Gauhar. In the following pages, I shall be organizing and carrying out my research along the following lines:

- (I) Horney's five categories of human types will be used as basic models for character analysis.
- (II) The characters of Durrani's *Blasphemy* (Heer and Pir Sain) will be treated and discussed individually. Characters of Ma and Cheel will also be mentioned briefly in the discussion section. During the process of analysis, the researcher will try to find the specific psychological defense mechanism used by the specific character. This motivational analysis will

fix the specific category of human type to which a specific character belongs.

- (III) The characters of Sidhwa's novel, *The Bride*, (Zaitoon, Carol, Qasim, and Nikka Pehelwan) will be analyzed and marked similarly.
- (IV) The characters of the novel, *Ice-Candy-Man*, (Ice-candy-man, Ayah, Lenny) will be discussed one by one. The researcher will try to find the specific defense strategies employed by the specific character. This motivational analysis will fix the specific category of human type to which a specific character belongs.
- (V) The characters of Sidhwa's third selected novel, *The Crow Eaters*, (Faredoon Junglewalla, Jerbanoo, Billy) will be treated individually and discussed. These characters will be analyzed along same lines of analysis as the characters of above mentioned novels.
- (VI) Gauhar's main characters (Fatimah and Shabbir) in *The Scent of Wet Earth in August* will be taken and analyzed at the end.
- (VII) At the end of the critical assessment of the characters of a specific novel, a discussion section will be provided to look at all the aspects of the nature of its characterization in order to answer the research questions in relation to the novel analyzed.
- (VIII) On the basis of the analysis and interpretation and discussion of the selected novels for this study, in the last chapter a comparison among the three selected Pakistani women novelists will be drawn keeping in view the degree of their maturity for producing richly complex and *mimetic*

characters. Also, all the analyzed *mimetic* characters of all the five novels will be compared in relation to each other.

After thorough analysis of the selected novels the present study will find the answers to the research questions along the following lines:

- (I) If the fictive persons of the novels under study can be analyzed in motivational terms, the selected novels of Pakistani literature in English can be safely marked as realistic literature.
- (II) If the novels under study represent a real world of suffering, misery, pain and torture through their *mimetic* characters, Pakistani literature follows the *mimetic/* realistic approach of art.
- (III) This analysis of the fictive persons fixes their individual categories and places them in comparison / contrast to each other in the same text as well as other texts.

Chapter Division of the Dissertation

This thesis consists of five chapters and a conclusion.

Chapter 1. Introduction: Mimetic/Semiotic Controversy of Character in Literature

The first chapter is a window into the whole project, explaining the *mimetic / semiotic* controversy of character in literature, with research questions, statement of the problem, the rationale for the selection of major theorist, a very brief account of theoretical framework / research methodology, limitations and delimitations, and significance of the study.

Chapter 2. Literature Review

Chapter two reviews the literature of related, existing, available research. It presents the research work done by the previous researchers.

Chapter 3. Approaches to Character in Literature: From Mimetic / Semiotic Dichotomy to Deflation-Enrichment-Continuum

Chapter three recounts all the approaches to the study of character in literature right from the times of Aristotle to recent times. It presents *semiotic / mimetic* controversy and the modern concept of deflation-enrichment-continuum of the *mimetic* characters.

Chapter 4. Theoretical Framework: Karen Horney and Classical Psychology

This chapter deals with a detailed account of the theoretical framework as well as the major theorists of the study. This chapter mainly focuses on the theories of character studies as propounded by Horney and Paris. It thoroughly explains all the sources of non-fictional data (Third Force Psychology) with which the fictional characters have been compared.

Chapter 5. A Critical Assessment of the 'Fictive Persons' in *Blasphemy*, *The Bride*, *Ice-Candy-Man*, *The Crow Eaters*, and *The Scent of Wet Earth in August*

Chapter five answers the major research questions of the study by an analysis of the selected novels of Tehmina Durrani, Bapsi Sidhwa and Feryal Ali Gauhar.

Conclusions and Future Research Prospects.

Last few pages of the thesis offer the conclusions of the study by comparing the strategies of character portrayal of the selected writers. It provides the relative artistic merits of the

three selected novelists. Moreover, it provides the future prospects of the present research.

Limitation and Delimitation of the Study

Although there are a number of Pakistani novelists who are writing in English, the impression I formed after reading the novels included in my reading list was that *Blasphemy*, *The Bride*, *Ice-Candy-Man*, *The Crow Eaters* and *The Scent of Wet Earth in August* represent Pakistani realistic world through their strong *mimetic* characters. Also, I am interested in rich *mimetic* characters, so the selected novels, according to my research hypothesis, are replete with *mimetic* characters. The novels selected for analysis are those whose major action takes place in Pakistani social settings. Other novels by the same authors have been left out. Moreover, the autobiographical novels mentioning real names have also not been included. Keeping in view these reasons for the selection of data, the fact that all the novels are authored by female Pakistani novelists is a matter of chance: this study in no way should be taken as a feminist/gender study. So is Horney's theory (which is not a gender specific theory) for the analysis of characters (who are not gender specific, i.e. both the male and female characters have been analyzed).

The novels selected for analysis are authored by following three Pakistani novelists: Bapsi Sidhwa, Tehmina Durrani and Feryal Ali Gauhar. Bapsi Sidhwa is Pakistan's internationally acclaimed novelist. In 1991, Bapsi Sidhwa was the recipient of Sitara-i-Imtiaz, Pakistan's highest honour in arts bestowed upon a citizen. Tehmina Durrani is another Pakistani novelist who unmasks the political and religious establishment in her novels. Her novels are internationally celebrated. Feryal Ali Gauhar

read Political Economy at McGill University. She is trained in documentary film production in Europe and at the University of Southern California.

Data comprises of five novels: Bapsi Sidhwa's *The Ice-Candy-Man* (Penguin Books, 1989), *The Crow Eaters* (Penguin Books, 1999), *The Bride* (Ilqa Publications, 2012); Tehmina Durrani's *Blasphemy* (Ferozsons Publishers, 2000) and Feryal Ali Gauhar's *The Scent of Wet Earth in August* (Penguin Books, 2002).

The present study is the analysis and interpretation of the central characters of the selected novels as well as the involvement of the author through her authorial techniques of *rhetoric*. Other aspects i.e. issue of incoherent / contradictory plot structures and thematic progressions of the novels have not been discussed.

Significance of the Study

Among the conflicting theories of fictive persons / characters in twentieth century when one set of theories speaks for anti-realistic approach (functional view) of character and the other set defends the realistic treatment, the present study originates from my initial impressions that Pakistani literature in English is marked by the presence of *mimetic* characters derived from the socio-political and psycho-social conditions of Pakistan, like many other such works produced in the postcolonial societies. It will contribute to the still on-going debates regarding non-reductive theory of character. Moreover Pakistani literature has never been analyzed before in the chosen framework in a systematic way. In addition, as Pakistani literature is being taught in local universities, this research will enrich the understanding of local critics, teachers and students. While focusing on

characterization of selected Pakistani women novelists, this study will be helpful for upcoming researchers interested in the literary theory with reference to Pakistani fiction.

Chapter 2

LITERATURE REVIEW

Since late 1940s, Horneyan psychologists and psychoanalysts have been applying her theory in various disciplines, i.e. psychology, cultural studies, biography, gender, and literature. Although her contribution to theoretical construct in psychology is just a single measure of her thought, I will only review the Horneyan publications in literature gathered from all sources, since the present objective of my attention is her theoretical application in literature across countries, cultures, and languages. Regarding the Western dramatic, epic, and fictional literature, a good deal of her theories has been utilized for the psychoanalysis of the major 'fictive persons' of European and American literary corpus. Bernard J. Paris, among others, has utilized her theory in the critical analyses of Western drama, epic, and fiction. Professor Paris is among the pioneers who established the significance of her brand of Third Force Psychology in literary theory. Horney's theory (quite contrary to the classical / Freudian psychology because of its reliance on infantile origins), to Paris and to so many other critics and authors, is a valuable psychoanalytic tool for the psychoanalysis of realistic literary texts. Sticking to the 'enrichment' pole of the deflation-enrichment-continuum of the ontological status of the characters in realistic literature, Horneyan psychoanalysts consider characters as independent human beings, fictive persons, and imagined men quite capable of displaying their inner motivations through their feelings, words, actions, and behaviour.

These *mimetic* characters devise their behaviours according to their predominant solutions and keep on changing their drives in response to their changing needs ----- all in accordance with their *intra psychic pride system* constructed along the lines of their *neurotic claims*, and *neurotic shoulds*. Horneyan literary critics, especially B. J. Paris, introduced the concept of characters' *bargains* with fate as well as with other characters around them. In their *search for glory* erected on their false *idealized self*, they enter into a silent contract with fate that if they obey to the dictates of fortune even prior to their wished-for attainments, and successes, they will be granted with all they wish for. Horneyan literary critics provided a very convincing explanation of the disparity of plot and character in a piece of realistic literature. Tension between, they opine, author's *rhetorical* comments and techniques to follow the thematic progression and the formal construction of the plot and his / her *mimetic* character-creating impulses are the major reasons for an irregular and loosely-knit plot structure. They conclude that as for a great psychological writer of a realistic piece of literature it is impossible to produce a close and well-constructed plot using the progression of themes, motifs, and such other techniques, and at the same time to do full justice to their psychological character-creation genius, they produce in the end the character centered texts, not the plot centered ones. In this way Horneyan literary critics, by dichotomizing between these two kinds of texts, contributed to the literary theoretical construct and added into our insight in looking at a realistic literary text by concentrating on their characters, not on their plot / thematic structures: one cannot do justice with the genius of a realistic artist if one studies him / her not through his / her characters. In connection to this discussion, this chapter reviews all the critical books and as-many-as possible research articles published on literary

writers applying a Horneyan psychoanalytic approach. All the work has been done by the Western / American critics on Western literature with a single exception of Dr. Usha Bande who wrote a book through Horneyan perspective on the novels of Anita Desai. Both Bande and Desai are Indian writers.

In the following pages I present the review of the critical work in Horneyan perspective done on Sophocles; Aeschylus; Euripides; Geoffrey Chaucer; William Shakespeare, the poet; Shakespeare, the playwright; John Milton; Henrik Ibsen; Honore de Balzac; Pearl Buck; Charles Baudelaire; Fyodor Dostoevsky; Charlotte Bronte; George Eliot; Thomas Hardy; Henry James; William Faulkner; Samuel Richardson; Mary Shelley; Saul Bellow; William Makepeace Thackeray; Joseph Conrad; Stendhal; Jane Austin; Thomas Carlyle; Emily Bronte; Charles Dickens; Grey Meredith; Gustave Flaubert; Albert Camus; Andre Gide; Herman Melville; Nathaniel Hawthorne; Bernard Malamud; Henry James; John Barth; Somerset Maugham; Kate Chopin; D.H. Lawrence; Robert Browning; Graham Greene; Jerzy Kosiński; William Styron; Tim O' Brien; Brian Moore; Alice Walker; Anita Desai.

I first present the review of the related research articles in a chronological order.

1. 'Hedda Gabler: A Critical Analysis' by Sara Breitbart (1948)
2. 'The Magic Skin by I. Portnoy' (1949)
3. 'Pavilion of Women: A Psychoanalytic Interpretation' by Joseph Vollmerhausen (1950)
4. 'The Alienated Person in Literature' by Bella Van Bark (1961)
5. 'Of Human Bondage' by Frederick Weiss (1973)

6. 'Herzog the Man: An Analytic View of the Literary Figure' by Bernard J. Paris (1976b)
7. 'Horney's Theory and the Study of Literature' by Bernard J. Paris (1978a)
8. 'The Contributions of Horneyan Psychology to the Study of Literature' by Karen Butery (1982)
9. 'Karen Horney and Clarissa: The Tragedy of Neurotic Pride' by Patricia R. Eldredge (1982)
10. 'Poet, Friend, and Poetry: The Idealized Image of Love in Shakespeare's Sonnets' by Catherine R. Lewis (1985)
11. 'From Conflict to Suicide: The Inner Turmoil of Quentin Compson' by Karen Butery (1989)
12. 'The Not So Noble Antonio: A Horneyan Analysis of Shakespeare's *Merchant of Venice*' by Bernard J. Paris (1989)
13. 'Vindictiveness and the Search for Glory in Mary Shelley's *Frankenstein*' by Harry Keyishian (1989)
14. 'A Horneyan Approach to Literature' by Bernard J. Paris (1991c)

(1) Sara Breitbart published a research article, 'Hedda Gabler: A Critical Analysis' as early as 1948, after the publication of Horney's groundbreaking book *Our Inner Conflicts* ([1945] 1992), when her *Neurosis and Human Growth* (1950) was still to come. Breitbart (1948) considers Hedda Gabler a person immersed in her neurotic pride, who "was vindictive and brutally egocentric" (Breitbart, 1948, p.55) which destroyed the human and tender sensibilities in her. Hedda Gabler viewed herself as "a deity" and was "arrogantly contemptuous of" people who cared for her (p.55). She thought herself

nature of this pact with the devil utilizing modern psychoanalytic terms and sees this contract as a neurotic person's venture to get rid of his neurotic conflicts through a process of constructing an illusionary "glorified self", but the result is that he finds an "increasingly alienated" self and turns "vindictively" and "destructively" against his "real self" (Portnoy, 1949, p.67). Portnoy points out three significant elements involved in this contract with the devil. They are the persons involved, the pact itself, and the logical outcome ---- the damnation of person into hell. The protagonist of the tragical history of the world of the novel is Raphael de Valentin. Portnoy opines that the previous life of Raphael, before his attempt at suicide, contributed to his neurotic character structure. His father was a domineering person, was "tall, thin, slight, hatched-faced, pale, silent, fidgety, exacting, flinthearted and frigid" (p.67). He considered his child's merry makings as "child's absurdity". The *predominant interpersonal trends* of the father were a mixture of *aggression* and *detachment*. Portnoy initially masks Raphael as a *compliant* man in his relations with his father. Raphael assesses himself as submissive, obedient, timid who always remained fearful of his father, but Portnoy finds slight indication of hostile trends in Raphael towards his aggressive father. But he tried to emerge out of his *conflict* between *compliant* and *hostile* trends by his *detachment* and his fleeing into the fantastic world. Portnoy locates the origin of his detachment in Raphael's comment, "instead of feeling things I weigh and consider them" (p.68). Nevertheless, throughout the time when his father lived, Raphael in his *search for glory* imposed on him by his father, immersed into study and hard work, and a realistic struggle for success, but this led him away from his *real self*. After his father's death, his quest for glory solely becomes his own inner *motivation* (it no more remains an external object imposed by his

father). Portnoy feels this shifting of the source of motivation from his outside to his inside necessary for the creation of his “neurotic goal” (p.68). His passions are rooted in his *neurotic* dependency on affection and feelings of love of his dream-woman. He begins to visualize himself full of appeal and charms for other persons around him. He starts enjoying the *pride* in his visualized powers of his charms owing to his thoughts of being a great man of intellect, a scientist, and a remarkable author. Raphael, opines Portnoy, craved for love, recognition, power for the satisfaction of his conflicting aggressive and dependent needs, but in his attempts to meet the conflicting ends he made his life tragic.

(3) Joseph Vollmerhausen published a paper, ‘Pavilion of Women: A Psychoanalytic Interpretation’ in 1950 on Pearl Buck’s novel Pavilion of Women. Buck, Vollmerhausen opines, displays her tremendous insight into the understanding of human psychology, human nature, and human temperaments through her richly developed character of Madam Wu. Vollmerhausen considers Madam Wu not only a Chinese national but he thinks that she “is a human being”, and not just a character in a novel (Vollmerhausen, 1950, p.53). The reader’s initial impression of her is that she is gentle and kind, has delicate female voice, and is thin and beautiful. Apparently, she is soft tempered and kind, yet she plans under cover to leave her husband and shift over to another path of her life. At the age of forty she feels that her sexual desires have vanished, and thinks of finding another sexual relation for her husband. She tells her son about her plan of finding a mistress for Mr. Wu, and appoints him as guard against any future disturbance in the family. She provides us an opportunity to look deep into her personality when she informs Mr. Wu of her decision. She does not allow him to reject her plan. But, here,

exemplification of the phenomenon of alienation in human beings. From long ago, the writers have been engaged with the representations of the influence of unconscious over the actions, feelings, drives and thoughts of human beings. The psychological state of alienation has been linked to man's drives to attain what is not possible, and during these attempts to achieve the impossible he either gets his wings clipped and falls down on earth or hands over the devil his soul. Many stories and tales have been surrounding these themes. Baudelaire and Dostoevsky, says Van Bark, are considered among the initiators of the trends of introspection and subjective elements in literature. Both authors remained engaged with representing "conflicting elements they saw in life and in themselves" through their literary creations (p.184). They were concerned with the representation of inner psychological division of the souls of persons. "They dealt with the divided man, often at odds with himself and his pattern of living" (p.184) and none of them were concerned with literature as a vehicle connected to pronouncing any social indictment or protest. Van Bark marks both the authors as great psychological writers of literature.

(5) Frederick Weiss introduced a paper 'Of Human Bondage' in 1973. It is a study of Somerset Maugham's novel *Of Human Bondage*. Weiss informs that fiction and fact have been intermingled in this autobiographical novel. Author's life history can be traced back in the events of the novel: the dying of both of his parents in the very early years of his life, the painful time with his clergyman-uncle, his shyness and sensitivity at school, early religious experience, his fast intellectual development, and his time spent in the medical school. Weiss tells that critics both in Europe and America did not receive the novel with positive remarks. Almost all detested its artistic value, only Theodore Dreiser could mark in it "tremendous literary and psychological significance" (Weiss, 1973, p.68). Weiss

guesses that perhaps Maugham got influenced from the lines of Spinoza. He rewrites the lines as: "Man dominated by compulsive drives has no power over himself. He is completely in the power of external conditions or of 'fate'", and "he often is compelled to do the worse while he sees the better ... We are in bondage in proportion as we are dominated by drives. We are free in proportion as we are determined by ourselves" (p.69). Weiss sees the undercurrent of a modern psychological theory in the words of Spinoza: both fate and our fixed instincts do not control human's lives; it is humans who can do it themselves only when they free themselves from their compulsive inner drives which are the reason of man's neurotic sufferings. Weiss opines that a human being needs a healthy environment enriched with affection, love, acceptance, and an acknowledgement of necessary individuality for his healthy growth. Such kind of environment provides conditions necessary for the enrichment of the *real self*, and this self is the indication of a spontaneous personality. The unhealthy environment having humiliation, prejudice, and non-affection develops child's unhealthy and neurotic self and in this environment "the child develops devices for survival" (p.69). The result is either *aggression* or *withdrawal*. Such patterns of action (either aggression or withdrawal) keep the unhealthy man alive, not in its full sense though. It is rather a bad imitation of existence, not full healthy existence. In such an unhealthy environment Philip Carey strives to exist while starting to hate himself for his unreflecting *compliant* attitude. He develops also two kinds of trends (i) detachment (ii) remaining in an imaginative world. Maugham's novel deserves more serious attention for its proper understanding as a psychological treatment can do justice with the analysis of its psychological nature.

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(6) Bernard J. Paris introduced a Horneyan perspective on Saul Bellow's *Herzog* in his article 'Herzog the Man: An Analytic View of the Literary Figure' in 1976. Paris mentions that the greatest achievement of Bellow as an author is the drawing of a rich and complex human figure. Paris considers Moses Elkanah Herzog one among the greatest fictive persons in the whole corpus of literature. Paris believes that Bellow does not comment on his character, he only represents and depicts him to us. Paris believes that Horney's theories are extremely helpful in the process of understanding Herzog, the complex man. Paris, by employing Horneyan terminology, mentions that Herzog is predominantly a *compliant* human being who is in search of love, safety, glory, and worth by adopting the strategy of *moving toward* people. He does so through his technique of being gentle, loving, good, sensitive, helpless, possessing extremely sublime ideals and through long self-suffering. Paradoxically he is compelled by his *expansive* drives including his longing for masterful control, a wish to be a successful scholar, and a defeater of his enemies. From these two and opposite poles of his character structure, incompatible value systems and personality traits, opposite sets of *shoulds* and *claims*, and incompatible viewpoints about human nature and world order gets generated. The presence of these opposite drives in his nature make him a richly complex character from psychological point of view, and one of the best representations of human beings we have in the world of literature.

(7) Bernard J. Paris' article was published in 1978: 'Horney's Theory and the Study of Literature'. In it he argues that Horney's psychoanalytic theory as an interpretative tool in the area of literature, cultural analysis and biography is perhaps more powerful than the psychoanalytic theories of Freud, Erikson, and Jung. He mentions that he has been

utilizing her theory since 1964 and applied it for the drawing of the psychoanalytic portraits of the major and popularly influencing characters in the area of literature. He claims that through his book, *A Psychological Approach to Fiction*, published in 1974, he introduced into the area of literary criticism the powerful analytic framework of Karen Horney. It was the analysis of the major characters of George Eliot, Thackeray, Dostoevsky, Stendhal, and Conrad. He showed in this book how the psychological portraits of the characters of these novelists as well as their own personalities as implied authors can be richly sketched by employing a Horneyan psychology of personality. Paris further mentions that he employed Horneyan approaches to character study in another book he wrote on Jane Austin, *Character and Conflict in Jane Austin's Novels*. In this work he again sketched psychological portraits both of the author and her major characters utilizing Horneyan framework. Paris finds Horneyan psychoanalytical criticism a wonderful tool for the analysis of the *mimetic* characters in realistic literature as well as for exposing the psychology of the implied authors of the psychological novels. He, then comments in this article, that he is currently working on another book *Bargains with Fate: A Psychological Approach to Shakespearean Tragedy* in which his major concern will be showing that the "central characters are in a state of psychological crisis, which leads to their destruction, because of the breakdown of their solutions, with the accompanying value systems, world views, conceptions of human nature, and bargains with fate" (Paris, 1978a, p.343). Paris further tells that he has produced a Horneyan treatment in literary criticism of authors including Shakespeare, Hardy, Dostoevsky, and Bellow. As a teacher of English he has done much work involving Horney during his teaching sessions in the classroom on Sophocles, Aeschylus, Milton,

Euripides, Carlyle, Richardson, the Brontes, Dickens, Ibsen, Meredith, Flaubert, Camus, Gide, Balzac, Melville, Hawthorne, Malamud, James, and Barth. He further mentions that many of his students are utilizing Horney's theory in their graduate dissertations. He draws result after these analyses of different authors' works in Horney's terms by concluding that her theory works wonderfully well across almost all the corpus of literature, philosophy, and theology.

(8) Karen Butery in 1982 published an article, 'The Contributions of Horneyan Psychology to the Study of Literature'. The article is a psychoanalytic study of Charlotte Bronte, George Eliot, Thomas Hardy and Henry James. Butery while quoting William Faulkner writes that the concern of a genius artist is with representing the inner conflicts of the living human beings. She opines that most of the modern creative writers and the critics of literature are labouring "under a curse" while ignoring the power of literature originating from its "mimetic quality" and "humanistic value". She quotes Faulkner's words he uttered at the moment of receiving his Nobel Prize as, "the 'only' things 'worth writing about' are the 'problems of the human heart in conflict with itself'. He laments that too many young writers 'labo[ur] under a curse' because they have ignored these problems" (Butery, 1982, p.39). Butery believes that modern critical trend for semiotics, sociopolitical theory, structuralism, and linguistic typology is also under the curse Faulkner pointed out, since this theoretical construct is also ignoring the *mimetic* pole of critical theory. Butery mentions that one of the predominant reasons of her readings and re-readings of "the great masterpieces" of literature is that she, along-with other learned readers (her colleagues and students), "identif[ies] with the intensity of the struggling human beings portrayed"(p.39). She mentions about Karen Horney and her contribution

in offering us a theoretical framework for the deeper study of major men in literature. She tells us that Horney's "use of literature to illustrate her theory indicates one of the ways it became valuable to her" (p.40). Her theory has a reciprocal relation with psychology and literature, so literature becomes a more valuable tool for its readers in understanding life and real human beings. Horney's psychoanalytical theory, writes Butery, "contributes to literary criticism by enriching our understanding of the conflicts underlying the struggles of fictional characters and providing a terminology to talk about them" (p.40). Butery made an effort to prove that Horney's theory is a valuable critical tool to understand the psychological state of the Victorian heroine of the puzzling novels such as *Jane Eyre*, *Daniel Deronda*, *Jude the Obscure*, *The Portrait of a Lady*. She believes that the Horneyan critical theory explains well the problems of the novels originating from the *mimetic* and formal concerns of readers by throwing light on these aspects of the novels which the thematic and aesthetic approaches have earlier ignored. Her theory most profoundly provides an explanation for the conflicts in novels under study between their thematic development and art of characterization as her theory establishes that the themes as well as the structural skeleton of the novels have been fixed by authorial craftsmanship, while the character-creating ability grows out of author's psychological impulse. What happens when author's craftsmanship and his psychological impulse are engaged in a conflict with each other for their survival is that author's impulse for creating psychologically enriched characters surpasses author's structural craftsmanship and characters go beyond thematic bounds and develop into independent creations within a creation. She supports her argument by telling us the words of these great novelists where all of these admitted that something over-powering and commanding happened to

them when they were creating the central characters of these novels. All of these authors admitted that the concerned characters came directly from life and mastered their own course of action.

(9) Patricia R Eldredge introduced her article 'Karen Horney and Clarissa: The Tragedy of Neurotic Pride' in 1982. The article traces the force of neurotic pride system in the life of Samuel Richardson's Clarissa. Eldredge claims that as a critic of literature the application of Horneyan psychoanalytic theory to the literary works has been "an experience of rediscovery" when she sat to reexamine them (Eldredge, 1982, p.51). She further mentions that during the process of her Horneyan applications to the novels she reanalyzed, she became increasingly convinced of the wonderful power and applicability of the framework Horney has provided. For a modern writer *Clarissa* is not a novel of interest, partly because of its length (almost 2000 pages), and partly because of its epistolary nature. Despite having a very charming theme ---- a story of seduction ---- the plot can be retold in a very small number of sentences. In this connection Eldredge informs that Samuel Johnson once remarked that if somebody reads Richardson for the amusement he takes in the events of a story, he will find no such amusement and will hang himself in desperation. In the entire 2000 pages of the novel, no fast action is introduced and we encounter no chain of events. Clarissa is kidnaped by Robert Lovelace almost after five hundred pages, remains with him as his captive, and is raped by him after twelve hundred pages, and dies as an outcome of the disgrace she bears utilizing more eight hundred pages in this act. The story has three events, abduction, rape, and death of Clarissa, yet it consumes 2000 pages. Eldredge tells that Samuel Johnson was aware of the fact that people do not read Richardson for the amusement they take in plot

or story as he labeled “Clarissa ‘the first book in the world for the knowledge it displays of the human heart’” (p.52). Modern eminent critics ascribe to the book the label of first great psychological novel. Richardson created the rich personalities of his imaginary writers of the letters in the novel. Clarissa is a remarkable illustration of character development representing rich *mimetic* life. Eldredge tells that in order to understand the character of Clarissa, she as a critic was desperately in need of “a psychology of pride” (p.52). The rhetorical structure of the novel presents Clarissa a standard of virtue and the example of feminine chastity, but we know her real state of self through her letters. Psychologically viewed, she is a troubled mind. Eldredge’s Horneyan analysis tags her prey of her *neurotic pride*. In the pages of the novel Clarissa displays the *motivations* of a *perfectionist* who is after ideal perfection and tends to look down on others as inferior in moral qualities. But she commits a mistake by communicating with Lovelace, and consequently her pride in her belief of her infallible character is damaged and the novel ends at the result we meet.

(10) Catherine R. Lewis in 1985 built on Horney’s concept of the idealized image her analysis of Shakespeare’s sonnets. The title of her article is, ‘Poet, Friend, and Poetry: The Idealized Image of Love in Shakespeare’s Sonnets’. Lewis mentions that Auden once opined about the sequence of Shakespeare’s 154 sonnets as a literary creation in an age when poets were not given to “unlocking their hearts” (Lewis, 1985, p.176). But these sonnets produce the impression of “autobiographical confession” (p.176). These confessions are not against the historical grain, but are confessions of a personality, “the inner reality of someone who, if he is not Shakespeare, seems closely akin to him” (p.176). Lewis further explains that in order to reveal the inner reality of the person in his

sonnets she as a critic needs the power of Horneyan approach. These sonnets exhibit two kinds of relationships. The focus of the first kind is apparent in sonnets 1 to 126, and in 3/4th of these sonnets an affectionate relationship between the poet and his friend ----- a young gentleman of a good place in society ----- is reflected. The relationship is strong and affectionate; the poet addresses the young man in his poems, and mentions to us his friend's qualities. No major anxiety is displayed in the poet's soul in these sonnets. On the contrary, the rest of these 126 sonnets display "a conflict-ridden, deeply painful side of the poet's experience in this relationship" (p.176). This troubled soul of the poet exhibits conflicting feelings and emotions. The poet reproaches the gentleman for remaining unsuccessful in reciprocating poet's love and attention. The poet accuses the friend for his coldness, fickleness and inconsideration. Then suddenly the flow of such emotions gets redirected: the poet starts to reproach himself as he feels himself a jealous person, and he shows immediate signs of forgiveness when his friend displays minor indication of repentance. The second kind of relationship revealed to us is between the poet and a beautiful young lady. The lady is named by critics as the Dark Lady. Poet feels that lady's dark hair stand for the inner darkness of her being. She is flirt, and even when she is along poet's side, she makes no effort to hide her flirtatious nature. Despite all this, the poet desperately needs to continue "this game of mutual deceit in which" both continue to pretend to each other (p.177): the poet pretends to her that he believes in her loyalty to him, and she pretends to him of her loyalty. The paradox is the poet despises both the lady and himself for this and considers her the representation of "despair", yet cannot lose her (p.177). In both of these clusters of sonnets poet's "inner conflict and neurotic entanglement" reflects. Both of the groups of these sonnets ----- those which

show happy and contented relationship with the friend, and those which show poet's troubled soul in his relation with the friend as well as the Dark Lady ----- show the formation and development of the character structure of the poet. In his happy sonnets, the poet emerges as a contented, happy and *self-effacing* person possessing very high and idealized markers of love and relationship. In second group of sonnets he displays an intense troubled soul torn between the opposite demands of his *idealized self* and the *real self*, and the signs of *self-hate* emerge as he could not get rid of the feeling of dependency of his friend and the Dark Lady despite having despised himself, the friend, and the Dark Lady.

(11) Karen Butery's article 'From Conflict to Suicide: The Inner Turmoil of Quentin Compson' was published in 1989. The study involves discussion of William Faulkner's character Quentin Compson. While touching the puzzling riddle of Compson's reasons for his suicide, Butery argues that his character can be understandable in terms of Horneyan psychoanalytic motivational terms. She mentions that different reasons have been put forth by different critics for the melancholic despair of Compson. She relates that one group of critics ascribes his suicide to historical reasons. For them Quentin represents the painful feeling on the decay of South and feels himself as a person who has "inherited burden" and who is appointed to set the time "that is out of joint" (Butery, 1989, p.211). The other group of critics concentrates on the abnormalities immersed in his psychology. For such critics, Quentin is a person having "grievous psychic wound", but a disagreement persists among them on the nature of his psychological problem. Some psychoanalysts attached his problem with his unhealthy Puritanism; some interpreted it in term of his idealism; to some critics his despair was rooted in his

moralistic innocence; and some saw it in the light of his abnormal sexual behaviour. Butery informs that Bernard J. Paris considers that Quentin grows out of the limits of theme and is an independent creation inside the represented work. He can be understood the way we understand real human beings. He is the climax of *mimetic* achievement of Faulkner's psychological impulse. Butery argues that an interpretation of this character through a Horneyan method reveals that he tries to struggle against a hostile world by devising three unparalleled defense solutions. He erects his *idealized self* on the image of chivalric hero of the South, but at the same time absorbs in himself the value systems of unmatched and opposing solutions. He somehow or the other manages to bring harmony between these contradictory solutions but only till he cherishes the magnificence of the South. But the harmony vanishes when Caddy fails to establish herself as equal to Quentin's *idealized image* of her. Quentin, as a result, gets entangled among his conflicting drives and could not succeed to save his *idealized image*. All of his defense strategies prove unsuccessful in saving the image and this leads to a state of intense self-hate. He commits suicide to get rid of his despair and attempts to save his bargain with fate in the next world.

(12) Bernard J. Paris' article written in 1989 on Shakespeare's *Merchant of Venice* entitled 'The Not So Noble Antonio: A Horneyan Analysis of Shakespeare's Merchant of Venice', concentrates on the portrayal of the character of Antonio. Paris argues that the previous criticism on the play has primarily been done through a predominant focus "on the aesthetic and thematic structure of the play and on the treatment of Shylock" (Paris, 1989, p.189). The gap exists in the criticism of this play as very little discussion of the character of Antonio is available. Antonio is the title character and any attempt to

understand the play without understanding his place in the play would be futile. Paris mentions labels given to Antonio by some critics: “inconsistent and unrealized” by Hinely; “a shadow beside Shylock and Portia” by Murray (p.189). Paris refuses to accept these labels and considers Antonio a complex and richly developed Shakespearean fictive person. He is, for Paris, more complicated character than Shylock. Paris claims that Antonio’s connection with Shylock and Bassanio displays “rich mimetic detail”, and these relationships are the central attraction of the play (p.189). A psychological treatment of his connection with Bassanio reveals him as a person who is self-sacrificial, while one encounters his contradictory side of personality in his relationship with Shylock. Moreover, Paris argues that his inner conflicts and defense strategies get revealed throughout the play, and his personality traits seem in many ways similar to those of Shakespeare himself.

(13) Harry Keyishian wrote an article, ‘Vindictiveness and the Search for Glory in Mary Shelley’s *Frankenstein*’ in 1989. The article handles the issue of psychological state of Mary Shelley’s monster. Keyishian believes that the monster is “highly articulate” and “intensely self-analytical” (Keyishian, 1989, p.201). The protagonist of the novel, the creator of the monster, Victor Frankenstein, is also self-analytical and articulate of his painful situation. The novel, for the modern literary critics, has been an object of interest. It has been viewed “as a tale of excessive ambition, a social critique, warning about the dangers of technology, and a myth of creation” (p.201). Psychoanalytic and psychological readings consider it “as a tale of double”, showing the creator and the creature as one aspect of the same person; the creature, the monster has been seen as the exaggerated representation of angry *id* carrying its creator’s destructive wishes. The

recent criticism of the novel interprets it in terms of Feministic theory, viewing the “work as a reflection of birth trauma and as a male appropriation of female functions” (p.201). Keyishian offers a Horneyan interpretation of the three significant characters of the novel. To him, Victor Frankenstein ----- the creator of the monster, the nameless monster, and the sea-captain illustrate Horney’s conceptions of the destroying implications of the phenomena of *self-idealization*, *vindictiveness*, and man’s *search for glory*. Victor Frankenstein works in isolation from his acquaintances as well as the charms of green nature outside his chamber-workshop. Since reality and the imaginative *search for glory* ever remain incompatible to each other, as Horney believes, a feeling of intense *self-hate* gets generated in unhealthy neurotics. This happens with Victor Frankenstein when he finds his creature quite below the standard mark of abilities he has set for him in imagination: finding his creature low in abilities even when compared with the ordinary men, and realizing the fact that the monster is a dangerous creature for his own life even, Victor decides to destroy his creation. Horney believes that one of the reasons for the creation of an *arrogant-vindictive* character structure in a person is that person’s failure to find love, care, and affection from the outer world. Keyishian explains that this happens with the monster creature. It could not find the desired love and affection, the “bliss” (p.205), from the world as well from its own creator. In response to what it received, it delivered exactly. It explains that it can be virtuous only if it could be lovingly accepted and made happy by others. The creature had concluded that it can never share love with others. Mary Shelley has shown the destructive influence of the false *search for glory*, raised on the ground of impossible-to-achieve *idealized self*, and the damaging results of the *arrogant-vindictive* defense solution adopted as a tool of

interpersonal survival tactic. The novel displays Horney's concept of "central inner conflict" (p.208) with the emergence of "constructive forces of the real self" (p.209) against the destructive forces of *pridesystem*. This is evident in the later pages of the novel.

(14) B. J. Paris published an article in 1991 entitled 'A Horneyan Approach to Literature'. Paris opines that Horneyan theory is remarkably useful apparatus for the analysis of literary works from a wide variety of periods and cultures. He mentions that he for the first time realized that her theories are the most apt tool for the analysis of *mimetic* characters when he tried to use her theories in order to attempting at making some sense out of the thematic contradictions of the novel *Vanity Fair*. Moreover, he tells, that author's interventions through his / her comments and other rhetorical techniques create problems for the interpreter to analyze the *mimetic* characters. Horney's theory, Paris claims, illuminates our understanding of the characters, themes, the tensions existing between character and theme and narrative techniques of the author. Paris tells that he first read Horney in 1959 on the advice of Theodore Millon who told Paris that the critics of the Humanities can find theorists like Fromm, Sullivan and Horney useful for their analytical works. Paris mentions that after reading these theorists intensely as well as Freud, Reik, Jung, Erikson, Hartmann, and so many others, he found Horney most effective, appealing and applicable as compared to all. As a student of psychotherapy, he applied her theories on himself and his relations during the initial years of 1960s but did not think of her application in literature, until 1964 when on a day during his teaching session he remarked that Thackeray's *Vanity Fair* bears contradictions and is thematically unintelligible, but that moment, he remarks, he flashed Horney's "statement

that 'inconsistencies are as definite an indication of the presence of conflicts as a rise in body temperature is of physical disturbance'" (Paris, 1991c, p.320). Immediately he realized that the contradictions in the novel make sense if it is viewed in terms of a system of inner conflicts operating in it. The conflicting impulses in the novel ----- predominant *compliant* tendencies vs submerged powerful *aggressiveness* ----- become a vital reason of its thematic incoherence.

Theories of Karen Horney as an analytic framework have been used by authors / critics in their book-length studies. Lots of significant *mimetic* characters have been psycho-analyzed in the Western literature. The work of an eminent contemporary critic, Dr. Bernard J. Paris is wonderfully significant. He is among the pioneers of the psychoanalytic literary critics who found Horney's theories more effective and applicable even than those of Freud and Jung. The magnificent utility of Horney's approach Dr. Paris introduced through his first book *A Psychological Approach to Fiction* in 1974; reissued in 2010. Since then he has been writing a series of books for the analysis of the psychology of the fictive persons in Western literature, the mind of the implied authors, their inner conflicts and their bargains with fate and with other people around. Dr. Paris' latest book *A General Drama of Pain* is published in 2012 on the analysis of Hardy's major characters. Along with other theoretical books on Horney and Third Force Psychology, Dr. Paris has authored / edited 11 books while applying her theories for the analysis of Western *mimetic* characters. I mention the titles of the books first in chronological order and, then, below is given the review of these books.

1. *A Psychological Approach to Fiction: Studies in Thackeray, Stendhal, George Eliot, Dostoevsky, and Conrad* (Paris, [1974] 2010)

2. *Character and Conflict in Jane Austin's Novels: A Psychological Approach*
(Paris, 1978b)
3. *Bargains With Fate: Psychological Crises and Conflicts in Shakespeare and his Plays* (Paris, [1991a] 2009)
4. *Character as a Subversive Force in Shakespeare: The History and the Roman Plays* (Paris, 1991b)
5. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature* (Paris, 1997)
6. *Rereading George Eliot: Changing Responses to her experiments in Life*
(Paris, 2003)
7. *Conrad's Charlie Marlow: A New Approach to Heart of Darkness and Lord Jim* (Paris, 2005)
8. *Dostoevsky's Greatest Characters: A New Approach to Notes from Underground, Crime and Punishment, and The Brothers Karamazov* (Paris, 2008)
9. *Heaven and its Discontents: Milton's Characters in Paradise Lost* (Paris, 2010)
10. *A General Drama of Pain: Character and Fate in Hardy's Major Novels*
(Paris, 2012)
11. *Third Force Psychology and the Study of Literature* (Paris, 1986)

Besides Paris, Solomon, Pillow, and Bande have also utilized Horneyan theories for the analysis of literature:

12. *Karen Horney and Character Disorder: A Guide for the Modern Practitioner.*

(Solomon, 2006)

13. *Motherlove in Shades of Black: The Maternal Psyche in the Novels of African American Women* (Pillow, 2010)

14. *The Novels of Anita Desai: A Study in Character and Conflict* (Bande, [1988] 2000)

(1) *A Psychological Approach to Fiction: Studies in Thackeray, Stendhal, George Eliot, Dostoevsky, and Conrad* is a landmark in the field of literary criticism. Realizing a dire need of a new methodological outlook, and a really workable theoretical framework from the discipline of psychology in the times of structuralists' domineering thought, Paris considers Horney's theories marvelously workable for the analysis of the *mimetic* characters in literature, for the revival of the importance of character as a foremost element of fiction, and for the acceptance of independent nature of *mimetic* characters as well as the distinct place of realistic literature among all literary genres. Paris established through this book that realistic literature, given to its specific nature, should not be analyzed in terms of structuralist, *semiotic* theories by concentrating only on plot, theme and the formal functions of the texts. Owing to the inherent contradictions in their thematic progression, the realistic works of art should be critically analyzed by looking through their characters, as this is the only way to celebrate the real genius of a psychological novelist and dramatist. Paris builds his notions on Sholes and Kellogg's ([1966] 2006) taxonomy of *aesthetic, illustrative, mimetic* characters. He also supports his views by quoting Northrop Fry's (1957) argument that the western literature is now fastly moving from mythic to *mimetic* pole. Paris mentions also E. M. Forster's belief

that the nature of some characters (round characters) is such as they cannot be confined within the limits of plot, they are independent creations inside a creation, who neither follow the rules set by the author nor by the confines of plot; they follow their own rules. A motivational analysis of *mimetic* characters can best be carried out by employing Horneyan psychology, Paris argues in his first book on the study of *mimetic* characters. Further, he analyses major characters of *Vanity Fair*, *The Red and the Black*, *The Mill on the Floss*, *Notes from Underground*, and *Lord Jim*. Drawing on his motivational analysis, Paris establishes pairs of relationships among the characters of *Vanity Fair*. In an *aggressive-compliant* relationship he writes some relationships of characters as: Miss Pinkerton - Miss Jemima, Becky - Amelia, George - Amelia, Becky - Rose Crawley, Sir Pitt - Rose, Lady Southdown - Mr. Pitt, Miss Crawley - Lady Jane, Georgy - Amelia, Sir Pitt - Lady Jane, Becky - Jos. In an *Aggressive-Aggressive* relationship he writes some relationships as: Miss Pinkerton - Becky, Becky - Sir Pitt, Becky - Miss Crawley, Rawdon - George, Lady Southdown - Miss Crawley, Miss Horrocks - Mrs. Bute, Maria - Mr. Osborne. Analyzing *The Red and the Black*, Paris opines that the character of Julien Sorel "is one of the most fully drawn characters in literature" ([1974] 2010, p.133). There is lack of harmony between theme / form and *mimetic* element of the novel, and Paris discusses on the issue of Julien Sorel's transformation. Paris brings novel's *rhetoric* to light by exploring that Julien's *expansive* tendency has been blurred by author's *rhetoric* and by author's treatment of emphasizing Julien's *self-effacing* and *detached* tendencies. Explaining Maggie's inner conflicts, in *The Mill on the Floss*, Paris argues "that Maggie at the end has adopted an extreme form of *self-effacing* solution" after realizing that if she lives she will have to face a great tearing force of her inner conflicts

(p.186). Paris considers the underground Man in *Notes from the Underground* as a man who could find no way out for the problem of responsibility. Man is “a victim of existential uncertainty” (pp.208-209), but the underground man attacks the philosophy of self-interest. Commenting on Lord Jim, Paris believes that Conrad tried to present two different kinds of Jim in the novel, but if both are seen through a psychological point of view, the behaviour of both the Jims is consistent, as he (Jim) is motivated with the feeling of “protection of his pride” (p.244). His tale is the tale of a person who constantly follows his *neurotic defenses* till the last point of the story. The major episodes of the story threaten his *idealized image*, and also show his *vindictive* triumphs.

(2) *Character and Conflict in Jane Austin's Novels: A Psychological Approach* is Paris's next book on *mimetic* portrayal of characters in realistic fiction. He discusses in it Austin's wonderfully *mimetic* creations and their mutual tensions, and also throws light on the formal and thematic features of her art. Paris, moreover, tries to infer the inner conflicts and defenses of the personality of Jane Austin and traces the presence of her authorial image through her writings. This book is based on two kinds of analyses (i) a description of the nature of comedy based on Northrop Frye's *Anatomy of Criticism* (ii) The theories of Karen Horney and some other Third Force Psychologists. Paris states that he employs Horney's theories for several technical reasons: (i) Horney's approach de-emphasizes infantile origins and childhood experience but acknowledges the role of cultural situations (ii) her special reference in the context of psychological contribution is she is concerned with female psychology. (iii) Founding the “Cultural School” of psychoanalysis, it tries to free psychology from its classical concepts of genetic and instinctivistic psychology. Dr. Paris considers Austin's characters as creations inside a

creation and the endings of her novels as insufficient means. Her Emma, Fanny Price, and Elizabeth Bennet are crippled characters by their specific neuroses. Darcy and Lady Catherine are *expansive*, Jane and Bingley are *self-effacing*, and Mr. Bennet and Charlotte are *detached* people. Also, Fanny, Elinor, Anne, and Knightley are attached to the true code of their specific values i.e. judgment, prejudice, good sense etc. Paris also provides us the realization of the presence of the author as he sees *Pride and Prejudice* as an outburst of self-confidence of a hopeful young girl. Through Mansfield Park Paris sees *self-effacing shoulds* of the authoress, and her *perfectionistic* condescension is reflected through *Emma*.

(3) Dr. Paris' book *Bargains with Fate: Psychological Crisis and Conflicts in Shakespeare and His Plays* provides an analysis of Shakespeare's four great tragedies and tells us about character's psychological states when they face an intense psychological crisis after the breakdown of their defense strategies. Horney believes that every kind of tragedy involves a bargain through which the obedience to the dictates of our *shoulds* will reward us with our *claims*, and as a result we will find from the world what we consider our just reward. Paris explains through illustrations in this book that one can encounter a psychological crisis and be involved in destructive behaviour in order to repair one's defense strategies if he / she notices his / her bargains destroying either in response to his / her frustrations of *claims* or failure to obey inner dictates. Paris opines that this happens with Hamlet, Othello, King Lear, and Macbeth, and other major characters of these tragedies. Paris further ventures to understand the psychology of Shakespeare's authorial personality, his personal bargains, his conflicts and the moments of crises. Moreover, he claims that his analysis of Shakespeare's authorial personality

will probably throw light on Shakespeare as a man. Paris sees Hamlet as trapped hopelessly in a psychological situation. He is a torn personality having extreme inner conflicts. He keeps on oscillating “from one set of shoulds to another; but nothing will satisfy his contradictory needs and permit him to escape his self-hate” (Paris, [1991a] 2009, p.47). His opposite psychological poles accuse each other. His mind cannot come to accept any solution as final. His is the tragedy of a man who is driven in a situation where the only result of action as well as inaction is guilt. His existential problem is in conflict with his personal problem, and out of this situation his tragedy emerges. Iago is marked by Paris as an example of extreme version of *arrogant-vindictive* solution. For him the world is nothing better than a jungle in which the strong always exploit the weak. While the bargain of the *compliant* people is with their masters and superiors, the bargain of Iago is with himself. He scorns *compliant* types. The notable characteristic of Iago’s defense system is his trust in the “supremacy of the mind” (p.68). Othello is ambitious, aspiring after glory and fame. “He mythologizes himself and his exploits” (p.77). He struggles to meet to his *idealized image*. The basis of his *claims* is the “flawless performance of his duties”, and his bargain is the bargain of a *perfectionist* in his *search for glory* as a great military adventurer. *Othello*, the play, is the tragedy of the interplay of three highly complex and disturbed individuals, since Paris considers Desdemona’s *self-effacing* solution as fatal as aggressive solutions of Iago and Othello. King Lear, the play, exhibits a tragic education plot. The behaviour of the character of King Lear is understandable in retrospect, after readers come to know about him along the progress of the story. “This is the way in which we understand people in life”, says Paris, “and imagined human beings in literature” (p.109). Lear is a *narcissistic person like Richard*

II. Being an omnipotent king, Lear remained very close to his glorified self, so his job is not to achieve his idealized self, but it is to maintain it. His bargain is with fate, it is if he sticks to his being treated as an exalted person, his *claims* will be rewarded. Lear's *claims* are huge, but *shoulds* are poorly weak as he is not under any burden to make any effort to rise up to his idealized image. His inner dictates drive him to perform one thing: to hold to his claims. Paris considers Edmund, Goneril, Regan as predominantly *arrogant-vindictive* persons. Macbeth is an ambitious person, but he is initially restricted by his *compliant* and *perfectionistic* tendencies, and along the progress of the play his *arrogant-vindictive* side gets triggered and he finds himself "in a cross fire of conflicting *shoulds*" (p.163) before the murder. His tragedy is the tragedy of a person who breaks his own bargain, receives psychological breakdown, and "compulsively destroys himself" (p.178).

(4) In *Character as a Subversive Force in Shakespeare: The History and Roman Plays* Dr. Paris argues that in his wide range of dramas Shakespeare uses the force of his influential *rhetoric* to persuade the intellectual, moral and emotional reactions of the audience. But, at the same time, his *rhetoric* bears intrinsic inconsistencies so much so that the *mimetic* characters having their own individual lives get emerged despite having their *aesthetic* and *illustrative* roles. Paris further mentions that the difference of opinion among the critics of Shakespeare emerges mainly out of the conflicts between his *rhetoric* and great psychological portrayals. Shakespeare's characters in his plays are complex and round, behave like real human beings and follow their own way of development. They have their own specific character structures, inner conflicts and defense strategies. Shakespeare's characters depict his *rhetoric* at work develop their image of them as destructive agents both for themselves and for other people. Thus, his

characters subvert the intentions of their author. The author's spells compels us to see at his characters through some angle, and we can see them through another angle: not as the product of Shakespeare's *rhetoric* but as independent and fully evolved individuals. Paris sees the beginning of *Richard II* and *Antony and Cleopatra* as a criticism of their heroes but they end at their glorification. Paris' thesis in this book is that authorial *rhetoric* and the *representation* of the plays' *mimetic* component seems harmonious at the beginning of the plays, but a psychological analysis proves in the end that the characters' behaviour is quite *incongruent* with the *rhetoric* of the texts. Paris treats *rhetoric* employed in portraying Cassius and Brutus as inconsistent. The *mimetic* sketch of Hal subverts his *rhetorical* portrayal as a young self-possessed person, in *Henry IV* and *Henry V*. The conflicts of *Henry V* blur his *rhetorical* portrayal as a celebrated exemplary ruler. Similarly, the *mimetic* aspect of *Richard III* in its subversive role in connection to authorial *rhetoric* is unique. Paris claims for the consistency of *rhetoric* with mimesis as well as with itself only in *Coriolanus*. He considers Coriolanus as a single character among the characters of the plays discussed in this book who is consistent with the *rhetoric* and who is not engaged in subverting the framework of the whole play.

(5) In *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature* Dr. Paris makes us look at some of the significant characters of English literature in a way we look at real people around us. He involves works ranging from Sophocles to the modern creative artists and explores the nature of their rich personalities, their semi-successful solutions. In addition to exploring the nature of motivations and structure of inner conflicts in distinct characters, Paris concentrates on the art of authorial *rhetoric* and the narrative techniques employed by the authors offering

us a comparative relation among motivational character structures, authorial *rhetoric*, plot and the author's narrative techniques. The relationship among these elements he explores in *Great Expectations*, *Jane Eyre*, *The Mayor of Casterbridge*, *Madam Bovary*, *The Awakening*, and *Wuthering Heights*. He explores the relationship among characters in *A Doll's House*, *Hedda Gabler*, *The End of the Road*, *The Clerk's Tale*, *The Merchant of Venice* and *Antigone*. Paris' *Imagined Human Beings* is different from his other books in that it looks at the psychological structures of the characters in comparison with the plot structures and narrative techniques used in the text. Moreover, it applies Horney's theory to a wide range of literary texts picking from different periods and different literary genres. Nevertheless, this wonderful critical book pinpoints the tensions between mimesis, theme, and form in *education* as well as *vindictive* plots. The book also provides a discussion of how the ever-emerging conflicts between the *representation* and *interpretation* can be minimized by choosing an appropriate narrative technique. In a wonderful discussion on Nora, Torvald, and Hedda, Paris offers a convincing account that Nora Helmer initially behaves like a *self-effacing* person, but when her predominant solution fails "her aggressive and detached trends emerge, revealing inner conflicts" (Paris, 1997, p.63). Torvald is domineering, perfectionist, but is dependent on Nora. Such needs in the end force him to stick to Nora. In *Hedda Gabler* opposite and conflicting moves are evenly balanced in such a proportion that to fix her predominant solution is very difficult. "She is extremely *detached*", *compliant*, *aggressive* at the same time, but in different ways (p.63). The conflicting moves are so powerful that they destroy her. Paris informs that Barth like Ibsen provides no textual information about the past / infantile origins of his characters, but both represent in their characters the inner conflicts

of opposing motivations which is analyzable in terms of Horney's structural approach. For Paris, Jacob Horner is the "excellent example of the detached protagonist common in modern literature" (p.65), and the married relationship between Joe and Renni Morgan reminds Paris "of Nora's morbid dependency on Torvald" (65). The action of the novel, considering it from a psychological point of view, is throwing off *detached* behaviour of Jak when "he moves *against* Joe and *toward* Rennie", but its restoration in its more severe form at the end (p.67). Paris tells that of all the characters he analyzed in this book Pip and Jane Eyre are the most fully rendered ones. Authors provided much account of their early history, while Chaucer's Walter and Griselda are "least fully drawn" ones (p.82). While rejecting the contention that both Walter and Griselda are only *illustrative* characters, Paris brings to fore their *mimetic* significance. He considers Walter as "a very detached person" longing for his freedom and independence (p.83), while the impression he makes about Griselda is his "ambivalence towards [her] extreme self-effacement", considering the both as sick people involved in a pathological relationship (p.92). Shakespeare, Paris opines, glorifies the *self-effacing* Antonio. He traces various defense solutions interconnected in the play. The *arrogant-vindictive* motivation is not honoured, it is punished rather, and the *self-effacing* and *perfectionistic* strategies are given favour. Creon and Antigone are *mimetic* characters, "in addition to being *illustrative*", writes Paris (p.105). Both characters complement each other's needs. Moreover, Creon's story displays *education* pattern and Antigone's story shows *vindication* pattern. Both of them, taken from a Horneyan perspective, are "destructively engaged in a search for glory" (p.115). While Creon is over-stepping, Antigone displays *perfectionistic* solution. Pip's story bears comic *education* pattern. *Great Expectations* is an account of one's search for

glory in which *compliance* and *detachment* do not work as defense solution for Pip. He remains in an emotional morbid dependency upon Estella. Nevertheless, Paris reveals Pip's inner conflicts, role of *rhetoric* and art of narrative technique in his discussion on the novel. Characters of Jane Eyre, Michael Henchard, Elizabeth-Jane, Emma Bovary, Edna Pontellier, and Heathcliff are analyzed in a wonderfully convincing account by providing us there inner motivations and conflicts. Paris tells that Emma Bovary and Henchard are restless, demanding people who "behave in self-destructive ways" (p.193) and the dominant solution in both the novels (*Madam Bovary* and *The Mayor of the Casterbridge*) is of *detachment*. Heathcliff has been granted a status of recognizable human being by Paris, as he analyzes his complex character structure and motivations through Horney and Maslow's theories of Third Force Psychology.

(6) *Rereading George Eliot: Changing Responses to Her Experiments in Life* is an account of Dr. Paris' revised interpretation of the authoress. Dr. Paris completed his PhD on George Eliot in 1959 and built his argument along the thematic and traditionally moralistic philosophy of renunciation in his PhD dissertation. It was a thematic and moralistic reading. By the year 2003, Dr. Paris was convinced that the way he looked at the characters of George Eliot needs a thorough revision. Her characters call for a psychological interpretation as they are *mimeticentities* who evolve their strategies and react to the environment according to its changing needs. They are conflict-ridden beings of flesh and blood, their behaviour, which is rationally measured and praised in terms of the unselfish scales of renunciation and religious philosophy, in fact is a reflection of one of their predominant solutions, portraying at the sametime their tormented souls entangled in intense inner conflicts. Paris also offers the distinction between *rhetoric* and

mimesis by remarking that rhetorical treatment is influenced by author's *interpretative techniques* of writing while mimesis reflects author's mature artistic capabilities of *representation*. He analyzes the characters of Dorothea, Grandcourt, Lydgate, Mary, Fred, Gwendolen, Deronda, and Rosamond. This reexamined study of *Middlemarch* and *Daniel Deronda* provides us an access to the inner psychological lives of the major characters, and represents their psychological relationships. Dorothea is a wonderful *mimetic* character who can be analyzed independent of George Eliot's influencing *rhetoric*. She is "an imagined human being" and "a creation inside a creation" (Paris, 2003, p.31). She is constantly compelled by her desire to search for glory. She craves to be treated seriously, hence is after doing something significant, but at the same time "she is forced into a self-alienated development because of the frustration of her basic needs for love, esteem, knowledge and understanding, and a fulfilling vocation" (p.32). Though Lydgate is a foil to Dorothea, both as *mimetic* characters have too much in common, although, George Eliot's *rhetoric* presents them in contrast to each other. Both make many mistakes in their *search for glory*. "Lydgate's self-idealization leads to his massive claims, to the pride that alienates so many people from him and prevents him from seeking help" (p.68). He, as a result, becomes more vulnerable and is led to *self-hate*. About Mary, Paris opines that she has been wrongly labeled by critics as "a normative character, a 'near perfect creature'" (p.83). Like Lydgate and Dorothea, Mary also has her psychological vulnerabilities. The thematic and formal account of Gwendolen's story refers to that of *education*. She is an egoist and full of illusions before her engagement with Grandcourt, but after the engagement disillusionment gets realized. Her story is the story of "a vain, shallow, superficially rebellious young woman who has a fountain of

awe within her" (p.145). Deronda is not an idealist in strict sense of the term; neither has he performed only an *illustrative* role. He has been presented with so much "realistic detail that we can understand him independently of the author's admiring point of view" (p.181).

(7) *Conrad's Charley Marlow: A New Approach to Heart of Darkness and Lord Jim* informs that previously Marlow has been seen as an agent of the author serving Conrad's purposes, but is not seen as an independent object of interest in himself. Critics have seen him as a literary device and a type of character who is a tool in the hands of the author. Paris claims that Marlow is one of the greatest psychological characters in the entire world of English literature. It is Conrad's best character-creation. Marlow's thematic as well as formal functions are as much obvious as cannot be ignored by any critic, Paris also did not ignore them, but for a thorough understanding of him it is necessary to look inside him. Paris approaches this character as an Imagined Human Being and draws his *mimetic* sketch. He sees his feelings, thoughts, and behaviours, and his story-telling technique in terms of his personality. Paris claims that before him such kind of work on Marlow has not been done. Paris sees Marlow through *Youth*, *Heart of Darkness* and *Lord Jim* as a smoothly evolving individual whose interactions with other characters and his own shocking experiences produce in him the inner conflicts and anxieties, and in order to seek relief from his anxieties and conflicts he uses his narrations as a tool. Although, Conrad's each work is understandable individually, they make sense also when combined together. His relationship with Mr. Kurtz and Jim reveals Marlow's character structure. Paris feels that Conrad has displayed a psychological depth in this relationship. His relationship with Jim has been given special attention, owing to Paris' belief that this

relation is one of the most psychologically illuminating relationships found in English literature. Like Marlow, Jim is another remarkable *mimetic* character. Moreover, not ignoring the formal and thematic functions of Conrad's characters, Paris explores the structure of his narrations and the nature of thematic ambiguities found in these works.

(8) *Dostoevsky's Greatest Characters: A New Approach to 'Notes from the Underground', Crime and Punishment and The Brothers Karamazov* is Dr. Paris' detailed discussion of the major round characters who are placed towards the enrichment pole of the continuum showing a relative nature of complexity, development and access to their inner lives. Paris considers the underground man, Raskolnikov, Ivan and Alyosha as Dostoevsky's greatest characters; Paris' argument is that "the behaviour of Dostoevsky's greatest characters is intelligible in psychological terms" as he was not "only a philosophical novelist committed to reaffirming man's spiritual nature and destiny in the face of contemporary secular thought", but "he was [...] a realist novelist who created characters of such depth and complexity that they can be understood independently of their illustrative function" (Paris, 2008, p.xii). While providing us a motivational analysis of the characters of these three novels, Paris draws on the synchronic theory of Karen Horney's psychoanalysis "which explains a person's thoughts, feelings, and behaviours in terms of their function within the present structure of psyche" (p.viii). Through this present-oriented approach, Paris assists in our understanding of the characters to be seen as memorable *mimetic* portraits. Among one of Paris' major theses is the contention that a tension exists between Dostoevsky's characters as fully developed human beings and their roles they play in the novels. *Detachment* is underground man's predominant strategy but his conflicting needs do not

allow him to utilize this strategy consistently. He also craves for *vindictive* achievements and human relationships. Both during his years of school and life as a clerk “he moves not only *away from* but also *against* and *toward* other people” (p.11). Horney’s account of *interpersonal* defense solutions is helpful in understanding the underground man’s behaviour toward other people, and her *intrapsychic* explanations of human psychology threw light on his inner life. Raskolnikov’s thoughts are also psychologically motivated. Paris opines that “like the underground man, Raskolnikov emerges from his formative years full of psychological conflicts that lead to internal vacillations and inconsistent behaviour” (p.82). He is torn by the opposing forces throughout the novel. One kind of *shoulds* push Raskolnikov towards the murder, and the other opposite kind of *shoulds* reject such an action, while both kinds increase his self-hate. Sonya, despite having many other functions, is also an imagined human being whose behaviour is intelligible in terms of motivations. “Sonya has made a bargain with fate in which if she submits to everything *without murmuring*, she will be spared the worst disasters” (p.98). In her bargain with God, she wants reward as a result of her *self-effacement*. Of all the brothers, “Ivan and Alyosha are the most complex”, as “their psychological differences give rise to such contrasting responses” (p.135). *Detachment*, anger and *aggression*, *search for glory*, the inquisitive nature, are major features of Ivan’s psychological state. Alyosha’s tactic of dealing with the external threatening world is by being unthreatening himself. He is undemanding, unassertive, and modest. He displays *mimetic* tendencies and behaves like truly a fascinating human being “until he leaves the monastery following Zossima’s death” (p.222). But in the later pages he behaves mostly as an *illustrative* character serving Dostoevsky’s thematic purposes.

(9) *Heaven and Its Discontents: Milton's Characters in Paradise Lost* concentrates on the issues of Heaven's discontents; the nature of creation; the inner conflicts of Satan; the psychological state of Adam and Eve before, during, and after the fall; and the personality of God. Considering Satan, Adam and Eve as complex characters, Paris argues that God is the most complicated and complex character in Milton's *Paradise Lost*. Paris considers the epic as God's story of discontent both with Lucifer and the human beings. Both God and Satan, Paris opines, are similar in their philosophy of revenge, lust for power and search for glory. Satan is ambitious as he wants more than what he already possesses. Paris' contention is not to show these characters in *illustrative* perspective, rather he throws light on the psychological motivations and the internally torn personalities of God, Satan, Adam and Eve by discussing their inner conflicts. Paris does not look through the characters in order to look at the author; he is rather interested in the characters solely as an independent object of his full attention. These characters are creations inside a creation, who perform by coming out of their thematic roles and refer to Milton's great abilities of psychological intuition. Through this book, Paris indexes to an ignored aspect of Milton's art and provides some new insights into the complex web of critical controversies in the critical tradition of Milton's achievements. Paris says that he is "shocked by God's conduct" (Paris, 2010, p. 2). The reason Paris provides for the critical controversies that surround the poem is that "God and Satan and Adam and Eve have mimetic characteristics that conflict with their aesthetic and illustrative roles" (p.7). Satan's character structure displays his *aggressive* tendencies as dominant defense solutions, and at the same time *compliant* tendencies in him also play an important role. "Like Richard III, Iago, Lady Macbeth and Edmund, he is extremely competitive and

needs to defeat rivals who are in a superior position using whatever means are necessary to do so" (p.51). He despises values as love, loyalty, gratitude, and hates those people who subscribe to such values. He feels that he has not been treated fairly, so intends on expressing his anger and assuage his crushed feelings through *self-vindicating* endeavours. Paris is further of the opinion that when his *aggressive* solution collapses, his *compliant* side emerges. A bit similar thing happened with Edmund in *King Lear*, but Satan is more developed character than Edmund. "On the top of Niphates, with his *compliant* side uppermost, Satan sees things quite differently" (p.53). Nonetheless, he begins to hate himself as is filled with inner torment because his opposite and conflicting tendencies produce in him opposing inner dictates. Eve has her inner conflicts. Under her *compliant demeanour*, she has sense of discontent and a craving for a much more high status and wider recognition. Satan realizes this because he identifies it with his own feelings when he was in heaven. He, therefore, approaches Eve to implant in her his aim, and leave Adam since Adam was contented with the place God had given him in His hierarchy. Satan tries to stir Eve's repressed desires. "Adam seems to have no centre of his own" (p.86). He is as weaker as cannot live alone. His bond with Eve is so deep that God's act of creating another woman for him seems no solution. Paris opines that "Milton has brilliantly imagined himself into Adam's situation and has captured his anxieties, his self-hatred, his overwhelming guilt and his despair" (p.95). God, before the Fall of Adam, protects His image. Readers do not have a direct approach to God's inner life as they can have in Satan through his soliloquies. Despite this, God seems full of conflicts, and "is concerned with his image" (p.101). His personality can be judged through His speeches, the cosmic order He has created, and the nature of events within it. "Because everything

that happens is an expression of [H]is will, Satan's rebellion, the fall of Adam and Eve, and the subsequent history of mankind can all be seen as manifestations of his psyche" (p.101).

(10) Dr. Paris' most recent book *A General Drama of Pain: Characters and Fate in Hardy's Major Novels* is published in 2012. It is the psychoanalytical study of the mimetic characters of Hardy's *Tess of the d'Urbervilles*, *The Mayor of Casterbridge* and *Jude the Obscure*. Paris gives an explanation of the thematic contradictions apparent in the world of novels. His explanation is from a psychological perspective: "Novelists suffer from inner conflicts [...] and their ambivalence and confusions often produce inconsistencies in their work" ([Paris, 2012, p. xiv]). And, their gifts as an artist do not help them developing the wise and whole people, so even their *interpretations* can often be questionable, but "they may still have profound psychological intuitions, great character-creating gifts, and the ability to let us know what it is like to be inside of other psyches" (p.xiv). After too many years of rereading of *Tess of the d'Urbervilles*, Paris opines that suddenly he realized that Tess is a great *mimetic* character. Like Tess, Hardy's other great characters are Jude, Sue Bridehead, Henchard and Elizabeth-Jane. Although, "Hardy sees life as 'a general drama of pain' and tends to attribute this to external factors ----- blind accidents, the absurdity of cosmic order, the ironies of fate, oppressive laws and social practices, predatory or foolish fellow humans" (pp.xv-xvi), he makes us see Henchard's fall mainly as an outcome of his own personal psychology. Same is true for lot of his other characters. In addition to his interpretations Hardy intuitively represents the unhappy lives and downfalls of his characters due to their own emotional / psychological difficulties. But critics have realized only Hardy's focus of externalization,

and ignored his great *mimetic* portraits. So, his protagonists are “a very complex combination of social, psychological, and natural forces”, and “things in general are unkind, but character is fate for all of them” (p.xvi). Paris’ contention is that though Tess’ pains originate from a social sphere, yet “the defects of human nature itself and of the natural order of things are equally important sources for tragic mischief” (p.17). Tess has a dream of glory and to fulfill this dream she passionately falls in love with Angel Clare because through him she sees the fulfilling of her pride, and Angel Clare see Tess so as “she longs to be seen” (p.43). He strengthens her *idealized image* she has built about herself, but in her search for glory, she destroys herself. Moreover, in the case of Tess, Hardy’s *interpretation* is inferior to his *representation* of her character, thus concludes Paris. About Henchard, Paris believes that predominantly he is an *aggressive* person possessing some opposite *compliant* trends as well. These *compliant* trends emerge when he is at the mid-way of his success, and these trends become dominant after the collapse of his fortune. Then, along with the development of his character he “becomes predominantly *detached*” (p.56), after he receives failure of his struggles to exist for love. Jude and Sue both have damaged personalities having a troubled relationship. Regarding Hardy’s authorial personality, Paris opines that it “has an *aggressive* component”; though Hardy seems to think that *self-effacement* should have worked, it does not work as “there is no just God in the heavens” (p.130).

(11) *Third Force Psychology and the Study of Literature* is an edited work by Dr. Paris. It provides a discussion on the nature of Third Force in contrast to the traditional concepts of Freud and behaviourists. Paris writes that man cannot be simply treated either as a tension-reducing agent or a conditional animal; rather there is a force present in him, the

third force. This is an evolutionary constructive force. Unlike the previous theories, this theory provides a humanistic channel of interpretation to human psychology. Third force pricks the man to understand and materialize his inner potentialities by evolving into a fully realized human being. Although, different third force psychologists give different terms to the state of man's absolute goodness, all agree in man's potentialities and his humanistic value. Paris explains the application of the third force psychologists like Horney and Maslow on the study of culture, criticism, biography, and literature. The essays collected by Paris and written by different authors concentrate on the psychological implications of the artists like Dickens, Brontes, Lawrence, Browning, Greene, Kosinski, and Faulkner. The issues discussed in these essays include the role of motivations in the analysis of *mimetic* characterization, the exploration of the impact of the implied author, the marking out of the thematic inconsistencies, and the nature of the reader response. The volume contains the analyses of Below's Herzog; Bronte's *Jane Eyre*; Dicken's *Bleak House*; Browning's *Guido*; Lawrence's *The Princess*; Green's *The Power and the Glory*; Faulkner's *The Light in August*, and *Snopes*; Styron's *Confessions of Nat Turner*; and Tim O' Brien's *Vietnam Trilogy*, offered by different authors.

(12) Irving Solomon in a section of his book *Karen Horney and Character Disorder: A Guide for the Modern Practitioner* analyzes Brian Moore's central character, Pierre Brossard, in his novel *The Statement*. Solomon tags Brossard in the "moving against others types" of people (Solomon, 2006, p.173). Brossard is a sort of person who is full of anger. "He love[s] executions [...]. He [is] God" (p.175). Brossard's values are built on the concept of the world as a jungle where might is right. He is a person *away* from human mercy. His *claim* is that he wishes to die in grace in a manner "to be free of any

sin" (p.175). If at times he feels that "he should be absolved through confession", at another times he has his "doubts" (p.175). But his defense mechanism is so strong that he quickly measures to get rid of his *inner conflicts* and avoids *self-hate*. Solomon considers Brossard as sadist, egocentric, cunning, and ruthless who always manipulates others. The biggest *claim* of his sadist personality is to hurt others.

(13) Gloria Thomas Pillow analyzes Alice Walker's novel *The Colour Purple* in a section of her book *Motherlove in Shades of Black: The Maternal Psyche in the Novels of African American Women*. Informed by the psychoanalytic theories of character analyses of Karen Horney, Pillow comments that "Walker is keenly interested in the emotional and psychological impact of [the] power relationships" we observe in terms of women (Pillow, 2010, p.112). While analyzing the character of Celie, Pillow believes that Horney's insights of group dynamics build Celie's world of gendered relativity. Pillow believes that "it is [Celie's] world ---- not Celie ---- that is neurotic" (p.114). Celie, throughout the novel, tries to be recognized living in a community that denies even her existence. Her letters addressed to God are at once memoir, confession, and prayer. Celie stands for the type of children Horney places in a group where they are born and raised in a neurotic family. While Celie is surrounded by neurosis, "she [herself] is not neurotic", but "her universe certainly is" (p.118).

(14) Dr. Usha Bande is perhaps the only critic who analyzed a novelist from the Indian Subcontinent by utilizing Horneyan psychoanalytical theory. She applied Horney's theories to the novels of Anita Desai, an Indian contemporary leading female novelist. Dr. Bande's book *The Novels of Anita Desai: A Study in Character and Conflict* analyzes the motivations, inner conflicts and the psychological relationships of the characters in

Desai's *Cry, the Peacock; Voices in the City; Bye-Bye, Blackbird; Where Shall We Go this Summer?; Fire on the Mountain; Clear Light of Day; In Custody; and Games at Twilight*. Bande argues that Desai's "real concern is with exploration of human psyche" (Bande [1988] 2000. P.7). She sees her characters as "unusual, neurotic but not ready to accept life as it [comes]", moreover, "her writings reveal inner realities and psychic reverberations of her characters" (p.7). Bande tries to probe into the nature of *realself* of Desai's characters by utilizing Horney and Maslow. Bande's interpretations of Amla and Monisha from *Voices in the City*, Maya from *Cry, the Peacock*, and Bim from *Clear Light of Day* are wonderful and convincing.

Although Pakistani literature in English has been analyzed and interpreted, at a very small scale indeed, no systematic character analysis of Pakistani novelists has been attempted yet. Moreover, critical work on Pakistani literature in English is too scanty to be satisfactory. Only a few books available are a meek beginning. Again, they ignore criticism regarding character analysis in modern theoretical perspective. Neither Rahman (1991), Dhawan and Kapadia (1996), Brians (2003) nor Chaudhary (2009), and Kharal (2010) can be considered sources of sufficient critical work on Pakistani literature. The review of literature provided above is sufficient evidence that work on Pakistani fiction is a pressing need. Especially, from the standpoint of psychological analysis, characterization by the Pakistani novelists must be studied. Chapter five is an exercise in this direction.

Chapter 3

APPROACHES TO 'CHARACTER' IN LITERATURE : FROM MIMETIC / SEMIOTIC DICHOTOMY TO DEFLATION- ENRICHMENT-CONTINUUM

This chapter is a sort of historical survey of the theories that have been employed to study fictional characters and their relationship with the rest of the narrative. Critical and theoretical insights from Aristotle down to the present times have been outlined. Though no reductive theory on the nature of character has been formulated till now, yet in the past fifteen to twenty years some cognitive narratologists depending on empirical reader-based experiments contributed to this complex subject and attempted to co-relate different assumptions on character drawing on structuralist, psychoanalytical, cognitive, and cultural sets of theories. Fictional literature has different kinds; and characters, accordingly, display different roles either in the same kind of fiction or across all the fictive sub-genres. Moreover, since this research originates from my adherence to Scholes and Kellogg's ([1966] 2006) *aesthetic, illustrative, mimetic* categories of characters in all narratives, similar to Mudrick's (1961) *semiotic / mimetic* distinction of character, I have commented on in this survey of theoretical construct on character, where necessary, the independent and distinct existence of realistic literature, and also on the presence of *mimetic* characters in Pakistani literature written in English. These comments underline the necessity of psychoanalytical analysis of the character in realistic fiction, and on the need to treat characters as real human beings who are internally

motivated and their motivations can break even the structure of the plot. By looking at characters through motivational terms, one can solve one of the basic problems in the realistic fiction: motivational analysis of characters answers for the incoherence of the plot structure. Through a motivational theory characters are not seen merely as tools / devices to play some specific function in the plot. So, they display their own course of life, their own scheme to follow. Author of a realistic fiction, owing to his / her dilemma of creating richly complex motivational character or to complete the structure of a specific constructed plot, produces often in the end an incoherent plot structure. My contention being that all literature is not categorically the same, a realistic piece of fiction should be analyzed in terms of character's motivations, hence a critic will have to treat characters in realistic fiction as real people on page.

Characters, an object of study for literary theorists, have been for so long highly complex entities in quite a number of ways. To some theorists they refer to real persons around us in real world, while to others they allude to a complex system of signs in the text who mediate other different elements of the narrative. Characters have a powerful influence on the readers, yet we as readers can never interact with them the way we interact with real persons. Their complexity owes to the fact that they involve into a discussion about them a lot of groups of people who come with different kinds of questions about their nature. Eder, Jannidis, and Schneider (2010) opine about such active groups of people by commenting that it is the authors / creators, critics, audiences, and commentators, who are involved in such discussion. The questions such people pose about the nature of characters revolve around three areas concerning their (1) production

in terms of their effect on audience (2) interpretation (3) cultural analysis. Eder et al write about these clusters of questions in this connection as:

- (1) In the production phase of a media product, authors, filmmakers and other media producers are mainly confronted with the question of how characters can be crafted in a way that allows them to evoke certain thoughts, feelings and lasting effects in the target audience. Sir Arthur Conan Doyle had to invent Holmes in the first place, screen writers had to adapt him and casting agents had to cast an actor for the role, etc.
- (2) The interpretation of a work of fiction confronts critics and scholars with the question of how characters can be understood, interpreted and experienced, and by which stylistic devices they are shaped.
- (3) Studies in the fields of cultural theory and sociology consider characters as signs of empirical production and reception processes embedded in their socio-cultural contexts in different historical periods and (sub-) cultures. The master sleuth Holmes, for instance, has been read in connection with the socio-cultural developments of a modern, industrialized society (Eder et al, 2010, p. 4).

During the process of production of a literary representation in any form of media, the authors / creators / producers remain engaged with the question of their effect on the receivers. Their concern remains locating ways through which they could create long lasting impressions about their characters on the audience. In their attempt to evoke the desired imagery in the audience about their work, and the desired image of their characters in their minds, they calculate their success in terms of popularity among the masses. So their questions revolve around the production and presentation of characters in terms of popular success. Second type of questions engages only the scholarly audience who receive the product against high academic standards of critical grain. Their questions engage basic and serious problems originating from the ontology of characters. During this process they remain close to solving the problems that how characters “can be understood, interpreted and experienced” (p.4). Such questions also concentrate on the nature of tools employed for the production of characters. The concern of the present research is with second type of questions, as it mainly involves the question, how

character's presentation in a specific type of fictional world is experienced, understood, and interpreted by the audience. Third type of questions concentrates on characters in terms of such specific entities who originate from a specific culture and a definite time period. Such questions involve studies in social and cultural theory. Characters are seen as the product of interaction between the linguistic signs and a specific socio-cultural environment. From antiquity, these three types of problems have been the area of interest for the critical theorists. Eder et al (2010) opine that it was only the primary practitioners such as authors, artists, directors who indulged in such debate involving a practical concern on characters during the past two thousand years. They further opine that in 19th century, for the first time, a more serious, descriptive, theoretical, and systematic concern of critics and theorists on characters emerged in almost all areas of study including literature and theoretical studies. Later, theorists involved film and media studies, psychology, philosophy, communication studies in their discussion on character. Eder et al argue that there are "four dominant paradigms", which are interdisciplinary, on the study of character who employ their distinct sets of theories, "tenets, emphases and methods" (p.5):

- (1) *Hermeneutic* approaches view characters dominantly as representations of human beings and emphasize the necessity of taking into consideration the specific historical and cultural background of the characters and their creators.
- (2) *Psychoanalytic* approaches concentrate on the psyche of both characters and recipients. They aim at explaining the inner life of characters, as well as the reactions of viewers, users, and readers with the help of psycho-dynamic models of personality (e.g., those developed by Freud and Lacan).
- (3) *Structuralist* and *semiotic* approaches in contrast highlight the very difference between characters and human beings, focusing on the construction of characters and the role of the (linguistic, visual, auditory or audio-visual) text. They frequently regard characters themselves as sets of signifiers and textual structures.

(4) *Cognitive theories*, which have been established since the 1980s, centre on modeling in detail the cognitive and affective operations of information processing. In these approaches, characters are regarded as text-based constructs of the human mind, whose analysis requires both models of understanding text and models of the human psyche (Eder et al, 2010, p.5).

As pointed out earlier, the areas of emphasis as well as the methods of interpretation, depending on the individual's belief and understanding of the priority criterion for different elements / factors involved in the production of a literary piece, used in all these paradigms are quite varied and different. In Hermeneutic approaches, although characters are considered as "representations of human beings", the emphasis is on their cultural and historical background involving also the socio-political, socio-cultural environment of the age of the author. Structuralist / *semiotic* approaches reduce character to mere a textual sign created through the interplay of all the textual devices, and its role is judged in terms of the fulfillment of a certain assigned function it performs in the larger and overall structure of the text. It is no more seen as even a reflection of a real human being on page. Such approaches emphasize on the structure of a text rather than on character. Recent discussion on character involves cognitive sciences, affective and reader-response theories. Claiming that they base on empirical experimentation carried on the receivers of the literary productions by involving modern comprehension theories, cognitive theorists rely on "operations of information processing" (p.5). These "operations of information processing" generating in the minds of the receivers during a comprehension process of a production rely on models regarding text analysis as well as the analysis of the psyche of the human beings. Such theories emphasize on the view of character as a virtual production emerged from the readers' minds during their interaction with the text. Although such approaches claim for their empirical objectivity, this objectivity-claim reduces to the notions of theorists' personal subjective trends, academic treatments and

specific theoretical / methodological inclinations. And also, owing to the experimental-readers'-specific and time specific complexity, the objectivity-claim holds a weak ground. The psychoanalytic paradigm, on the other hand, takes characters as the representations of real persons in real world. Drawing on the inner psychological life of the creators / authors, characters, and sometimes readers / receivers, psychoanalytic approaches represent the inner psychological life of characters and comment on their neurotic feelings and behaviour by tracing the complex interplay of inner motivations. By employing the “psycho-dynamic models of personality” (p.5), their emphasis remains on the importance and consideration of character as a foremost object of study in text. Psychoanalytic critics believe in the kind of literary texts, distinct from other textual forms, as an independent form (e.g. realistic literature) in which character is the supreme element among other elements, who often guides the plot and action according to his / her own inner dictates, drives and motivations. In such type of literature the progression of action and theme is interpreted in terms of a character's inner life, neurotic behaviour and his / her motivational defense solutions. Since in such literary works characters follow a scheme of action laid by themselves and not by plot and / or the author, such work is considered character-oriented literature and not the plot-oriented one. These psycho-dynamic models are free of reliance upon historical and cultural information; their method concentrates on the inner reality of the characters to prove or disprove them as the supreme component of *mimetic*/realistic literature. Eder et al (2010) opine that all these four paradigms on character now in modern times co-exist due to their own specific aims, implications, “particular perspective and a particular method” (p.8). The present research, owing to my belief in the existence of realistic fiction as a distinct and

independent form of literature in Pakistani context, draws on Karen Horney's psycho-dynamic models of personality for the *mimetic* / realistic portrayal of fictive persons / characters. This psychoanalytical criticism of *mimetic* characters in Pakistani novel in English views character as a real human being who is as internally motivated as real persons are, and who guides the action of the novel independently of the dictates of plot structure. A more detailed account of my psychoanalytical approach employed in this research has been presented in the next chapter.

Theoretical studies on character in literature right from the times of Aristotle to the present were grounded on no systematic lines of research. Such studies in a loose fashion touched issues like ontological position of the characters, nature of information involved in understanding the nature of characters, the issue of the naming / nomenclature of characters, the link between action and character, the reader-character relationship built around the psychological notions of identification, and empathy, sympathy etc. But some recent scholars provided more scientific studies on character. These studies of Koch (1992), Culpeper (2001), Schneider (2001), Palmer (2004), Jannidis (2004), Eder (2008) on character are indebted to the work of Uri Margolin done in 1980s and 1990s (as cited in Jannidis, 2012). Almost all these studies are in the area of cognitive narratology drawing on their models regarding perception of readers and text processing. Although, recent developments on character study have reached at some agreement on some aspects of discussion on character, the problem of character as imaginary living person vs character as sign has still their proponents and theorists supporting two opposite extremes. So, recent consensus on this issue is an agreement on co-existence of both views without negating the other (Eder et al, 2010). One convincing

solution to this problem has been long before proposed, and is still powerfully exerted, by Scholes and Kellogg ([1966] 2006). Scholes and Kellogg (their second expanded edition published with a chapter written by James Phelan in 2006) opine for three kinds of characters in a text or among different kinds of texts. According to them characters perform three functions depending on kinds of texts. *Aesthetic* and *illustrative* functions are related to their formal and functional roles to be interpreted in terms of their structural patterns and thematic progression in a text. Third function, *mimetic* function, is related to showing of a real human being's reflection in a realistic character. Such character exists in a distinct type of literary text, i.e. in realistic literature. Although, *mimetic* character also performs *aesthetic* and *illustrative* functions, *illustrative* and *aesthetic* characters do not perform *mimetic* function. Drawing on this character taxonomy, Bernard Paris has analyzed almost a large part of the Western realistic literature. He has been analyzing the *mimetic* characters from 1970s to the present time (his recent book published on the *mimetic* characters of Thomas Hardy in 2012) utilizing the psychoanalytical theories of Karen Horney. Both Paris and Horney believe in analyzing characters in literature in terms of the inner psychological life of real human beings, as their theory takes character as representation of real persons. Since I also believe in independent status of realistic literature, the present research is a Horneyan psychoanalytical treatment of character in Pakistani literature written in English by selected women novelists.

On the relative importance of character vs action, Aristotle placed action at a more important position against character. Aristotle commenting in his discussion on the nature of tragedy states, "tragedy is not a representation of men but of a piece of action [...]. Moreover, you could not have a tragedy without action, but you can have one

without character-study" (Aristotle, [1927] 1932: 1450a). Aristotle's preference to action against character became the basis of a school of thought who stressed understanding a character not in its own terms, but in terms of its role in a larger structure. On the contrary, humanistic theorists went to other extreme considering characters as self-contained, coherent individuals. Heidbrink writes in this connection that this debate between the humanists and the structuralists is still going on. He writes:

There is a long ongoing debate between 'humanistic' positions on the one hand that deal with characters on a mixed basis of phenomenology, hermeneutics and textual analysis, and on the other hand so-called formalists, structuralists and semioticians that hold the view that characters should be addressed as signs, semantic components (seems), 'bundles of differentiations' / paradigms, words, sentences, or more generally, textuality (Heidbrink, 2010, p.73)

Heidbrink considers Bradley ([1904] 1964) and Chatman (1978) as the humanistic theorists, while Barthes (1970; 1984) and Lotman (1977) as the structuralists among the early participants of this discussion on character (Heidbrink, 2010, p.73). Heidbrink further remarks on this ongoing discussion as:

From the mid-1960s on, structuralists and semioticians began to dwell on the linguistic *construction* of the character and fought against any synthetical notion of characters. They strongly voted against any understanding of characters as human beings and intentionally depreciated any psychological or moral examinations that circle around key words like 'personality', 'individuality', 'originality', 'deepness', 'authenticity' and the like. Furthermore, no autonomy was granted to characters beyond the text ---- as signs or structures they were inextricably wrapped in the media material: 'In semiotic criticism, characters dissolve'. In contrast, their opponents attested to characters even '[...] a greater measure of coherence [...] than we expect of actual people [...]] and warned against 'the rather puritanical fear of character' (p.73).

He notes down the names of the structuralist contributors during second half of the 20th century on this issue of character: Propp ([1928] 1984), Greimas (1972; 1973; 1982), Robbe-Grillet (1963), Culler (1975), Weinsheimer (1979), among others, hold their own

specific versions of structuralist view (Heidbrink, 2010, p.73). Pfister (1988) opines that Aristotle, Bertolt Brecht, and Johann Christoph Gottsched view character merely as agent in their comparative studies of the two categories ---- character and action / plot ---- and they talked for the supremacy of action / plot over character, while the primacy of character over plot / action was defended by Gotthold Ephraim Lessing, Jakob Michael Reinhold Lenz and Johann Wolfgang van Goethe (cited in Heidbrink, 2010, p.79). Discussion on character's issue of humanlikeness is currently going on a deflation-enrichment-continuum. Bortolussi and Dixon see almost all theoretical discussion on character as: “[. . .] work in literary theory on characters [. . .] has been dominated by the tension between treating characters as real people versus treating them as a collection of textual signs.” (2003, p.164). Involving all such discussion of realists VS formalists, in the twentieth century, on the deflation-enrichment-continuum regarding the nature of character, a detail of the major concepts has been presented here.

Muir ([1928] 1979) and Kayser (1948) rely on the distinctions of plot and character in terms of Aristotle's favouring of the former to the latter. For Ferrara (1974) the relation between these two categories is complex, yet Ferrara seems close to the position in looking at character as agent:

In fiction the character is used as the structuring element: the objects and the events of fiction exist ---- in one or another ---- because of the character and, in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible (Ferrara, 1974, p.252).

Russian structuralist, Vladimir Propp ([1928] 1984) stressed at different field of action. He extracted from his analysis of one hundred Russian fairy tales some basic and common elements (functions). He marked out 31 standard functions and co-related them

with seven spheres of action or kinds of character: Donor; opponent; helper; dispatcher; princess and her father; false hero; hero. A French structuralist Greimas ([1966] 1983), along with Propp's structural methods, developed his actantial model: characters are nodes of a narrative's underlying grammar comprising of six actants organized in pairs: hero and his quest; sender and receiver; helper and opponent. According to this actantial model, it is not necessary to a single character to realize himself / herself in one single actant as a single character can be attributed to many roles, and a single role can be dissolved among more than one characters. Mentioning about other such structural / functional approaches Heidbrink writes that Gardies (1980) referred to "four character-components: actant, role, character, actor and the entirety of these components. [...] unfortunately, the relations and interactions between these components remain unclear" (as cited in Heidbrink, 2010, p.81). In the same vein Heidbrink documents "three structures of the character", in terms of "persona (person), ruolo (role) und attante (actant)" (p.81) put forth by Casetti and di Chio ([1990] 1994). Schank (1995) introduced the concept of story skeleton proposing that narratives have an inner structure containing diverse roles of actors. The New Critics took the understanding of character as real person as an inherent fallacy in the critical theory. Knights (1933) introduced his abhorrence for an inclination in the British criticism of the treatment of character as real person through his question "How many children had Lady Macbeth?" Wellek and Warren (1949) stood for the idea that a character is formed only through its descriptive and formative elements, i.e. through words of the text. A famous school of thought treated character merely as equal to words. To them character was a synthesis of traits structured by words. Barthes ([1970] 1974), the influential proponent of this school

evaluated character in terms of codes. Voices, one among the codes and being the constituent element of *person*, form the structural web and network of *semes* connected to a name in the text. For Barthes, *semes* are the components of character, a mere structural concept: "When identical *semes* repeatedly cross the same proper name and appear to establish themselves there, a character emerges" (p.101). In this school of thought characters are not equated to real persons, although the concepts of constituent *semes* resemble to the traditional concept of character traits. For Barthes, "the character is a product of combination: [...]; this complexity determines the personality of the character which is as combinatory as the taste of food or the bouquet of a wine" (p.74). He separated the character (figure) from the personage (person). To him, a character serves as a literary foil, quite detached from the person, and in modern literature it shows rich ambiguity. Barthes, so, in his own way stressed on the specific link of character with personality but he adhered to his belief that characters cannot be differentiated in terms of real persons: "from a critical point of view it is likewise wrong to suppress the character or to fetch it out of the paper in order to make a psychological character (that is possibly equipped with motives) out of it" (p.184). He further opines that "character and discourse are complices to each other" (p.184). Lotman ([1971] 1977), in the same vein, looks at character as a collection of all the binary oppositions quite distinct to all the other characters in the text. Thus, a character constitutes a portion of constellation of characters sharing either a group of common traits, or displaying opposite traits. Lotman ([1971] 1977) sees plot functions in terms of relation between its specific elements:

The type of the world picture, the type of plot and the type of persona are all dependent on each other. Thus we have established that among personae, among the heroes of numerous artistic and non-artistic texts who are provided with human names and human appearances, we can

distinguish: agents, and the conditions and circumstances of the action (p.243).

For Lotman, specific settings in narratives motivate specific types of acts requiring specific kinds of action as well as agents. Heidbrink (2010) opines that his structural model needs more elaboration and explanation in order to incorporate in it his concept of *humanness* in his theoretical discussions. To Lotman, “character is a paradigm” composed of sets of binary oppositions and “segmentations”. He understood the fictive agent in terms of structure:

The mutual supreme position of these binary segmentations creates bundles of differentiation. These bundles are identified with personae and become characters. The character of a persona is a set of all the binary oppositions *between him and other personae* (other groups) as given in the text, the sum of his inclusions in groups of other personae; in other words, it is a set of *differential features*. Thus character is a paradigm (Lotman, [1971] 1977, p.251).

Chatman (1978) provided a clearer version of Barthes’ *semes*. Although he tried to psychologize Barthes’s structural concept, he did not focus much on the issue of discrepancy among the traits of the round characters: “the ineffability of round characters results in a part from the large range and diversity or even discrepancy among traits” (p.133). He admitted the fact that changes occur in character owing to its traits, but he incorporated these traits into the progression of the plot not to the character; “the paradigmatic view of characters sees the set of traits, metaphorically, as a vertical assemblage intersecting the syntagmatic chain of events that comprise the plot” (p.127). Campbell (1949) describes a common structure of religious stories in terms of “monomyth”. This structure indexes to the stages of main character’s life events: departure; victories; return (Campbell, [1949] 1990, p.36). To Campbell the presence of monomyth is absolutely universal and can be seen in the legends, myths as well as the

stories of the world literature. Todorov ([1971] 1977) opposed Henry James' importance given to character. Through his famous quote, "Character is not always [...] the determination of incident, nor does every narrative consist of the illustration of the character" (p.70), he distinguished between psychological and a-psychological categories of narratives. For him action and character were inseparable and intermingled entities and follow different scheme of preference over each other depending on the type of narrative: "a character trait is not simply the cause of an action, nor simply its effect: it is both at once, just as action is" (p.68). For Todorov, in psychological narration, action is *transitive* in relation to its subject, and, quite contrary, action in itself becomes important in a-psychological type of narrative. In a-psychological narrative action is not seen in terms of a logical response to certain type of character traits (p.67). So, he established a distinction between a "psychological causality (a by-product, a psychological cause-and-effect coupling)" and "causality of events and actions" (p.69). Hence he accepted the existence of psychological narrative.

Theorists in analytical philosophy see characters in terms of their inherent incompleteness. Viewing at the ontological position of the characters, these philosophers do not consider character equal to real people. One can, they believe, talk about those features of their personality of characters which are explicitly or implicitly described in the text, while with real persons such is not the case. So, character descriptions in texts, contrary to real persons in real world, reveal gaps (Eaton, 1976; Lamarque, 2003). Trohler (2007) believes that the traditional labels attached to the characters, e.g. protagonist, antagonist, stand for the specific role ascribed to them in the overall scheme of the plot / action (as cited in Jannidis, 2012). In modern narratives, these and other

concepts such as anti-hero and multiple protagonists are interpreted in terms of constellations of characters in structural perspective.

Jannidis (2012) talks about character's appearances in 'active frames' of a narrative. Jannidis bases such views on Emmott (1997) and looks at characters in terms of structure of their appearance in frequency as well as their specific places of appearance. He labels a character's first appearance in an active frame of a narrative as 'introduction', and its next appearance in forthcoming active frame as 'identification'. Jannidis looks at characters in terms of structure in a narrative:

Narratives can be viewed as a succession of scenes or situative frames, only one of which is active at any given moment. An active situative frame may contain numerous characters, but only some of them will be focused on by being explicitly referred to in the corresponding stretch of text. The first active frame in which a character occurs and is explicitly referred to constitutes its 'introduction'. After being introduced, a character may drop out of sight, not be referred to for several succeeding active frames, and then reappear [...] determining that a character in the current active scene has already appeared in an earlier one is termed 'identification' (Jannidis, 2012, para. 28).

Bordwell (1985) and Eder et al (2010) consider character as entities in the world of a fiction, only in a way that does not consider character a "self-contained" individual (Eder et al, 2010, p.45). To them, characters are tools in a text's meaning generating process even if they are considered "fictional beings" (p.45). They consider even the individual characters as embedded entities in the *context* of fictional world. These writers see characters in terms of (i) fictional beings (ii) artifacts (iii) symbols (iv) symptoms. Eder et al (2010) write:

[Characters are] devices in the communication of meaning and serve purposes beyond the fictional world as well. Individual characters are embedded in numerous contexts. As fictional beings they stand in the context of the fictional world and its events; as artifacts, they must be seen in the context of stylistic and dramaturgical strategies; as symbols,

in the context of themes and networks of signification; as symptoms, in the context of the reality of production and reception (p.45).

While they accept characters, at least, a fictional being, Karen Horney and Bernard Paris consider characters self-contained individuals independent of their contexts either in plot or theme. Their theory also refuses to accept characters as mere artifacts or symbols (close to structuralists' concepts) or symptoms (cognitive narratology / reader-response concepts). For Paris and Horney, characters are living, breathing people, sole object of study independent of the context of a fictional world.

Writing about the nature of gaps found in the medium in which characters occur, Eder et al opine:

If the medium that constitutes [the characters] provides no information on a certain property, this property is simply lacking in the fictional world ---- there is a gap [...]. The recipient has no opportunity to fill this gap in a way that would allow him to consider it an item of reliable knowledge [...]. There is, of course, nothing that would stop the recipient from contributing such pieces of knowledge, and each individual reading, viewing etc. is likely to differ from all other readings with regard to the unmentioned details [gaps] the recipient imagines in the process (Eder et al, 2010, pp.11-12).

Also, Heidbrink writes:

Reception is a time-bound process that includes the selective perception of the media material and the complex processing of different types of mediated information. Models of character-reception are multi-layered and describe basic perceptions, the saturation of the perceived by the recipient's knowledge, memories, associations that finally lead to a mental representation of the character. The mental models stay flexible and might change due to further receptions, new discoveries of information, and up-following interpretations (Heidbrink, 2010, p.101).

Since reception theory, owing to its nature for individual reader's imaginary and specifically different perceptions about gaps in texts, depends upon the cognitive approaches to character analysis, and since psychoanalytical theories focus on finding proof of the symptoms (of characters) in texts, my focus for present work remains at

tracing textual proofs of inner life and motivations of characters: Eder et al (2010) confirm such nature of the psychoanalytical theories: “it has been an established practice, e.g. in psychoanalytical interpretations, to find prove of the symptoms described by psychoanalysis in texts” (p.12). While reception theory / cognitive approaches allow for reader’s subjective interpretations of the gaps, the psychoanalytical method employed in present research does not concern the subjective interpretation as it totally relies on the exact world of the text, since the objective of the present research can be achieved through psychoanalysis.

Promoting Eder et al (2010) concepts on character, Jannidis (2012) opines that the characters are the part of a story-world in a way that they cannot be taken as self-contained entities. They are the part of communicatively meaning-generating process. They are the tools in communicating meanings. Even the extremely life-like realistic form of literature displays characters as constituent elements of the progression of unifying motifs or themes. Phelan (1987) ascribes characters places according to *mimetic sphere*, *the maticsphere*, and *synthetic sphere*. Characters find a *place* in the spheres in accordance to the nature and kind both of the narrative genre and the characters themselves. While character traits are marked and located in the characters of *mimeticspheres*, characters in the *thematic spheres* are seen in terms of representatives / symbols of specific idea or set of people, and characters in the *synthetic spheres* are looked at through questions concerning their constitutional material. Jannidis (2012) writes about classification of characters in film provided by Eder (2007; 2008). To Eder, characters in films, writes Jannidis (2012), display a fourth dimension of communicative element between the spectators and the films. Eder’s categories about (i) character as

fictional being (ii) the character as a symbol (the nature of meaning they provide) (iii) the character as artifact (the question of their building material) correspond to Phelan's categories. Eder's fourth category, character as symptom, is understandable in terms of cognitive reception theory: it sees the effects of the character's impact on the spectators.

My version of psychoanalysis, although very different from all these categories of Phelan and Eder, touches in its own way the first type of both the theorists in a way that it explores their motivations, not traits and features, because it treats them as real human beings. Talking about different treatments of characters, Eder et al (2010) writes that if we consider a character as "a person-like being, we are likely to focus on his personality traits; if we see him as a sign, we will concentrate on the textual structures of his presentation" (p.6), and "if we think of him as a mental construct, the psychological processes of his recipients will move center stage" (p.6). Viewing in this vein, my psychological treatment of the characters of the present study does focus on the inner drives and impulses of their psychological life. It does not deal with their character traits. Phelan (1989) had a double focus in progression / action and the character. He stressed on the *dynamics* of a narration and overcame the static semiotic / structuralist concept by turning to a rather rhetorical analysis, a textual device of communication. Phelan's three aspects of characters and opposition of the static semiotic view see rhetoric of the text as a communicative tool. Phelan explained his theory of rhetoric in 2005 by distinguishing between different functions of rhetoric and different kinds of narrative characters. Also, he talks about the ethical implications of a communicative narrative in its connection to characters (Phelan, 2005).

While talking about the different terms used for characters across languages, Eder et al believe that “in spite of the differences, in all of [...] languages characters are most frequently defined as fictive persons or fictional analoga to human beings” (Eder et al, 2010, p.7). Earlier, Eder et al write:

The English term ‘character’ goes back to Greek *character*, ‘a stamping tool’, meaning, in a figural sense, the stamp of personality, that which is unique to a human being. The French and Italian terms ----- *personage* and *personaggio*, respectively ----- point to Latin *persona*, i.e. the mask through which the sound of the voice of an actor is heard. The German *Figure* in turn has its roots in the Latin *figura*, and suggests a form that contrasts with a background (p.7).

For Eder et al the connotations of the fictional ‘being’ in all these terms across languages is due to our reliance of our knowledge about the real people around us. So, I believe, our knowledge of the real persons in the real world is a helpful tool in understanding at least a specific type of characters i.e. *mimetic* characters (Scholes & Kellogg’s; Mudrick’s terms). Moreover, the view that reduces character to signs raises practical difficulties. Eder et al (2010) write:

Every aspect of meaning of the term ‘sign’ leads to counterintuitive consequences when applied to characters: character simply cannot be reduced to *significants* or *signifies* or relations between them, because each of these aspects would imply that one character is always restricted to the one text to which it belongs, a part of the overall set of signs. It is, however, a well-known fact that characters can appear in a number of texts (p.9).

Margolin (1983) tried to resolve the issue by combining the structuralists and cognitive theories. For him character is the most important element of a literary text, and it is independent of “any particular verbal expression and ontologically different from it” (Eder et al, 2010, p.9). For Margolin, characters are the representations of the human beings generated in the minds of the receivers by their cognitive processes. Margolin’s (1983) distinction between the primary characterization (labeling of an individual’s

properties) and the secondary “character building”----- that “consists of a succession of individual acts of characterization [...] until a coherent constellation of mental attributes has been achieved at” (Eder et al, 2010, p.4) ----- was ground breaking and influential, yet it could not place a character, Heidbrink opines, at a definitive place in “the deflation-enrichment-continuum” (Heidbrink, 2010, p.78) of character. Margolin (1983, p.3) writes, “the relation of role / actant and person is [...] completely indeterminate in narrative contexts, and no universal selection restrictions on the combinability of type of actant / role and personal features / model can be stated”. Maître (1983) and Dolezel (1998) opine that Margolin considers characters and persons as distinct entities. For Margolin, they believe, it is the way the receivers receive the media material which constructs image of character. Nevertheless, it is the product of the interplay of signs in the text. Margolin’s is a reader-based reception theory through which character is created through an interface between receivers and the techniques of presentation of media introduced by authors / producers. So, to them, Margolin’s character is not a real person. Margolin (2010), regarding the discussion of character’s position between *mimetic* / *semiotic* poles, remains away from the concept of humanlikeness of character. Being a receptionist he writes:

In purely technical terms, one could say that character is conceived of in this context as a collection of abstract predicates, attributes or intensions held together by an individual constant, i.e., a proper name, but with no specific claim being made and no quantification, hence no existence claim. It is like having a bunch of associated nominal phrases but no sentences to go with them (p.403).

Recent cognitive narratologists rely on the communicative as well as cognitive processes going on between the text and the recipients for the analysis of characters. They see characters as a mental construct resulting from the communicative activities of the

readers during the reception process utilizing readers' cognitive ability (which differs from reader to reader indeed) they have enriched through their interaction with external social environment. Character, so, is not taken by cognitive theorists as an independent, real human being capable of independent temperaments, feelings, and actions. Heidbrink (2010) mentions the names of Schenider (2000), Culpeper (2000), Jannidis (2004) and Eder (2008) as main contemporary cognitive narratologists. Schneider (2001) and Gerring and Allbritton (1990) developed a cognitive model based on top-down, and bottom-up processes. Their reader-response theory calls for the knowledge of readers' mental schema built on their knowledge they receive from the outer world for the understanding of the nature of characters in literary texts. Such theories do not remain within the confines of the text while Horneyan theory relies on the textual data for interpreting a text.

My research, given in these terms, builds itself on a close reading of the texts of the novels. The cognitive approach for character analysis developed by Schneider (2001) and Gerring & Allbritton (1990) bases itself on the reader-response theory both in their top-down, and bottom-up models. In top-down model, information processing activity done by the reader(s) "involves the activation of a knowledge structure, such as a schemata or a category, stored in long-termed memory" (Eder et al, 2010, p.35). This knowledge structure is "triggered by a piece of textual information and will then guide the future processing as long as possible" (p.35). In contrast to this model, bottom-up system of information processing "involves the successive accumulation of textual information in working memory, where it is kept accessible until it can be connected with prior knowledge or turned into a category or schema itself" (p.35). During his / her

attempt to comprehend a character the recipient / reader constructs a mental model of the character, based on his / her schemata (part of his / her cognitive understandings based on his / her real world knowledge, experiences, and mental learnings), and interprets the character in terms of his / her schematic information. Since Horney's theory is purely psychoanalytic, it has no reason to accommodate reader-response theory which emphasizes on reader(s)' own, personal, mental and schematic sets of knowledge originating from his / her real world interactions with other people around. In other words, a cognitive theory calls for the schematic knowledge of the reader he / she gets from outside the world of fictional text, and Horneyan psychoanalytic theory remains within the confines of the text while interpreting a character.

Cognitive theorists do not rely on the psychoanalytical techniques for character analysis. Reader-response / cognitive theorists do not look at the characters in terms of (i) ability to act (ii) independent inner life, as a psychoanalyst concentrates on these aspects. For psychoanalysts characters are recognizable fictional beings. How a psychoanalytic reader recognizes the character? : of course through character's distinct inner life brought to surface through a detailed sketch of inner motivations and as much a *mimetic* behaviour as possible. Such element of text marks the identity / existence of realistic fiction. Heidbrink (2010) sees a character as a bit independent entity. While commenting on the delicacy of fictional characters originating from their certain ambivalence Heidbrink writes, "On the one hand they are seamlessly integrated into the work they appear in; on the other hand they seem to be easily unhinged from their medial context and therefore possess a certain autonomy" (p.67). Furthermore, notwithstanding any of these two extreme positions, Heidbrink opines for an inner mediating position by labeling

characters as entities “to be seen as a *quasi-autonomous phenomena*: not whole works, not single signs but mostly showing sufficient cohesion to be considered as somewhat independent fictional entities” (p.67).

An American narratologist and structuralist, Chatman (1978), although did not consider characters as an object of analysis in the light of psychological theories of motivation, believed that the act of equation of literary characters with words on the page was erroneous. In response to Barthes's concepts, he saw characters as a “paradigms of traits” who develop along with the course of the text. He substituted the term ‘seems’ used by Barthes with the term ‘traits’, and stressed on the psychological value of the characters and saw these values as their personal characteristics:

For narrative purposes [...] a trait may be said to be a narrative adjective out of the vernacular labeling a personal quality of a character, as it persists over part or whole of the story (its ‘domain’). [...] thus the traits exist at the story level (Chatman, 1978, p.125).

On the issue of characters reconstruction from the text, Rimmon-Kenan ([1983] 2003) and Margolin (1983), along with Chatman's (1978) same concern, held the position that both the ‘people’ and ‘words’ necessarily correspond to diverse ‘aspect’ of a narrative. Rimmon-Kenan ([1983] 2003) writes in this connection:

The two extreme positions can be thought of as relating to different aspects of narrative fiction. In the text characters are nodes in the verbal design; in the story they are ----- by definition ----- non (or pre-) verbal abstractions, constructs. Although these constructs are by no means human beings in the literal sense of the word, they are extracted from their textuality. Similarly, in the text, characters are inextricable from the rest of the design, whereas in the story they are extracted from their textuality (p.33).

Rimmon-Kenan, in the light of Forster's flat / round distinction, called for the “degree of fullness” (p.40) of the characters. Margolin (1986) stood for a succession “from actant to

character as persons" showing "an increasing humanization and enrichment" (Margolin, 1986, p.3). Rimmon-Kenan saw characters also as "network of character traits" ([1983] 2003, p.59). I believe that both Rimmon-Kenan and Margolin find it difficult to stand clearly with a position that is either close to or far away from the notion of characters to be granted a status of human beings, although they show some belief in the concept of them as an object worthy to be analyzed independently and in its own terms.

Cohan's (1983) approach is placed between *mimetic* and post-structuralists positions: he opined that the character stands for a human agency. His position is more close to the *mimetic* pole. Price (1983) more clearly stood for the notion of character as an "illusion of a person" whose orientation is in the thematic ground (p.37). Docherty (1984) called for the necessity of the reading of the texts along the lines set by humanistic and *mimetic* approaches. Mudrick (1961) referred to two kinds of characters depending on the nature of narrative. He believed that both the narrative and the characters have their own individual complexity, both are directly proportional to each other. Moreover, a character in events is seen as an "aspect of the events":

In the work of fiction, a character lives in and is an aspect of events; and events have their own internal cause, duration, magnitude, and consequence. The events of a work of fiction may be linear and unresonant: simply and clearly motivated, of sufficient duration and magnitude to gratify expectation and sustain interest, with clear and simple consequences. [...] Narrative – which is the action of a work of fiction considered exclusively as a sequence of events – is complex and resonant in direct proportion to the complexity of the individual lives whose natures it suggests (Mudrick, 1961, p.214).

Furthermore, Mudrick (1961) categorized characters in terms of purist vs realistic distinction. Purist argument finds place in the theories of Structuralists who consider extracting character out of the text and discussing them as an individual object as "a

sentimental misunderstanding" (p.211). Realistic argument moves close to *mimetic* theories and states that "characters acquire [...] a kind of independence from the events in which they live, and that they can be usefully discussed at some distance from their context" (p.211). Supporting the realistic argument he even states that it "accomplishes a vision of history more comprehensive than recorded history" (p.218).

Heidbrink (2010) is of the view that the matter of the way we look at characters depend on our focus on "what is being observed", as our preferred way of looking at it proves them as a humanlike entity or a complex network of signs, functions or structures. He writes:

As can be seen, the observation of characters depends on the question what is being observed: it makes a great difference to capture them as humanlike persons, signs, structures, or functions, respectively, because each concept is based on different entities and theoretical premises that are incomparable (p.84).

Heidbrink (2010) further opines that the investigation into the nature of character displays questions about their ontology (what they really are?), their definition, their constituent components (what is their building material?), their functions performed across different media (e.g. films / fiction / theatre), and their synthesis. Since I am inclined to observe characters in terms of reflections of real human beings, independent of their nodic functions in the narrative / action, I apply a psychological theory. My concern here remains close to the issue of ontology, "what they are made of?"(p.85). My response to this issue lies in two answers, (i) characters ontologically exist in Pakistani literature independently as real human beings (ii) the componential elements they are made of are motivations.

A very important contribution of Grabes who saw characters interpretable in terms of psychology needs mention here. Grabes in 1978 opined that persons, writes Heidbrink (2010, p.97), “emerge from the literary sentences”. Grabes “showed that the process-quality of the reception makes an important contribution to the analysis of characters” (as cited in Heidbrink, 2010, p.97). This attempt of seeing characters as persons proved successful and “he shed light on (socio-) psychological factors that are involved in the process of creating fictional characters” (p.97). Since Grabes, the impact of the disciplines concentrating directly on the real persons like anthropology, sociology, and even psychology has been accepted in the discussion of character in fiction (Heidbrink, 2010).

The realist idea of treating characters as persons came on surface in 18th century when Maurice Morgann in 1777 tried to establish that Shakespeare’s Falstaff was far away from being a coward. He took Falstaff as a real human being. Morgann considered: “[it was] fit to consider [literary characters] rather as Historical than Dramatic beings; and, when occasion requires, to account for their conduct from the whole of character, from general principles, from latent motives, and from policies not avowed”(Morgann, 1777, pp.171-72). Holland (2009, p.110) opines that “Morgann adopted—or created, really—the principle that literary character determines literary actions rather than literary actions defining literary character”. The role of *mimetic* characters in realistic plays, Bradley tells, is as such as “the calamities and catastrophes follow inevitably from the deeds of men, and that the main source of these deeds is character” (Bradley, [1904] 1964, p.13). E. M. Forster as early as in 1927 hinted at the presence of *mimetic* characters in fiction who are composed of a completely rich and complex inner impulses and have

an independent life of their own. In his famous distinction between *flat / round* characters he writes that “Flat characters [...] are constructed round a single idea or quality” ([1927] 1985, p.67) and round ones are “more highly organized” (p.75) and also they “are capable of surprising in a convincing way” (p.78). This aspect makes them more real even when compared to real people in history or to “our friends”:

[Persons] in a novel can be understood completely by the reader, if the novelist wishes; their inner as well as their outer life can be exposed. And this is why they seem more definite than characters in history, or even our friends (Forster, [1927] 1985, p.57).

Harvey (1965) believes that the *mimetic* form of characterization is “a surplus margin of gratuitous life, a sheer excess of material, a fecundity of detail and invention”, and this detail “often overflows the strict necessities of form” (p.188). Peterson (1973) produces a similar account when he talks of “the particularizing detail, historical and psychological, of which memorable characters [of Shakespeare] ... are created”, and such characters’ “substantiality” is due “to the rich texture ... of their speeches, ... which, though always consistent with their characters, is not always explicitly relevant to dramatic action” (p.216). Hochman (1985) stood for the concept of character as a human-like figure. His arguments against structuralist / post-structuralist theories of character were grounded on moral and aesthetic plan. He proposed eight categories describing “aspects of characters in literature” in a way that the readers form the images of characters in a way as if readers liberate characters “from the text within which they figure” (p.89). Hochman’s categories allude to the characters as illusions / phantoms of real human beings. He attaches those attributes to characters that we attach to the real persons. Wenger (1935) offered six foci on the nature of characters, by referring to Forster’s *flat / round* distinction. His categories are: organization, unity / consistency, condition (static / dynamic),

completeness, duration, modus of manifestation. His categories are tilted towards humanlikeness. Northrop Frye (1957) distinguished among different literary forms to differentiate different characters. His taxonomy of protagonists basis itself upon literary epochs and forms. His categories of literary forms are mythical, mimetic, romantic, and ironic. Each type of form places the hero (protagonist) in a specifically distinct relation to culture and society. Fishelov (1990) tried to systematize the relation between Forster's *flat* and *round* characters. He differentiated between the textual level and the constructed level and achieved a matrix that pointed towards humanness of the characters. The popular opinions of Egri (1942), Seger (1990), Vogler (1998), McKee (1997) upon intricacies of character-creation consider characters as reflections of human beings having a specific core and focus on author's character-creating techniques. McKee's (1997) idea of "true character" (p.101) to be disclosed with the progression of the narrative is in fact psychoanalytically inspired. McKee (1997) and Bayley (1962) demand authors to fall in love with their characters. They opine that creativity of the authors depends upon their imaginative and fantastic capabilities, and through these capabilities an original, individual, exciting, and authentic character can be created. Downes (1989) commenting on the art of characterization believes that it involves "inner states, desires, motives": "characterization essentially involves the manifestation of inner states, desires, motives, intentions, beliefs, through action [...] we can ask 'why' a speaker said what he did and propose an intentional discussion as an answer" (p.226). Since the analysis of "inner states, desires, motives, intentions, [and] beliefs" can be handled in a best way by applying psychoanalytical models of humanistic psychology, Horney's mature theory has been applied on the realistic novels of the present research. Holland (2009) talking about

Coleridge's 'Poetic faith' writes that poetic faith "includes feeling real emotions toward fictional situations and feeling literary characters as real at the same time that we know perfectly well they are not. It is even more puzzling that we think cognitively about those characters, some of us, as though they were real" (Holland, 2009, p.108). Writing in the context of character specifications Hogan (2010) believes that it deals with "character's motivations, feelings, decisions, and actions" (p.143). Hence a character is an object worthy to be seen as an independent entity. Smith (2010) differentiates between the *mimetic assumption* and the *mimetic hypothesis*. *Mimetic assumption*, to him, is a specific thinking through which characters are treated as "fictional equivalents of real people ----- just like real people" (p.234). Smith (1995) builds his idea on *mimetic hypothesis* on the ground that it answers our conflicting inclinations in our treatment to the characters, originating both from *mimetic* and structuralist theories. The *mimetic* treatment forces us to consider characters real human beings while concerning with the issue of interpreting characters' gestures or expressions, talking about their past, looking for an inquiry into their temperaments, all in psychological / social categories of personality. We try to respond to characters in all these terms as we do respond to our friends, neighbours, relatives etc. Our judgment of the characters is in terms of moral and ethical ways i.e. we label them as wise, cruel, vibrant, kind, and fickle. But on the other extreme, as structuralists, we tag the characters only as the constituent building elements of the stories, so we believe in their inherent artificiality. Smith's distinction between ordinary, simplistic *mimetic assumption* and *mimetic hypothesis*, as he believes, solves the contradictions of these extreme attitudes towards characters as he believes that the *mimetic hypothesis* does not consider characters quite like real persons, as the ordinary

mimetic assumption is. *Mimetic hypothesis* sees character as a mixture of formal and referential dimension (Dauer, 1995), and of internal and external features (Smith 1995, 2010; Reicher, 2010). So this hypothesis sees character as a medium who refers to the real human beings, in addition to having its formal / constituent properties in a narrative, and not as real human beings themselves. In this way it resolves the issue of oversimplification of the *mimetic assumption*. It also accommodates the structuralists' formal and external concerns on character. Moreover, Austin (1962) mentions that *mimetic hypothesis* saves us from the “naïve realism”, yet “the reality of characters [can] be cashed out in several different ways”:

To hold that characters are real is not necessarily to hold that characters are wandering around in a multiplicity of possible worlds; the reality of characters might be cashed out in several different ways. We surely need a general ontology which is supple and rich enough to credit characters with a kind of reality, but the mimetic hypothesis does not commit us to naïve realism. A real character is not a real person (as cited in Smith, 2010, p.237).

So, viewing through the assumption of the *mimetic hypothesis* we get reminded of, Smith believes, the fact that even the absolute version of a realistic character lacks the kind of independence and autonomy we attach with the actual persons around us. “Characters are representations of personal agents, but have no real agency” (Smith, 2010, p.238). Smith advocates for another fact that real persons themselves are never fully autonomous in the real world. Our autonomy in real world is always dependent of external social factors; it is reduced to some limits owing to the ‘autonomy of others’: “Persons process (more or less) circumscribed autonomy, agency within limits. We are never wholly autonomous, and we tend to overrate the degree of our own autonomy, and especially the autonomy of others” (P.238). Viewing in this vein, as real persons can never be fully autonomous in real world, how characters can be autonomous, who are the referential human beings in

narratives? One can see it so as characters are as much autonomous of their narratives as real persons are of real world. To sum up, whether characters are entities seen through *mimetic assumption* or through *mimetic hypothesis*, it can be established that they are human beings ----- either in the real terms or in the referential terms ----- and they can be analyzed through same psychoanalytical methods as the real human beings can be analyzed. While interpreting a character we employ our knowledge about the real people in the real world as well as our knowledge about the nature and categories of characters, the particular genre / sub-genre in literature. Scholes and Kellogg's ([1966] 2006) as well as Mudrick's (1961) taxonomy of characters, which makes the ground for present research, employ all these kinds of knowledge. The recent research on perception of persons supports that characters possess inner feelings, thoughts and inner life (Tomasello, M., Carpenter, M., Call, J., Behne, T. & Moll, H., 2005). "Characters [in literature] have mental state, such as perceptions, thoughts, feelings, and aims. Accordingly, characters have both an outer appearance and an inner state of the psyche that is not visible from the outside" (Eder et al, 2010, p.13). Following the *principle of minimal departure* put forth by the philosopher David Lewis, Ryan (1980) refers to the existence and dominance of *mimetic* characters in the fictional world, as Ryan believes that, write Eder et al (2010, p.34), "a fictional world resembles the real world unless explicitly stated [by the author] otherwise". Eder et al tells about the role of motivation in a psychoanalytical theory it plays in the process of richly constructed *mimetic* characters.

Eder et al write:

The 'motivation' of characters constitutes the interface between characters and action. The term motivation usually refers to a part of the psyche, the inner life and personality traits: the entirety of psychical processes that initiate, maintain and regulate behaviour. This definition includes aims, wishes, feelings and drives. We explain the actions of

characters by ascribing them such motivations, and we expect certain actions once we know their motivations. This is why motivation tends to be the motor and the centre of a story, transmits its theme and presents a significant influence on emotional reactions (2010, p.24).

Although, my analysis tends to see inner drives of the characters independent of their roles in plot structure, the understanding of character's internal rich psychological life in motivational terms "transmits [novel's] theme[s]" and "present a significant influence on emotional reactions": the motivations explored here connect the world of novels to the external / real world, out of whose rhetorical constructions (real social world I mean) the fictional world of the novel emerges. The novelists, so, through their art of character-creation co-relate the thematic world of their novels to the external rhetorical constructions (real world), not through their art of plot construction and emphasize on thematic progression. To understand the motivations of the characters is so much so enough to establish a link between the novel's fictive world and the real social world. Eder et al (2010, p.24) go even for the view that "even a rather formulaic narrative that has traditionally been analyzed in terms of character's plot functions requires at least one character's motivation in order to set the action in motion". This opinion advocates for the inevitability of *mimetic* characters even in the non-realistic form of literature. Eder et al ask us to consider the "heroic epics centering around a quest plot" (pp.24-25) in Western literature in which "values, aims, wishes, hopes and fears [of the hero] propel the action of the hero, and they invite a psychological reading of the character" (p.25). Moreover, "most modern narratives deal with problems that motivate the characters' actions" and,

Motivation is a precondition also in other forms of narration: Episodic narratives deal with the momentary problems of several characters; character studies focus on unconscious needs of persons on a quest, and even characters who do not even try to fulfill their wishes produce

actions on a small scale to which we ascribe motivation. Even when surreal narratives and films [...] prevent us from reconstructing motivations, they generate their potential to provoke from the fact that apparently we cannot help but look for motivations (Eder et al, 2010, p.25).

Eder et al opine for the creation of the personality of characters in fictional world. To them, characters' personality is created during the emergence of motivations generated through a process of their interaction with other characters. "The personality of the fictional beings" basis itself on their motivations and it emerges "in their interaction with other characters, so that the basic motivations of characters are a major element of their evaluation and interpretation" (p.25). About the interactions among characters in a narrative, Eder et al argue that a character does not appear alone in a fictional world. Rather, there are "character constellations" comprising of at least two characters in a piece of literary art. And "motivation is [...] an important factor in the constellation of characters, which places individual characters in a network of relationships" (p.26). Interpreting this concept in Horneyan terms, all the other characters in the constellation form the part of the external world of a specific character under study. So, his / her motivations can be interpreted in the light of other characters' (sources of externalization) behaviour with him / her. So, character under study, seen in psychological terms, displays motivations rooted deeply in his / her own self as well as his / her reaction to the externalized world comprising of other characters around. Hence, both internal and external factors are involved in creation of character psychology. The characters when seen in motivational terms can be studied both dependently and independently of their relations / interactions to other characters around: characters when seen independently, ask for their motivational analysis by putting light on their inner lives rooted in their temperamental tendencies; characters, when seen dependently, ask for their motivational

analysis by putting light on their interactions to other characters in a character constellation. So, if one set of motivations originates from internal sources, the other set originates from the external ones, but all in a fictional world.

During the last fifteen to twenty years theorists have been attempting to organize the character study by their attempts to synthesize theories of character originating from all disciplines, i.e. formalism, structuralism, semiotics, psychology, phenomenology, hermeneutics etc. Heidbrink pronounces that the modern consensus on the nature of questions about character to be seen as a human being (one among other types of questions on character) has been achieved. "The equipment of a character with attributes must not be confused any more with the question as to the function it serves in the plot; both questions are worth being asked" (Heidbrink, 2010, p.99). He more clearly and explicitly states the most recent consensus on this issue: "Together with the manifold imports from psychology goes the fact that the *human being* remains the *dominant reference*" (p.99). In this connection he mentions the names of most recent theorists who accept the concept of humanlikeness in character study. Bordwell (1985), Persson (1993), Smith (1995), Jannidis (1996), Grodal (1997), Culpeper (2001), Hogan (2003) are the names he mentions. Heidbrink (2010, p.99) further writes, "the deflation-enrichment-continuum remains its validity for the debate and various production strategies and kinds of material formations are discussed to describe fictional characters that appear more or less humanlike". In this still on-going discussion of deflation-enrichment-continuum regarding the nature of character, I argue for the enrichment side of continuum of *mimetic* characters from a psychoanalytical position since the present study originates from my belief in the presence of *mimetic* characters in Pakistani literature in English.

Chapter 4

THEORETICAL FRAMEWORK: KAREN HORNEY AND CLASSICAL PSYCHOLOGY

This chapter offers a discussion of Karen Horney's psychoanalytical theories which form the theoretical basis of the present research. The discussion involves concepts of Karen Horney; Third Force Psychology; the motivational drives in implied authors, real persons, and the *mimetic* characters; characters' *bargains* with fate and other people; and difference between *rhetoric* and *mimesis*.

Horney's theoretical concepts developed along three phases. While her first phase's major concern was feminine psychology, she developed her new psychoanalytic theory in her second phase and gave her mature theory in her last phase. Although her views found no acknowledgement for many years, now they seem convincing and remarkably acceptable. Chodorow (1989) believes that the "political and theoretical origins" of feminism in a psychoanalytic paradigm are located in Karen Horney. Her theoretical concepts are the basis of "most of the recent versions of psychodynamic understandings of gender and for most psychoanalytic dissidence on the question of gender in the early period as well" (pp.2-3). In the very earliest phase of the development of her theoretical construct, she formed an opinion that females have specific biological patterns of constitution that must be analyzed in their own way and not be seen in terms of difference when compared to the male's presumed superiority of biological

construction. To her, psychoanalysis wrongly considers the female constitution as defective one, as this view has been injected into theory by the male-dominated intelligentsia. One of the reasons why males treat women biologically inferior constructions is, she believes, that they are envious of their wombs. Paris (1998) tells that for Horney the concept of *womb-envy* of the males is stronger than Freudian concept of *penis-envy* of the females, and out of this stronger jealous attitude of men originating from their *womb-envy* they deprecate women. She believes that the prevalent Freudian view of men lacks scientific authenticity. In her essay 'The Distrust between the Sexes' (1931), she opines that women have been considered as "a second-rate being" only because "at any given time, the more powerful side will create an ideology suitable to help maintain its position", and "in this ideology the differentness of the weaker one will be interpreted as inferiority, and it will be proven that these differences are unchangeable, basic, or God's will" (Horney, 1967, p.116). Horney, in her initial phase, began to move away from Freudian psychoanalytic concept that destiny follows anatomy. She put more emphasis on the external cultural and social factors in the formation of character structure. In her essay 'The Problem of Feminine Masochism' (1935), she opposed the prevalent psychoanalytic idea that "masochistic trends are inherent in, or akin to, the very essence of female nature" (1967, p.214). This male-dominated point of view of psychoanalysis reflects the stereotypical male-centered culture. She believes that there are quite a number of external social conditions that are responsible for the masochistic trends in women; moreover, such social conditions can be taken as universal as they differ from society to society all over the world. She accepts also that females envy males and they are not contended with their being as females. This *masculinity complex*, she

defines as “the entire complex of feelings and fantasies that have for their content the woman’s feelings of being discriminated against, her envy of the male, her wish to be a man and to discard the female role” (Horney, 1967, p.74). Later, she goes further to believe that the inevitability of the masculinity complex is a false concept as it is only the product of a culture dominated by men originating from the stereotypical family dynamics. “A girl is exposed from birth onward to the suggestion ---- inevitable, whether conveyed brutally or delicately ---- of her inferiority”. This is such an experience, “that constantly stimulates her masculinity complex” (p.69). Although, Horney till 1935 mostly concerned herself with the psychoanalytic concern with the feminine and wrote about the psychology of women, she left this topic the same year as she began to feel that the factors of externalization or the external cultural influence is so much so in shaping human character. In ‘Woman’s Fear of Action’ (1935) she stressed that women’s psychology could only be studied independently and under no influence only when they will be completely free of the male-dominated cultural factors. So, she believed that the concern of a psychoanalyst must not be only with what is feminine, but with “the full development of the human personalities of all” (Paris, 1994, p.238).

Horney began her systematic theoretical answer to the Freudian thought in *The Neurotic Personality of Our Time* (1937) and *New Ways in Psychoanalysis* (1939). In her distinct psychoanalytical thought she put much emphasis on society and culture in shaping one’s character; she saw psychoanalytic concept of neurosis as one’s psychological tool of one’s defense strategies; and she focused on one’s present structure of character instead of one’s infantile origins. Horney opined that Freud wrongly assigned greater importance to his conception of biologically oriented human behaviour,

and the concept that human feelings and attitudes in their relationships are universal. He could not recognize the important role of social factors, so he wrongly attached neurotic egocentricity to one's *narcissistic* libido, hostility to one's inherent instinct of destruction, money obsession to one's anal libido and also acquisitiveness to one's morality. Horney further opines that anthropological studies reveal that such human characteristics are not universal, hence not be seen in terms of biology. Studies in anthropology reflect the difference of the potential from culture to culture in creating such human characteristics. She even saw the *Oedipus complex* not as a universal phenomenon, and the potential responsible for creating this complex differs across all cultures. Freud derives neurosis out of a presumed conflict between instinct and culture. For Freud, culture is inevitable for our survival, and we as humans have to snub or refine our instincts owing to the needs of culture. So, neurosis is the product of the inevitable conflict between our instincts and culture. But Horney rejected this concept of inevitability of clash between instinct and culture; she argued that the collision between society and individual occurs only when a hostile environment threatens our emotional needs. Freud considers humans as something who are inherently destructive, insatiable, anti-social. Horney, on the contrary, does not see these human characteristics as originating from instinct but she considers these characteristics as their defense solutions (neurotic responses) to the external social adverse factors.

While not rejecting the importance of childhood in one's emotional development, Horney put more emphasis to the pathogenic conditions prevalent in a family that invoke the feelings of being unloved, unvalued, and unsafe. She does not see these unhealthy feelings in terms of, as Freud saw, the frustrated pressure of the libidinal desires. Horney

believes that *basic anxiety* in children is developed ---- an emotional feeling of loneliness in a hostile world ---- and children adopt different defense solutions and devise defense strategies to reduce their basic anxiety. These defense strategies mainly have three categories (i) pursuit of care and love by *moving towards people* (ii) pursuit of power and absolute control by *moving against people* (iii) pursuit of detachment by *moving away from people*. Horney further believes that these defense solutions originating from one's neurotic character have to meet a doomed failure as these strategies produce *vicious circles*, where the *basic anxiety* is only increased in human's constant attempts for its minimization. The defense strategies employed to reduce *basic anxiety* only increase it. Horney debated much on the neurotic defense strategy of moving towards people (need of love and care) in *The Neurotic Personality of Our Time* (1937), however, she talked also in the same book of the neurotic quest for possession, control, prestige and power (moving against people) as well as the solution of detachment (moving away from people). In the same book, she also talked of *intrapsychic defense strategies* such as sense of guilt, self-inflation and neurotic suffering. In other books, she analyzed these *interpersonal* and *intrapsychic* strategies in greater detail.

In her discussion on structure of character VS genesis, her emphasis shifted from stress on past to the present. She generated the theoretically and practically structural approach by replacing Freud's focused importance given to genesis. She advocated that psychoanalysis should devise new ways and its focus must be less on a person's infantile origins, than on locating the present character structure in terms of defense solutions and inner conflicts. At this point, she sharply differs from classical (Freudian) psychoanalysis which attached much value to past of a person in explaining his / her present character

structure. In *New Ways in Psychoanalysis* (1939) she drew a comparison between her “evolutionistic” thought and Freud’s “mechanistic-evolutionistic” concepts. Her evolutionistic thought considers “that things which exist today have not existed in the same form from the very beginning, but have developed out of the previous stages. These presetting stages may have little resemblance to the present forms, but the present forms would be unthinkable without the preceding ones”. Freudian mechanistic-evolutionistic thought emerges from the belief that “nothing really new is created in the process of development”, and “what we see today is only the old in a changed form” (Horney, [1939] 2000, p.42). Freud considers nothing new happens in adults when compared to their past childhood experiences, and, so, the later behaviour of a person is seen in terms of an inevitable repetition of his / her present behaviour in past. But for Horney, childhood experiences are not the sole factors for a person’s continued development. She writes that the “non-mechanistic viewpoint is that in organic development there can never be a simple repetition or regression to former stages” (Horney, [1939] 2000, p.44). Although, past is reflected in the present, it is reflected through a process which is developmental in nature and not through a simplistic process of repetition. So “interpretations which connect the present difficulties immediately with influences in childhood are scientifically only half-truths and practically useless” (Horney, 1935, pp.404- 405). For Horney, our earlier experiences and perceptions do not influence us in a way to produce in us the fixed repetitive patterns, but the earlier experiences only condition our conduct through which we react to the external world. Our this conditioned way of dealing with the world is in turn influenced by successive experiences and develop into our present character structure and adult defense strategies.

Third Force, Karen Horney, and Character in Literature

Third Force psychologists “see healthy human development as a process of self-actualization, and unhealthy development as a process of self-alienation. Maslow is their greatest student of self-actualization; Horney offers the most systematic account of self-alienation” (Paris, [1974] 2010, p.28). Paris tells that “Horney’s main concern is with what happens when, under the pressure of an adverse environment, the individual abandons his *realself* and develops neurotic strategies for living” (p.28). He further informs that “since fictional characters and implied authors are much more frequently self-alienated than self-actualizing, it is Karen Horney’s theories which are most immediately relevant to our study of fiction” (p.29).

Third Force Psychology, as a movement is distinguished mainly from other modern psychological movements, i.e. Behaviourism and Freudianism for its different view towards human nature and human values and condition. Third Force Psychology does not see humans as tension-reducing or conditional beings. It sees in them a third force. This force is “evolutionary constructive” force which evokes humans “to realize [their] given potentialities” (Horney, 1950, p.15). Everybody has “an essential biologically based inner nature”, and it is “good or neutral rather than bad” and it should be encouraged, not suppressed. The supposed inner nature “is weak and delicate and subtle and easily overcome by habit, cultural pressure, and wrong attitudes toward it”, but nevertheless, “even though weak, it rarely disappears [...] even though denied, it persists underground forever pressing for actualization” (Maslow, 1962, pp.3-4). The theory of the hierarchy of basic needs in understanding human’s essential nature is one of the influential contributions of the Third Force Psychology. This theory displays that men are

in need of psychological satisfaction, safety, love and belonging, self-esteem and self-actualization. In their hierarchical order, the psychological needs are major ones and most powerful. The satisfaction of all these needs is inevitable for the healthy development of a person. Maslow calls these needs *instinctoid* as these are not akin to animalistic *instincts* which are “powerful, strong, unmodifiable, uncontrollable, [and] unsuppressible” (Maslow, [1954] 1970, p.128). *Instinctoids* are weak and are “easily repressed, suppressed … masked or modified by habits, suggestions, by cultural pressure, by guilt, and so on” (p.129). Maslow believes, Paris ([1974] 2010) writes, that “cultural setting” and “immediate situation” play an important role in determining the behaviour of a person:

Under especially favourable conditions we may have episodes of higher need motivation, and under particularly unfavourable conditions we may regress to a lower level of needing. Behaviour is not solely determined by inner needs; the cultural setting and immediate situation are also important determinants (p.33).

Moreover, our attitudes and our adhering to diverse philosophies of life and values through the course of our existence is due to the movement or shift of one stage of our psychological evolution to the next one. People who get fixed to a specific evolutionary stage interpret every happening in terms of values they ascribe to that stage, and reject all other value systems attached to other stages of psychological evolution. Jungian and Maslovian psychological perspective concentrate on upper needs of the hierarchy while Behaviourists and Freudian id psychologists focus on the lower end of the hierarchy. Horney, Rogers, Fromm, and Freudian ego psychologists concentrate at the needs which occur at the middle of the hierarchy. Horney’s main concern is with the neurotic behaviour and reactions of persons occurring in response to unfulfillment of the “needs

for safety, love, and self-esteem" (Paris, [1974] 2010, p.35). Present research, considering the literary characters of Pakistani realistic fiction as equal to real persons, concentrates on such neurotic processes which emerged in literary characters as a result of the frustration of these needs.

Abraham Maslow

Third Force Psychology significantly considers the higher needs as much an important factor as the lower needs in shaping our human nature. It recognizes both higher and lower needs as independent and autonomous factors and allows us to study them in an independent way and in their own terms. For Maslow, humans' psychological evolution depends on two types of factors (i) the structural pattern of inherent basic needs of the humans (ii) how much these needs get satisfied. The fulfillment of these needs evolves a healthy personality and the individual embarks on the way to achieving his *realself* through the process of self-actualization. The unfulfillment of these needs yields a neurotic personality. While arresting his / her development, it alienates him / her from his / her *real self* and the person devises different neurotic strategies to cover up his / her deficiencies. Aggression, destructiveness, and power-lust is not man's intrinsic nature, they are only potentialities of his / her intrinsic / essential nature. He adopts the harmful behaviour towards himself and others only when his basic needs are not satisfied. Third Force Psychology shows optimistic trends in comparison with the classical / Freudian psychology as it believes in greater potential in humans' healthy evolution and considers a healthy person more creative, harmonious and happy being. Moreover, Paris ([1974] 2010) writes:

Maslow's self-actualizing people comprise no more than one percent of the population, and perhaps less. Because their instinctoid needs (especially the higher ones) are so weak and the voice of the real self is so faint, it is extremely difficult for the human beings to be impulse aware, to know how they really feel and what they really want. Man is by nature a being who is easily self-alienated; he is a sensitive plant who requires such special and complex conditions for healthy growth that he rarely achieves a sound majority. Raising a child to health is an extraordinarily difficult task, and the creation of a healthy society is incomparably more difficult (p.87).

Erich Fromm

Fromm (1947) divides human problems into (i) personal (ii) historical (iii) existential. Personal problems are based on the personal history of the individuals; they arise due to the unfulfillment of the basic needs. The historical problems get produced due to the social, economic, cultural conditions of a specific community. All members of the community share these problems. Existential problems are the out-come of the clash between human's natural wants ----- want for life, want for health, want for control of one's destiny ----- and the static and never-changing features of human existence. Third Force Psychologists consider the unhealthy fulfillment of the personal problems as the reason for one's neurotic growth. Existential problems are not seen by them as much important a factor in creating a man's self-alienated, neurotic behaviour. Similarly, self-actualizing people are also not free of suffering as they suffer from their historical and existential problems, not from personal problems. The present study views the neurotic behaviour of its fictive persons in terms mainly of their personal problems, and only in some characters in terms of their historical problems. Horney sees the neurotic persons' value system both in terms of the unfulfillment of the basic needs as well as a result of their defense strategies. Although neurotic needs emerge out of unsatisfied basic needs, both kinds of needs are not same: a neurotic individual assigns more value to the needs inevitable for developing his / her defense system while assigning less value to the needs

necessary for his / her growth, as neurotic needs assure his survival but basic needs ensure growth. The present study focuses on the neurotic individuals and their defense systems they devise for their survival.

Karen Horney's Theoretical Framework

About Horney's mature theory, Paris (1998) writes that Horney believes in the *real self* of persons which becomes actualized only in the healthy environment and favourable conditions. People get alienated from the *real selves* when they are not motivated through genuine feelings, rather through their neurotic defense strategies. Horney categorized these defense strategies as (1) interpersonal (2) intrapsychic. Interpersonal strategies devise our ways of our dealings with the people around us, and intrapsychic strategies get developed in our minds. In *Our Inner Conflicts* (1945) her main focus remains at defining and explaining *interpersonal* strategies, while in *Neurosis and Human Growth* (1950), she deals with *intrapsychic* strategies. To Horney, the central reason of neurosis is the alienation of humans from their real selves because of the hostile external environment. The focus of therapy remains to "restore the individual to himself, to help him regain his spontaneity and find his center of gravity in himself" (Horney, [1939] 2000, p.11). The real self, not being a fixed and static phenomenon, is a collection of inner potentialities which includes individual capacities, talents, predispositions, temperaments, etc. These inner potentialities need a favourable and healthy external environment for the healthy development of *real self*. Under appropriate conditions, Horney (1950) opines, an individual develops

the unique alive forces of his real self: the clarity and depth of his own feelings, thoughts, wishes, interests; the ability to tap his own resources, the strength of his will power; the special capacities or gifts

he may have; the faculty to express himself, and to relate himself to others with his spontaneous feelings. All this will in time enable him to find his set of values and his aims in life (p.17).

Self-actualization is inevitable for the development of *real-self*. There are certain fixed conditions which everybody needs in his / her childhood for his / her self-actualization. These fixed conditions include “an atmosphere of warmth” in which children feel comfortable to express their feelings and thoughts, the goodwill of other people around them, and “healthy friction with the wishes and will” of other people (Horney, 1950, p.18). If parents, due to their own neuroses, cease to love and think of their child “as the particular individual he is”, the basic anxiety gets developed in the child which restrains him / her “from relating himself / [herself] to others with the spontaneity of his real feelings”, this, consequently, pushes him / her to devise defense strategies. People, as adults devise the same strategies for their defense. “Horney describes the defensive strategies [people] adopt when [their] basic needs for safety, love, and esteem have not been well met” (Paris, [1974] 2010, p.xiv). These defense strategies are *interpersonal* and *intrapsychic*. “The interpersonal strategies involve moving toward, against, or away from other people, becoming *compliant*, *aggressive*, or *detached*. Each strategy carries with it a repertory of behaviors and constellations of beliefs about human nature, human values, and the world order” (p.xiv). Neurosis is a defense system against basic anxiety. This anxiety is a “profound insecurity and vague apprehensiveness” (Horney, 1950, p.18), and this anxiety is produced due to the feelings of helplessness, hostility, isolation, fear. It considers the whole environment as “unreliable, mendacious, unappreciative, unfair, unjust, begrudging and merciless” (Horney [1939] 2000, p.75). So, in response to all this, the individual devises strategies for self-protection:

[His / her] attempts to relate himself / [herself] to others are determined not by his / her real feelings but by strategic necessities. He / she cannot simply like or dislike, trust or distrust, express his / [her] wishes or protest against those of others, but has automatically to devise ways to cope with people and to manipulate them with minimum damage to himself / herself (Horney [1945] 1992, p.219).

Basic anxiety produces in an individual a feeling of being impotent, unneeded, unlovable person. The result of this anxiety “is that he [puts] greatest part of his energies into securing reassurance” of others (Horney, 1937, p.96). This reassurance he needs from his relations to others by devising interpersonal strategies of defense; and he makes for his being worthless and inadequate through an inner intrapsychic feeling of self-gratification. All these strategic efforts are the part of his struggle to achieve the needs of love, safety, self-esteem. Paris ([1974] 2010) writes about Horney’s *interpersonal* strategies:

There are three main ways in which the child, and later the adult, can move in his effort to overcome his feelings of helplessness and isolation and to establish himself safely in a threatening world. He can adopt the compliant or self-effacing solution and move *toward* people; he can develop the aggressive or expansive solution and move *against* people; or he can become detached or resigned and move *away from* people (p.55).

The healthy individual adopts all these strategies from time to time and in accordance with his external and internal needs, but the behaviour of a neurotic person is fixed:

The healthy person moves flexibly, of course, in all three directions; he gives in, fights, or keeps to himself as the occasion and his basic needs demand. The neurotic person, however, is not flexible; he is driven to comply, to fight, to be aloof, regardless of whether the move is appropriate in the particular circumstance (p.55).

Paris ([1991a] 2009) further writes:

In each of the defense moves, one of the elements involved in basic anxiety is overemphasized: helplessness in the compliant solution, hostility in the aggressive solution and isolation in the detached solution. Since under the conditions that produce basic anxiety all of these feelings are bound to arise, individuals will come to make all three of the defensive moves compulsively; and because these moves involve incompatible character structures and value systems, they will

be torn by inner conflicts. To gain some sense of wholeness, they will emphasize one move more than the others and will become predominantly self-effacing, expansive, or detached. The other trends will continue to exist, but will be condemned and suppressed. When, for some reason submerged trends are brought closer to the surface, the individuals will experience severe inner turmoil and may become paralyzed, unable to move in any direction at all. When their predominant solution fails, they may embrace one of the repressed strategies (pp.19-20).

(1) The Four Selves

The *real self* is in fact a “possible self” achievable to those who are “freed of the crippling shackles of neurosis” (Horney, 1950, p.158). But as a result of self-alienation the *real self* is replaced by individual’s *idealized image (idealized self)*, this idealized image is “the primary source of motivation” (Paris, 2003, p.10). If glorification of *real self* leads to healthy personality through the process of actualization, “the idealized self [...] is impossible to actualize because it transcends human possibilities and is full of contradictions” (p.10). *Despised self*, a third kind of self, is triggered by the *idealized self*. This *despised self* is generated as an inevitable result of our failure “to live up to our inner dictates”, and “when the world does not honour our claims” (p.10). The fourth kind of self is also identified by Horney; the *actual self*. It connotes to our being and state at a specific time. This self is “a mixture of the strengths and weakness, defensive strategies [...] that has been produced by the interactions between our given nature and our environment” (p.10). In a most healthy personality, the very minimum disparity exists between the *real self* and the *actual self* and its behaviour follows a regular, contented, predictable pattern having a clear sense of who he / she is. In a neurotic personality this disparity between these two selves gets enormous, confusing an individual of his / her identity. The present study originates from the disparity between the *real* and *actual selves* of the characters in Pakistani fiction. The *intrapsychic* character structure both of

the real human beings as well as the fictional characters consisting of these four *selves* reveals either a healthy or a neurotic personality. The *mimetic* characters in selected Pakistani novels display neurotic tendency, as the analysis part of the present study reveals. In the next chapter neurotic behaviour of fictive persons in selected Pakistani novels has been pointed out at appropriate juncture of their character development while employing both the *interpersonal* (*compliant / self-effacing, expansive, detached*) and *intrapsychic* (the four *selves*) strategies.

(2) No Reliance on Infantile Origins

Horneyan approach is greatly appropriate for the analysis of fictive persons. A chief objection to any psychoanalytical treatment of literary characters has been its dependence on the presupposed information of the infantile origins of the characters not supported by the textual evidences. Such psychoanalysts interpret adult behaviour in terms of those early childhood experiences which are never displayed throughout the text. Paris ([1991a] 2009, p.9) writes, "because of its emphasis upon infantile origins, modern psychoanalytic theory has, ironically, made literary characters seem less accessible to motivational analysis than they did in the days of Bradley". But Horneyan approach is much powerful, neutral, objective, and reliable in its analyses of literary beings because it "analyze[s] characters in terms of their existing defenses" (p.18). Paris (2008) opines:

A predominantly synchronic approach is especially well-suited to the analysis of literary characters (of the round variety), for although their childhoods are often but sketchily portrayed, their current personality traits, defenses, and inner conflicts are depicted in great detail (p.xiii).

This characteristic feature of Horneyan synchronic paradigm makes a psychoanalytic study of literary persons more reliable as it "enables us to understand the present structure

of the psyche as an inwardly intelligible system and to explain behaviour in terms of its function within that system" (Paris, [1991a] 2009, p.9). In relation to her synchronic approach Theodore Isaac Rubin writes in the Foreword of *Bargains with Fate*: "[Horney] believed that people can change and grow whatever their age and condition and that they are capable of choice" (Paris, [1991a] 2009, p.vii). Moreover, "in reading Horney, we learn of the influence of pride in our lives and of self-idealization, and we gain greater insight into our inner conflicts" (p.vii).

(3) Flexible and Wide Range

Horneyan approach is flexible, and has wide range of applicability. Paris (1997, p.xii) mentions that this approach deals with common "human needs and defenses that are portrayed in the literature of many periods and cultures". Paris further opines about its flexibility that without "ignoring cultural differences", this approach "enables us to see an underlying similarity in human experience" (p.xii). Moreover, "it can help us to understand the behavior of characters in literature from the past, to enter into their feelings, and to enrich our knowledge of ourselves and others through an understanding of their inner conflicts and relationships" (p.xii). While talking about the fact that no single theory can do absolute justice with the psychological insights of human as well as literary character, and also that the applicability of different psychological theories to different kinds of literature depends on the kind of literary genre, Paris (1997) mentions that the Horneyan approach is best suitable for the motivational analysis of a realistic piece of literature across countries and cultures of the world. "Some theories are highly congruent with certain works and some with others, and often several can be employed in studying the same text or aspect of literature" (Paris, 1997, p.3). We have Freud and

Jung in Psychoanalytical criticism, “and the ideas of Alfred Adler, Otto Rank, Wilhelm Reich, Melanie Klein, D. W. Winnicott, R. D. Laing, Fritz Perls, Heinz Kohut, Jacques Lacan, and others have also been profitably used in literary studies” (p.3). Nevertheless, Paris mentions that he has “found Horney’s theory to be a powerful instrument of analysis” (p.12). Moreover, Paris ([1991a] 2009) writes:

I argue not that Horney is applicable to everything (whatever its claims, no psychoanalytic theory is) but that there are defenses, inner conflicts, and character structures which occur in many periods and cultures, as my work with literature shows, that Horney explains better than anyone else. There is a significant range of psychological phenomena for which hers is the theory of choice (p.xxvii).

He, along with so many other critics (discussed in chapter two of the present study), has utilized this approach for analyzing a large amount of the western literature. Horney’s theory has a wide range of applicability. “Her theory fits numerous works from a wide range of periods and cultures and illuminates a variety of literary issues. It yields a distinctive set of insights and is a valuable critical tool” (Paris, 1997, p.3). I find this theory as a uniquely applicable critical apparatus for the motivational analysis of the mimetic characters of Pakistani realistic literature.

In the context of Horneyan applications on literary studies Theodore Isaac Rubin writes in the Foreword of *Bargains with Fate*:

As an anatomist of personality, Horney always had an intense interest in literature, and especially in the characters created by the great literary artists, many of whom are our most gifted natural psychologists. Seeing literature from the perspective of her theories greatly enriches our understanding not only of the text but also of ourselves and of others, and this enriched understanding fosters human compassion (Paris, [1991a] 2009, p.vii).

Karen Horney was the very first person who looked at literature through a Horneyan psychoanalytic approach “she frequently used literature for illustrative purposes in her

writings" (Paris, 1997, p.39). Paris tells that she was a great admirer of Ibsen, and cited him in her psychological writings. Bande ([1988] 2000) referring to Horney comments that she "makes frequent references to literary characters" (p.25). The relation of Horney's mature psychological theory to the literary characters can best be explained through a classical taxonomy of characters put forth by Scholes and Kellogg ([1966] 2006). Paris (2010) writes in this connection:

The best taxonomy of characterization I know of is the one set forth by Robert Scholes and Robert Kellogg in *The Nature of Narrative* (1966), where they differentiate between aesthetic, illustrative, and mimetic characterization. Aesthetic characters must be understood primarily in terms of their technical functions and formal and dramatic effects. All characters have some aesthetic functions. Illustrative characters are 'concepts in anthropoid shape or fragments of the human psyche parading as whole human beings'. We try to understand 'the principle they illustrate through their actions in a narrative framework'. Behind realistic literature there is a strong 'psychological impulse' that 'tends towards the presentation of highly individualized figures who resist abstraction and generalization'. When we encounter fully drawn mimetic characters, 'we are justified in asking questions about [their] motivation based on our knowledge of the ways in which real people are motivated'. Mimetic characters usually play aesthetic and illustrative roles; but numerous details have been called forth by the author's desires to make them lifelike, complex, and inwardly intelligible; and these will go unnoticed if we confine ourselves to their formal and thematic functions (p.3).

Paris adopted this taxonomy of characterization some forty years back, and still he believes this taxonomy as the best possible classification. Paris (2012) mentions:

I adopted, and still employ the distinction set forth by Scholes and Kellogg in *The Nature of Narrative* (1966) between aesthetic, illustrative, and mimetic characters. Most characters have formal and thematic functions, but only some are depicted in such rich detail that we can understand them in the same way that we understand real human beings (pp.xiv-xv).

Owing to the rich inner lives of the round characters, Horney's concepts of *interpersonal strategies of defense, intrapsychicpridesystem, neuroticshoulds, neuroticclaims, deals* (Paris' term for *deals* is *bargains*, and his term has been utilized in the present research)

explain the nature of the *mimetic* characters in realistic literature. The present study explores motivations of characters in all these terms.

(4) Horney's Interpersonal Strategies of Defense

Interpersonal strategies of defense have following three kinds: (i) *compliant / self-effacing* people (ii) *expansive* people (iii) *detached* people.

(I) *Compliant / Self-effacing* people:

The people with dominant *compliant* trends struggle to overcome their basic anxiety by seeking affection, approval, self-esteem, love, protection by controlling others by being good, weak, and affectionate. They control “others through [their] need of them” (Paris [1974] 2010, p.57). Such people feel themselves as a constituent part of a big, larger scheme, yielding to a big thought of religious devotion, standing by a cause, or morbid dependency in an affectionate love relationship. Such person’s “salvation lies in others” (Horney, 1950, p.226). So, “his need for people … often attains a frantic character” (p.226). Along with the approving or disapproving gestures of others his “self-esteem rises and falls” (Horney, [1945] 1992, p.54). He values humility, sympathy, unselfishness, love and shuns ambition, pride, vindictiveness, although these values are not his genuine ideals as he utilizes them only as his defense solution. He believes in such a providential order therein virtue never goes unrewarded. So, he struggles to meet the expectations of others, “often to the extent of losing sight of his own feelings” (p.51). “He becomes ‘unselfish’, self-sacrificing, undemanding ----- except for his unbound desire for affection. He becomes … over-considerate … over-appreciative, over-grateful, generous” (pp.51-52). He is conciliatory and appeasing, and feels guilty and blames himself after his quarrels with others. “He tends to subordinate himself, takes second

place, leaving the limelight to others" (p.52). He never shows self-protective, self-assertive tendencies and stands against "all that is presumptuous, selfish, and aggressive" because "any wish, any striving, any reaching out for more feels to him like a dangerous or reckless challenging of fate" (Horney, 1950, pp.219, 218). A *compliant* person's values "lie in the direction of goodness, sympathy, love, generosity, unselfishness, humility; while egotism, ambition, callousness, unscrupulousness, wielding of power are abhorred" (Horney, [1945] 1992, p.54). He adopts religious values as he feels them inevitable to his defensive system. His concept of bargain is explained by Paris:

His bargain is that if he is a powerful loving person, who shuns pride and does not seek his own gain or glory, he will be well-treated by fate and by other people. If his bargain is not honoured, he may despair of divine justice, he may conclude that he is the guilty party, or he may have recourse to belief in a justice that transcends human understanding. He needs to believe not only in the fairness of the world order, but also in the goodness of human nature (Paris, [1991a] 2009, p.21).

Since he needs surrender, he feels attraction to the opposite type of persons having *arrogant-vindictive* tendency. "To love a proud person, to merge with him, to live vicariously through him would allow him to participate in the mastery of life without having to own it to himself" (Horney, 1950, p.244). His relationship with the person having masterful tendencies can develop into a morbid dependency, and he can be caught up in a crisis if he feels that his *compliant* behaviour is not getting the reward. In this connection, Paris ([1974] 2010) writes:

In the compliant person, says Horney, there are 'a variety of aggressive tendencies strongly repressed'. These aggressive tendencies are repressed because feeling them or acting them out would clash violently with his need to feel that he is loving and unselfish and would radically endanger his whole strategy for gaining love and approval. His compliant strategies tend to increase rather than to diminish his basic hostility, for 'self-effacement and goodness invite being stepped on' and 'dependence upon others makes for exceptional vulnerability'. But his inner rage threatens his self-image, his philosophy of life, and his safety;

and he must repress, disguise, or justify his anger in order to avoid arousing self-hate and the hostility of others (pp.58-59).

For a *compliant* person, life is meaningful only in a love relationship. Love, for him, is “the ticket to paradise, where all woe ends: no more feeling of lost, guilty, and unworthy; no more responsibility for self; no more struggle with a harsh world for which he feels hopelessly unequipped” (Horney, 1950, p.240). But, “the relationship from which he expects heaven on earth only plunges him into deeper misery. He is all too likely to carry his conflicts into the relationship and thereby destroy it” (Horney, [1945] 1992, p.62). So, in a “morbid dependency … the dependent partner [remains] in danger of destroying himself, slowly and painfully” (Horney, 1950, p.243). After the failure of their relationship, “they will be terribly disillusioned” they either feel that they could not get the right person, or perhaps things are wrong in their own selves, or just the things are not worth-having (Paris, 1997, p.21).

(II) *Expansive* people

People with predominant *expansive* tendencies possess values, goals, and traits quite opposite to the values, goals, traits of the *compliant* people. Such people “need to excel, to achieve success, prestige, or recognition” (Horney, [1945] 1992, p.65). It is mastery that appeals to them, not love. They are ashamed of pain and suffering and hate helplessness. They struggle to generate in themselves “the efficiency and resourcefulness” which is inevitable for their defense solutions (p.167). All the three kinds of the *expansive* people “aim at mastering life. This is their way of conquering fears and anxieties; this gives meanings to their lives and gives them a certain zest of living” (Horney, 1950, p.212). Horney, in *Neurosis and Human Growth* (1950) categorized the

expansive people into three types: the *narcissistic*, the *perfectionistic*, and the aggressive or the *arrogantvindictive*.

(a) The *Narcissistic* Person

These persons try to master life “by self-admiration and the exercise of charm” (Horney, 1950, p.212). Such person believes in an “unquestioned belief in his greatness and uniqueness” (p.194). “He has (consciously) no doubts; he is the anointed, the man of destiny, the prophet, the greater giver, the benefactor of mankind” (p.194). He feels secure when he speaks “incessantly of his exploits or of his wonderful qualities and needs endless confirmation of his estimate of himself in the form of admiration and devotion” (p.194). He “does not reckon with limitations” and “over-rates his capacities” (p.195). Outwardly he is “rather optimistic” but “there are undercurrents of despondency and pessimism” (p.196). His *bargains* with fate (“*deals*”, in Horney’s terms) are that he will get whatever he wants only if he holds to his magnified claims and beautiful dreams. “Whereas arrogant-vindictive people have usually been subject to abuse, narcissistic people were often ‘favoured and admired’ children who were ‘gifted beyond overage’ and ‘early and easily won distinctions’” (Paris, 1997, p.24). Aggressive people prove their superiority, while the *narcissistic* people develop a sense of being exceptional. “Healthy friction with the wishes and will of others” (Horney, 1950, p.18), an essential feature for the development of a healthy personality is missing in their childhood experiences. “They develop an unrealistic sense of their powers and importance ... They are afraid of other people whose genuine accomplishments or refusal to indulge them call their inflated conception of themselves into question” (Paris 1997, p.24). Nevertheless, such person is an adult, feels that there is “no one he cannot win” and charms people

“with a scintillating display of feeling, with flattery, with favours and help ---- in anticipation of admiration or in return for devotion received” (Horney, 1950, p.194). *Narcissistic* people, like *arrogant vindictive* persons, make use of people. They do “not seem to mind breaking promises, being unfaithful, incurring debts, defrauding” (p.195). But not being “scheming exploiters”, they think their needs “so important that they entitle [them] to every privilege”. They need unconditional love from other people even by trespassing “on their rights”. Their imagination is kept engaged with “the glory of the dramatic”, and they consider “the humble tasks of daily living” quite as “humiliating”. They dwell on the fantastic world of “quick and glamorous achievement”, hate long-lasting struggle and avoid giving attention to detail (Horney, 1950, pp.313-15). “Their bargain is that if they hold unto their dreams and their exaggerated claims for themselves, life is bound to give them what they want” (Paris, 1997, p.25). But “if it does not [happen, they] may experience a psychological collapse, since [they are] ill-equipped to cope with reality” (Paris [1991a] 2009, p.22).

(b) The *Perfectionistic* Person

Such person “feels superior because of his high standards, moral and intellectual, and on this bases looks down on others” (Horney, 1950, p.196). He strives “to attain the highest degree of excellence”, and because this achievement of excellence entails difficulties, he starts “to equate in his mind standards and actualities ---- *knowing* about moral values and *being* a good person” (p.196). In this way he deceives himself but demands others to follow “his standards of perfection and despise them for failing to do so. His own self-condemnation is thus externalized” (p.196). For him “an infallible justice [is] operating in life” and virtue is a proof of success, and vice versa (p.197). Using highest standards he

struggles against fate. In his *bargain*, his fair and honest conduct entails fair treatment by the people around and the fate above. His errors and mistakes as well as the ill-fortune shake the foundation of his bargain leading him to helplessness and self-hate. “The perfectionistic person has a legalistic bargain in which being fair, just and dutiful entitles him ‘to fair treatment by others and by life in general’ and “this conviction of an infallible justice operating in life gives him a feeling of mastery” (Paris [1991a] 2009, p.22).

Horney in *Neurosis and Human Growth* (1950) did not provide much explanation about *perfectionistic* people. She discussed this type of people in *New Ways in Psychoanalysis* ([1939] 2000). Horney believes that an admiration and sticking to “rigid and high moral standards”, and “drive toward rectitude and perfection” is not generated from an instinctual superego, but emerges out of unique needs and urges in response to a specific external set of conditions (Horney, [1939] 2000, p.207). “Perfectionists do not revel in a sense of being wonderful, like narcissists, but derive a sadistic satisfaction from their rectitude because it shows others ‘how stupid, worthless, and contemptible they are’” (Paris, 1997, p. 26). Moreover, “they want to strike others with righteous indignation from the height of their infallibility” (p.26). *Perfectionists* are quite opposite to the *narcissists* in that they love hard work and remain obsessively engaged with details. What matters to them is the “flawless excellence of the whole conduct of life” (Horney, 1950, p.196), and through their sense of excellence they control destiny. They do not consider success as a matter of chance or fate, as the *narcissist* considers so, neither they believe success as an inevitable reward for the ruthlessness and the shrewdness, as *arrogant-vindictive* believe. Success to them, rather, is the token of virtue.

“Ill-fortune may mean that [they are] not really virtuous or the world is unjust” (Paris, 1997, p.27). This shakes such person “to the foundations of his psychic existence. It invalidates his whole accounting system and conjures up the ghastly prospect of helplessness” (Horney, 1950, p.197). Paris (1997, p.27) believes that in this situation “self-effacing trends and self-hate may come to the fore”.

(c) The *Arrogant-Vindictive* Person

Such people’s motivations are their psychological needs for *vindictive* triumphs. Being *vindictive* and competitive an *arrogant-vindictive* person “cannot tolerate anybody who knows or achieves more than he does, wields more power, or in any way questions his superiority. Compulsively he has to drag his rival down or defeat him” (Horney, 1950, p.198). He is ruthless, cynical, and exploits “others, [...] outsmart[s] them” and employs them to do work for him (Horney, [1945] 1992, p.167). He builds no trust on anyone, “and is out to get others before they get him” (Paris, [1974] 2010, p.61). Devoid of any emotional involvement “and dependency” he “uses the relations of friendship and marriage as a means by which he can possess the desirable qualities of others and so enhance his own position. He wants to be hard and tough, and he regards all manifestation of feeling as sloppy sentimentality” (Paris, [1974] 2010, p.61). Since he being “isolated and hostile”, he “develops a pronounced pride in a godlike self-sufficiency” (Horney, 1950, p.204). He feels “that the world is an arena where, in the Darwinian sense, only the fittest survive and the strong annihilate the weak ... a callous pursuit of self-interest is the paramount law” (Horney, [1945] 1992, p.64). He considers self-sacrifice, loyalty, compassion, and considerateness as symptoms of weakness, and thinks them fools who assign value to such qualities. The only world order that appeals

him is that might makes right, and “any feeling of sympathy or attitude of compliance would be incompatible with the whole structure of living he has built up and would shake its foundations” (p.70). By denying the religious ethics he feels “nauseated at the sight of affectionate behaviour in others” (p.69). These people had very harsh childhood, and they faced “sheer brutality, humiliations, derision, neglect, and flagrant hypocrisy” (Horney, 1950, p.202). They are kept like the people kept in concentration camps, and they pass through “a hardening process in order to survive” (p.202). They think that affection is an unattainable entity so they “give free rein to their bitter resentment” (Paris, 1997, p.22). They wait for the “day of reckoning” to prove their superiority by becoming a great man, “the persecutor, the leader, the scientist attaining immortal fame” (Horney, 1950, p.203).

If *self-effacing* people are masochistic, *arrogant-vindictive* persons are mostly sadistic. “They want to enslave others, to play on their emotions, to frustrate, disparage, and humiliate them” (Paris, 1997, p.23), and “they develop a pervasive envy of everyone who seems to possess something they lack, whether it be wealth and prestige, physical attractiveness, or love and devotion. The happiness of others ‘irritates’ them” (p.23). Such people “trample on the joy of others” (Horney, [1945] 1992, p.202). These people, however, “are sometimes drawn towards *compliant* types, [...], because of their submissiveness and malleability ----- and also because of their own repressed self-effacing tendencies” (Paris, 1997, p.23). They do not let their inner *compliant* trends emerge as that will transform them into as something vulnerable in the external world of evil, and “would cause them to feel like fools, and threaten their bargain, which is essentially with themselves” (p.24). Moreover:

They do not count on the world to give them anything but are convinced they can reach their ambitious goals if they remain true to their vision of life as a battle and do not allow themselves to be seduced by the traditional morality or their own *compliant* tendencies. If their predominant solution collapses, powerful self-effacing trends may emerge" (p.24).

If the *narcissistic* persons got early affection and admiration, and the *perfectionist* people had to follow, as a rule, the force of tough standards, the *Arrogant-vindictive* people are severely treated in their childhood.

(III) *Detached* people

Such people "worship freedom" and struggle "to be independent of both outer and inner demands" (Paris [1974] 2010, p.62). They follow neither mastery nor love; rather they love to be left alone. They expect others not to expect anything from them, and so, like no restrictions. Such people have a "*hypersensitivity to influence, pressure, coercion or ties* of any kind" (Horney, 1950, p.266). They react to anything which calls their freedom into question. The *detached* person "wants to do what he pleases, when he pleases" (Paris, [1974] 2010, p.62). A *detached* person controls the hostile world in his own way: he shuns powers and withdraws and pushes people out of his inner life. By disdaining worldly success he satisfies his ambitions in fantasy and not through real accomplishments. He thinks "that the treasures within him should be recognized without any effort on his part; his hidden greatness should be felt without his having to make a move" (Horney, [1945] 1992, p.80). To avoid his dependency, he controls his cravings and remains contented with the little. He develops a "don't care" and "nothing matters" attitude. Seeking privacy he remains under the "veil of secrecy" (p.76), and putting a limit to his relations, he draws "a kind of magic circle which no one may penetrate" (p.75). He feels "intolerable strain in associating with people" (p.73). He withdraws both

from himself and from others. "There is a general tendency to suppress all feelings, even to deny its existence" (p.82). Such person avoids the conflict between his dormant *compliant* and *aggressive* trends by employing a strategy of withdrawal from the field of battle. Often he has a pessimistic view of life and considers all striving as vanity and futility, so receives his fate with stoic dignity and ironic humour. "His bargain is that if he asks nothing of others, they will not bother him; that if he tries for nothing, he will not fail; and that if he expects little of life, he will not be disappointed" (Paris, [1991a] 2009, p.24). *Detached* people, in their attempts to reduce the risk of their vulnerability, believe "consciously or unconsciously, that is it better not to wish or expect anything" (Horney, 1950, p. 263). Paris while quoting Horney opines that in *detached* persons the other subordinated defense solutions do not get easily repressed:

[Such trends are] visible to the trained observer and are rather easily brought to awareness. Because detached people are likely to entertain the attitudes of the subordinated solutions, their values are highly contradictory. They have a 'permanent high evaluation' of what they regard 'as freedom and independence' and cultivate individuality, self-reliance, and an indifference to fate. But they may at one time 'express an extreme appreciation for human goodness, sympathy, generosity, self-effacing sacrifice and at another time swing to a complete jungle philosophy of callous self-interest' (Paris, 1997, p. 28).

(5) Horney's *Intrapsychic Pride System, Neurotic Shoulds, Neurotic Claims*

In Horneyan theory *interpersonal* defense drives trigger movements *toward, against* and *away from* other people and explain the basic conflicts among humans, the *intrapsychic* difficulties produce another distinct set of inner defense strategies. The hostile dealings of others, alienation of an individual from his / her *real self*, the guilt produced by self-hate makes a person realize that he / she is worthless and powerless. As a matter of compensation, the individual, then, imaginatively creates his *idealized image*, and he

feels himself as a person having “unlimited powers” and “exalted faculties”, and transforms into “a hero, a genius, a supreme lover, a saint, a god” (Horney, 1950, p.22). The characteristic nature of an individual’s idealized image is according to the attributes of his / her predominant defense solution, although the submerged trends remain there but they are not reflected in one’s idealized image as “they remain in the background” (Paris, [1974] 2010, p.64). Although the function of the idealized image is to glorify and dignify the individual, it rather develops enhanced self-contempt and huge inner conflicts because by and by the person starts realizing the false function of idealized image due to his / her introduction with the disparity between his actual successes and the idealized image. He begins “to despise himself and to chafe under the yoke of his own unattainable demands upon himself” (Horney, [1945] 1992, p.112). Here is generated a *despised image*. The person now oscillates “between self-adoration and self-contempt, between his idealized image and his despised image, with no solid middle ground to fall back on” (p.112). At this stage four types of selves get operated on the individual (i) the *real* (possible self) (ii) the *idealized self* (iii) the *despised self* (iv) the *actual self*. An *actual self* is the objective measure of that person’s attainments at a given time. It is not an impossible self like that of *idealized self*. It tells us about the worth of an individual at a given moment. The “search for glory” gets started after one’s realization of the disparities between his real and idealized selves. This search starts in a way as “the energies driving toward self-realization are shifted to the aim of actualizing the idealized self” (Horney, 1950, p.24). This starts the unrealistic “quest of the absolute” (Paris, [1974] 2010, p.64): “All the drives for glory have in common the reaching out for greater knowledge, wisdom, virtue, or powers than are given to human beings ... Nothing short of absolute

fearlessness, mastery, or saintliness has any appeal" (Horney, 1950, pp.34-35). But Horney does not believe that this search of glory is man's essential and characteristic nature. Moreover, a healthy person runs after the possible, not what is beyond possibility. He is well aware of the cosmic as well as human boundaries. Such person achieves the possible and gets satisfied with it, he has the sustaining ability for his frustrations without exhibiting rage, despair or self-hate. A neurotic individual is quite the opposite. The center of his attraction is the *search for glory*, which remains unattainable ever. Horney explains that a complete structure of inner neurotic strategies is created with the formulation of *idealized self*. This structure Horney labels as "*the pride system*". On the basis of idealized image the neurotic person makes exalted *claims* for himself and he puts *excessive demands* on himself. Taking excessive pride in the imaginative attainments of his idealized image, he establishes *neurotic claims* on others. Also, at this point, he feels that he *should* enact in a commensurate way with the idealized characteristics of his *idealized self*. The *neurotic claims* perpetuate a neurotic person's "illusions about himself, and [they] shift responsibility to factors outside" him (Horney, 1950, p.63). He feels himself "entitled to be treated by others, or by fate, in accord with his grandiose notions about himself" (p.41). Neurotic *claims* are unrealistic, egocentric, and vindictive. Without putting efforts, neurotic *claims* demand results. These claims "are based on an assumption of specialness or superiority, they deny the world of cause and effect, and they are 'pervaded by expectations of magic'" (Paris, [1974] 2010, p.66). But the effects of these claims are "a diffuse sense of frustration", "chronic discontent", envious and non-sensible attitude towards others, uncertain knowledge of rights, and a state of inertia (Horney, 1950, p.57). Moreover, such *claims* are absolutely tenacious because they are

inevitable for preserving the *idealized* image and also because their collapse will result to individual's intense self-hate. The path of following one's *idealized* image leads a person not only to putting irrational *neurotic claims* on others but it also imposes strict demands on the person himself. Horney calls this aspect of idealized image as "*the tyranny of should*". *Shoulds* "make oneself over into one's idealized self: *the promise on which they operate is that nothing should be, or is, impossible for one self*" (Horney, 1950, p.58).

As the *idealized* self is the exaltation of the *compliant, expansive, or detached* trend, a *neurotic* "*individual's shoulds* are determined largely by the character traits and values associated with his predominant trend" (Paris, [1974] 2010, p.66). Every kind of neurotic has his own set of *shoulds*. The *expansive* person tries to formulate himself as his *shoulds* demand. Considering them as valid demands on himself, he tries "to actualize them in one way or another" (Horney, 1950, p.76). For a *compliant* person "his shoulds constitute a law not to be questioned" (p.76), but despite his efforts to meet his *shoulds*, "he feels most of the time that he falls pitifully short of fulfilling them. The foremost element in his conscious experience is therefore self-criticism, a feeling of guilt for *not* being the supreme being" (p.77). The *detached* person, having a tilt towards his freedom, shows rebellious tendency towards his *shoulds*, especially the *shoulds* which originate from his dormant *compliant* and *expansive* trends. The characteristics of *shoulds* include rigidity to psychic laws, dependency on imagination and will power, disrespect for feasibility, and coerciveness. External social factors are directly related to the *shoulds*. Paris writes:

There is a good deal of externalization connected with the *shoulds*. The individual feels his *shoulds* as the expectations of others, his self-hate as their rejection, and his self-criticism as their unfair judgment. He

expects others to live up to his shoulds and displaces unto others his rage at his own failure to live up to his standards ([1974] 2010, p. 67).

Shoulds produce intense strain; they damage spontaneity, bring about emotional deadness, and develop reluctance to criticism. They add into self-alienation and self-hate because it is impossible to meet them due to two reasons (i) *shoulds* expect perfection (ii) they have often contradictory nature because of the presence of other subservient trends. *Shoulds* are contradictory and unrealistic: “we should love everyone; we should never make a mistake; we should always triumph; we should never need other people” (Paris [1991a] 2009, p.26). *Neurotic pride* can be considered as “the climax and consolidation of the process initiated with the search of glory” (Horney, 1950, p.109). Since this pride is based on self-deception and illusion, it makes the individual vulnerable. If it collapses, individual feels extreme self-contempt. The person faces shame (as a result of his own failure in making up his pride), and humiliation (as a result when others violate his pride). His reaction to shame is self-hate, and to humiliation is a sense of vindictive hostility. This range of his vindictive hostility could be “from irritability, to anger, to a blind murderous rage” (Horney, 1950, p.99).

(6) Horney's Concept of *Deals* / Paris' Concept of *Bargains*

Paris explains the concept of individual's *bargains*. Although Horney's term used for the similar concept is '*deals*', I will employ Paris's term which he explained and applied on too many literary characters. Paris mentions that the *shoulds* are the reason of an individual's bargain he / she makes with fate and with other people. In every kind of the defense solution, a person's “claims will be honoured if he lives up to his shoulds” (Paris: [1991a] 2009, p.26). Such is an individual's belief and his *bargain*. His *claims* are not “unreasonable”, but he “has a right to expect” from his *claims* (p.26). The kinds of the

bargains, the neurotic individuals establish with fate, and which can be traced in the lives of the literary characters as well, are those which they link to their *shoulds*. Characters and people *bargain* with fate for the fulfillment of their dreams and begin to live according to the dictates of fate (as they perceive them) even prior to their attainments. Their bargain is if they live up to the dictates of fate and providence they will be honoured, blessed, rewarded, successful. Through such *bargains* people and characters believe that they “can control fate by living up to its presumed dictates not after it grants [their] wishes but before” (Paris, [1991a] 2009, p. 2). Characters and people feel: “if we think, feel and behave as we are supposed to, we will receive our just deserts, whatever we may think they are” (p.2). Such *bargains* not only are restricted in individual’s contract with the fate or God, but their *bargains* “can be with other people, with [themselves], with impersonal forces, with what [they] take to be the structure of the universe” (p.2). Moreover, external forces do not determine the conditions and details of the bargains, rather, they are determined by the instructions and tendencies of individual’s defense strategies. So, “bargaining is a magical process in which conforming to the impossibly lofty demands of our neurotic solution [...] will enable us to attain our impossibly lofty goals” (p.2). *Bargain* or *deal* is an important part of the system of justice in each defense strategy. Individuals’ *deal* or “bargain is that if we obey our shoulds, our claims will be honoured, our solution will work, and our idealized conception of ourselves will be confirmed” (Paris, 1997, p.33). Paris further mentions:

It is important to recognize that the bargain with fate involves not only an expectation that our claims will be honoured if we live up to our shoulds, but also a conviction that we will be punished if we violate them. This justice system of our solution can turn against us. (p.33).

Paris (1991a) believes that the nature of *bargain* varies from person to person and character to character depending on the kind of pre-dominant defense solution of the person/character under study. Paris (2003) mentions that individual's pre-dominant solution "involves a bargain with fate in which obedience to the dictates of that solution is supposed to be rewarded", and "Self-effacing people try to achieve their objectives predominantly through dependency, humility, and self-sacrificing 'goodness'; expansive people through the pursuit of mastery and triumph; and resigned people by not wanting much, expecting little, and striving for self-sufficiency" (Paris, 2003, p.3). A *compliant* person's *bargain* lies in his being a submissive, giving individual. He avoids seeking personal gain and glory and shuns pride and believes to be treated well by fate and people around. "If his bargain is not honoured, he may despair of divine justice, he may conclude that he is the guilty party, or he may have recourse to belief in a justice that transcends human understanding" (Paris. 1991b, p. 8). A *narcissistic* person's *bargain* is as "if he holds onto his dreams and his exaggerated *claims* for himself, life is bound to give him what he wants. If it does not, he may experience a psychological collapse, since he is ill-equipped to cope with reality" (p.9). A *perfectionistic* person "has a legalistic bargain in which correctness of conduct insures fair treatment by fate and his fellows. Through the height of his standards he controls reality", and "Ill-fortune or errors of his own making threaten his bargain and may overwhelm him with feelings of helplessness or self-hate" (p.9). The *bargain* of an *arrogant-vindictive* person is "essentially with himself" (p.9). Due to his concept of *bargain* "he does not count on the world to give him anything" (p.9), rather "is convinced [that] he can reach his ambitious goal if he remains true to his vision of life as a jungle and does not allow himself to be influenced by his

softer feelings or the traditional morality" (p.9). A *detached* person's "bargain is that if he asks nothing of others, they will not bother him; that if he tries for nothing, he will not fail; and that if he expects little of life, he will not be disappointed" (pp.9-10). Paris puts forth a kind of *self-effacing* bargain represented by Moses Herzog's "childish credo":

I love little pussy, her coat is so warm
And if I don't hurt her, she'll do me no harm.
I'll sit by the fire and give her some food,
And pussy will love me because I am good (cited in Paris, 2008, p.197).

Moses's *bargain* is as if he chooses not to hurt other people, no one will hurt him and he will receive every person's love. The *bargain* of an *arrogant-vindictive* character such as Raskolnikov's is different from the bargain of a *self-effacing* person. As a result of his bargain he wants power, so he follows the dictates of his defense solutions and according to these he violates the values of "traditional morality without feeling guilt" (Paris [1991a] 2009, p.3). The *bargains* of *narcissistic* Lord Jim and King Lear are "that life is bound to fulfill [their] impossible dream as long as [they hold] onto [their] exaggerated claims for [themselves]" (p.3). A *detached* person's bargain has been well displayed by Elizabeth-Jane in Hardy's novel *The Mayor of Casterbridge*. "Elizabeth-Jane sees the world as an absurd place in which there is no relation between what people get and what they deserve, and in which passive acceptance is better than striving" (p.4). So, "her bargain is that if she expects little of life, she will not be disappointed" (p.4).

The practice of bargaining with people and fate can be found in every period of literature and real life across the globe, as it is a universal psychological state. I have discussed the bargains of *mimetic* characters in Pakistani novel at the relevant positions in chapter five.

Authorial Rhetoric, Mimesis, Interpretation, Representation

Paris distinguishes between *authorial rhetoric* and mimesis. He opines that in realistic fiction “there is usually conflict between plot and rhetoric on the one hand and mimesis on the other” (Paris, 1997, p.xii). When we understand characters in motivational terms, “they tend to escape their roles in the plot and [...] subvert the view of them advanced by the rhetoric” of the author (p.xii). Paris further tells that “there is almost always conflict between an author’s interpretations and judgments, which are part of what I mean by ‘rhetoric’, and the mimetic portrait of a character” (p.xii). It is inevitable to differentiate between a character’s psychological portrayal and the kind of rhetoric that surrounds him. Paris defines *rhetoric* as “what we normally think of as theme” and “all the devices an author employs to influences readers’ moral and intellectual responses to a character, their sympathy and antipathy, their emotional closeness or distance” (p.11). *Authorial rhetoric* “may involve not only authorial commentary but titles, chapter headings, epigraphs, characters’ observations about one another, the use of foils and juxtapositions, and a wide variety of stylistic and tonal devices”, while “mimetic portraits of character consist of detailed, often dramatized renderings of thoughts, feelings, speeches, actions, and interactions” (Paris, 2003, p.15). Also, “one rhetorical device commonly employed in [...] fiction is authorial commentary” (Paris, 2008, p.56). Moreover, “The distinction” between rhetoric and mimesis “is that between telling and showing” (Paris, 2003, p.15). Our understanding of *mimetic* characters in psychological terms needs our “responding [to them] in ways that are different from those that the rhetoric seeks to induce”, and we take issues “with the author’s interpretations and judgments” (Paris, 1997, p.12). Authors, through their *rhetoric*, glorify and “validate characters whose defensive strategies are

similar to their own and to satirize those who employ solutions they [authors] have repressed" (Paris, 2003, p.16). Moreover, the *rhetoric* or authorial interpretations and judgments of characters "are often wrong and almost always oversimple, in contrast to [authors'] intuitive grasp of the character's psychology" (Paris, 1997, p.12). "The more we recover their intuitions and do justice to their mimetic achievement, the more disparities we perceive between their representation of human behaviour and their interpretation of it" (p.12). A literary work can be "approached from both thematic and psychological perspectives", the first approach is the interpretation and the second one is the representation of the work (Paris, 2008, p.51). In artistically mature work both the thematic/rhetorical and psychological strands "combine in a higher unity" (Bakhtin, [1963] 1984, p.16) through the "compositional principle" (p.17). The mature work by employing the "compositional principle" (p.17) "is not a multitude of characters and fates in a single objective world illuminated by a single authorial consciousness" rather it is "a plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices" (p.6). Nonetheless, one of the reasons of thematic contradictions and inconsistencies in plot and narrative structure can be approached through a disparity between author's abilities of representation and interpretation of characters, which are at work simultaneously. The great "enduring characters in literature have kicked free of [...] their creators" (Galsworthy, 1931, p.27). Motivational analysis or "representation of human behaviour" is independent of author's rhetoric, his interpretation and judgment of characters. Harvey opines that an author "must accept his characters as asserting their human individuality and uniqueness in the face of all ideology (including his own limited point of view)" (Harvey, 1965, p.25). Lukacs observes that the "ruthlessness towards

their own subjective world-picture is the hall-mark of all great realists" (Lukacs, 1964, p.11), hence emerge the thematic contradictions and inconsistencies of the plot. Paris opines, "when we understand [...] characters with the help of modern psychology, we find that they tend to escape the formal and the thematic patterns of which they are a part and to subvert the authorial rhetoric" (Paris, 1991b, p.2). Hence a Horneyan analysis does not see characters in terms of thematic or plot structure; rather it analyzes the representation of character as an independent human being. Nevertheless, Booth (1961) considers interpretation or *authorial rhetoric*, despite modern concentration on 'showing' instead of 'telling', as an inevitable component of fiction. He believes that the author as an interpreter remains continuously present. "He [the author] can never choose to disappear", and his "judgment is ... always evident to anyone who knows how to look for it" (Booth, [1961] 1983, p.20). Despite his efforts to maximize his objectivity through his technique of 'showing', his "voice is still dominant in a dialogue that is at the heart of all experience with fiction. With commentary ruled out, hundreds of devices remain for revealing judgment and modeling response" (p.272). So the author remains in every "allusion" (p.19), and his "very choice of what he tells will betray him to the reader" (p.20). But Booth further admits that "the central problem of modern fiction is [...] the disappearance of the author", his judgments, and his rhetoric due to his focus on 'showing' instead of 'telling' (Paris, [1974] 2010, p.17). Booth's self-conflicting argument provides also a prescription: all fiction must reflect authorial presence through author's judgments and his *rhetoric*.

My contention is that *authorial rhetoric* cannot be absolutely avoided in any form of literature, be it by any author, but the degree of author's presence varies from text to

text. A realistic writer, although, faces the dilemma of disparity between his interpretation and representation (as Forster, 1927 believes) due to the presence “of tensions between authorial rhetoric and mimetic characterization” (Paris, 2008, p.55), characters in realistic literature cannot be subordinated to writer’s *rhetoric* because they live in a fictional composition which is “a house fit for free characters to live in” (Murdoch, 1959, p.271). Paris believes that “novelists suffer from inner conflicts [...] and that their ambivalences and confusions often produce inconsistencies in their works” (Paris, 2012, p.xiv). Explaining further he comments, “but even when their [authors’] interpretations and judgments are questionable, they may still have profound psychological intuitions, great character-creating gifts, and the ability to let us know what it is like to be inside of other psyches” (p.xiv). Also, the Horneyan psychoanalytical modal analyzes the ‘showing’ component of literature, not its ‘telling’ component. So all ‘telling’ and *rhetoric* needs to be singled out during the process of a Horneyan analysis of a literary piece. In the connection of *authorial rhetoric* Paris informs, “there are sometimes inconsistencies within the rhetoric itself, as the author presents conflicting interpretations and judgments” (Paris, 1997, p.xiii). This happens due to some of the “inner divisions of the implied author” (p.xiii). Moreover, disparities occur between the interpretations/judgments of author(s) and those of reader(s) as a definitely fixed understanding of a *mimetic* character can never be achieved either by the author or by the reader. Paris puts this thus: “The mimetic component of literature can never be definitely interpreted, by the author or anyone else” (1997, p.12). He believes, “[the mimetic component], by virtue of its richness, [...] escapes all conceptual schemes, and conceptual schemes are constantly changing” (p.12). Paris believes that in the current

theoretical perspective Horneyan modal assists to distinguish between *rhetoric* and *mimetic* portrayal of characters and helps to “[satisfy a critic’s] appetite for clarity” in this connection (p.12).

The present study while providing a motivational analysis (by exploring the *interpersonal* and *intrapsychic* strategies) of the *mimetic* characters also singles out the presence of the authors (*authorial rhetoric*) through their rhetorical techniques. It analyzes the characters of the selected Pakistani novels in the light of Horney's psychological theory in the next chapter.

Chapter 5

A CRITICAL ASSESSMENT OF THE ‘FICTIVE PERSONS’ IN *BLASPHEMY, THE BRIDE, ICE-CANDY- MAN, THE CROW EATERS, AND THE SCENT OF WET EARTH IN AUGUST*

(1) *Blasphemy* by Tehmina Durrani

Authorial Rhetoric in *Blasphemy*

The tensions between mimesis and *authorial rhetoric* have been minimized in *Blasphemy* by introducing the whole story in the textual account of Heer’s first person narrative. It becomes a bit difficult to identify clearly the presence of author’s *rhetoric* throughout the novel’s major motivational portraits of the “imagined human beings” (Paris,[1991a] 2009, p.109) or “fictive persons” (Keen, 2003, p.57). While distinguishing between *rhetoric* and mimesis, Paris opines that in realistic fiction “there is usually conflict between plot and rhetoric on the one hand and mimesis on the other” (Paris, 1997, p.xii). When characters are analyzed in motivational terms, “they tend to escape their roles in the plot and [...] subvert the view of them advanced by the rhetoric” of the author (p.xii). Paris further tells: “there is almost always conflict between an author’s interpretations and judgments, which are part of what I mean ‘rhetoric’ and the mimetic portrait of character” (p.xii). When characters are fully drawn in motivational terms (i.e. Horney’s *interpersonal* defense strategies and *intrapsychic* concept of the four *selves* and *pridesystem*), the room for the *rhetorical* description or interpretation either of the characters or of ideological thematic line (author’s predetermined and intended

illustrative, aesthetic, semiotic purposes) gets minimized in the realistic works of art. Consequently, author, owing to his / her dilemma to follow which path, gives way to his / her intuitive capabilities for character-creation at the expense of his / her formal and thematic development. So, in such novels characters' *mimetic* role becomes dominant to the *semiotic, aesthetic*, or even *illustrative* role. However, it is very important to mention here that the presence of *authorial rhetorical* techniques in the crafted construction of ideological thematic line cannot be denied. *Rhetoric to Paris* (1997) is "what we normally think of as theme"; and it is "all the devices an author employs to influence readers' moral and intellectual responses to a character, their sympathy and antipathy, their emotional closeness or distance" (p.11). *Authorial rhetoric* "may involve not only authorial commentary but titles, chapter headings, epigraphs, characters' observations about one another, the use of foils and juxtapositions, and a wide variety of stylistic and tonal devices", while "mimetic portraits of character consist of detailed, often dramatized renderings of thoughts, feelings, speeches, actions, and interactions" (Paris, 2003, p.15). Durrani influences the perception of her readers, leads in advance the expectations of them, and prefixes her own intended meaning or theme of the novel in their minds. Her such efforts and intentions are quite obvious through a consistent use of *rhetorical* devices: *Blasphemy*, the title of the novel; epigraph containing the information that the story mentioned in the novel is a true account of a real person whose identity has been disguised to minimize the fear of letting her exposed to the cruel society; the very mention of the suffering of Heer in 'dedication' page of the novel; and chapter headings are author's interpretative techniques which are in conflict with her representational achievement of the *mimetic* character formation. Also, a good deal of *mimetic* features in

the motivational or *mimetic* / realistic character of Heer achieved through the intuitive capabilities of Durrani gets confused in the end of the novel when suddenly Heer is shown with Ranjha as a married companion after finding a chance from Rajaji, her own son, to disappear from their place forever. Although, her action here can be analyzed in Horney's motivational terms, her choice of remarrying, keeping in view her previous set of choices she made in life, seems inconsistent with Horney's theory of the employment of defense strategies. It can be that some other Horneyan reader of Durrani could read this movement of her character quite contrary to as I see it, though, my opinion is that Durrani suddenly imposed her own choice of action upon Heer: her character's action can be interpretable in the light of her own action of remarrying in real life after a painful relationship with Mustafa Khar. Any interpreter or critic of a book relies much on the textual evidence for a sound critical interpretation. If Heer's action of remarrying would have been a shift in her defense strategy only, there would have been in previous sections of the text a sufficient mention of this latter possibility of change of inner motivation / defense solution, which I could not see indeed. Secondly, Horneyan theory relies much on the influence of culture in addition to the individual's own temperament in the process of the formation of one's character structure. It implies that the individual's choices are bound to the societal norms and specific cultural pressures of the specific regions of the world. The social and cultural setting Heer is shown in does not support her choice of remarrying, introduced to the reader quite suddenly in almost the last pages of the novel. The culture she is thrown in imposes upon her the values she could not show in last part of the story; it limits possible ways of her choices in a way that in such a powerful patriarchal society governed by religious exploiters, brutal maniacs, and the sexual

tyrants the sudden action of remarrying cannot be materialized. Moreover, the circumstances she has been put in, i.e. almost twenty four years of marriage with Pir Sain and the murder of her son Chote Sain, speak for the rural cultural set up of Pakistani society where such an action as that of Heer is a strong and unacceptable taboo, consequences of which, even if ever it is taken in any circumstances, need a lot more description in the last pages of the text. It would have been any form of tragic consequence indeed, the unhappy ending, not as the one Durrani 'tells'. Durrani, in fact, could not stand the pressure of conflict at work in her own self as author between her intuitive representational *mimetic* character-creating impulse she developed through out the course of writing the novel and her pre-decided ideological stance through the main theme of blasphemy in Pakistani rigid society of neurotics. Her interpretational impulse supported her ideological stance, and she 'tells' us through her own choice of her purpose of theme-building, in the last pages indeed, instead of 'showing' us what a fully drawn motivational / *mimetic* character like Heer would have done. Durrani's intention regarding her desired ending / closure in the novel suppresses her *mimetic* impulse, hence we see another strangely imposed episode in Epilogue of coming back of Heer to the place of Pir Sain, there she notices that the community has suddenly realized that Pir Sain, her son, is a brutal maniac and also that she (Heer) was a pure, chaste, innocent woman. This *illustrative* purpose of the author satisfies the thematic need for the closure of the novel to provide it a concrete wholeness, and a structure. As plot and theme are given authorial prominence at the end, the *aesthetic* and *illustrative* role of the text comes here to surface, hence *semiotic* presentation of character is given preference at the expense of *mimetic* one.

Author's intended manipulation, as mentioned earlier, has been noticed in her choice of chapter headings. The heading of the very first chapter 'Release' is Durrani's *rhetorical* tool to arouse anticipation rather confine the readers' expectations about the thematic content of the chapter. Since this chapter is about the very last development Heer faces in the house of her husband after twenty four years of married life but introduced at the beginning of the novel, Durrani intends to confine our expectations of the theme of the book by arousing every possible meaning associated with the title, 'Release'. The readers even before reading the novel make their minds about the introduction of the concept of emancipation, and freedom. Since the very last event in the narrative structure of the plot has been introduced at the beginning of the text, the novel does not follow traditional story-telling technique: Pir Sain's death where Heer's story is about to end has been introduced in the beginning, in Chapter 1, and the previous part of Heer's life story is told in the rest of the chapters through flashback technique. So, the heading of Chapter 1 directs our minds to the meaning / concept of some act of emancipation. Durrani, through her *authorial rhetoric* here, intends to introduce to us her personal system of choices through which she gives the concept of emancipation an initial / thematic position in the order of her chapter numbers. Her *rhetoric* conveyed through her 'Release' at the thematic position provides additional meanings of freedom-from-suppression to the readers when they complete the reading of her first chapter. Hence Durrani's *rhetoric* is manipulative and interpretative. Again, her *rhetoric* is at work in the very first paragraph:

The early morning call to prayer reverberated from the mosque's loudspeaker. *Allah ho Akbar, Allah ho Akbar, ashudo an la illaha illallah*, swept across the sleepy village and rippled through the sands of the endless desert plain (Durrani, 2000, p.11).

Although the novel is a first person narrative of Heer, the very first words of the text of the novel seem the voice of some other person, not of Heer. The voice is so commanding and full of surety about its 'rippling' effect across the desert plains that such surety of tone cannot be expected from a person who is so weak, timid, tilted towards making compromises, full of fears, mentally, physically and sexually abused, lacks confidence of the self, and falls in Horney's *interpersonal* category of *self-effacing* people. The voice seems of omniscient teller who seems dominating the first person narrator even, it is the voice of the author, an authorial commentary and description intending to induce the barren, abhorrent feeling of repression through the phrase 'endless desert plains'. The associated connotations such as 'dry', 'suppressive', 'repulsive', 'conventional', 'old' are bound to arise in reader's mind through this *rhetorical* description, seeing the latter development of the theme of blasphemy in the novel. The text of the novel proves this analysis as latter in the same chapter Heer tells us that she "had never seen the outside of [her] home" (p.17), although she tells more that she had been imagining the winding dirty paths, some orchards and houses of people around her house. So, it is author's own intended and purposeful imagination at work in the very first paragraph of the novel, not the feeling of the fictive person, Heer.

The description of the behaviour, mention of the value system, and the comments on the beliefs of the followers of Pir Sain refer to the realistic portrayal of the *mimetic* characteristics in Pir Sain's followers. They are the common, ignorant, illiterate people of rural areas of Pakistan. Although, they are not fully drawn characters in the novel and often, they have not been given a name for their identification even, they have signs of *mimetic* role in their description of them in addition to their formal and *illustrative*

presence. Heer's comments add into our understanding of them as some real people present in our surroundings. Following Horney's taxonomy of persons, I place such people into the first category: they are *compliant* people who always remain open who act upon the orders and wishes of the strong people without showing a single sign of guilt, remorse, or protest. Being the part of weaker side of a situation, such people are always timid who remain inclined to agree with the opposite and stronger side of the situation. They have the capability to obey the rules made by the stronger. The value system of the *compliant* people "lie[s] in the direction of goodness, sympathy, love, generosity, unselfishness, humility; while egotism, ambition, callousness, unscrupulousness, wielding of power are abhorred" (Horney, [1945] 1992, p.54). Such people are "severely inhibited in [their] self-assertive and self-protective activities" (Paris, [1991a] 2009, p.21). Heer's mention of the common, illiterate women of the followers of Pir Sain refers not only to the realistic portrayal of our society, social system and cultural values, but also indexes to the fact that such people can be assigned, when seen through a psychological perspective indeed, the category of *compliant* people who are full of inner goodness, innocence, love, unselfishness, generosity, sympathy, and humility. Out of these values they remain fearful of following their inner-most feelings of callousness, ambition, egotism and wielding of power. Their value system puts them into an unconscious bargain with fate that they will be rewarded by other people as well as by fate for the adaptation of their *compliant interpersonal* defense strategy. Regarding a *compliant* person's concept of the world order Paris writes:

He embraces [religious] values, but in a compulsive way, because they are necessary to his defense system. He must believe in turning the other cheek and must see the world as displaying a providential order in which virtue is rewarded. His bargain is that if he is a peaceful, loving person who shuns pride and does not seek his own gain or glory, he

will be well treated by fate and by other people (Paris, [1991a] 2009, p.21).

The followers of Pir Sain described in the comments of Heer consider religious values set by the house of Pir Sain inevitable to their defense system. Their *bargain* with their concept of religion or fate is that they will be rewarded in both the worlds for their complete and unquestionable obedience to Pir Sain. It was their deep rooted concept of world order regarding *bargain* with fate which compelled them to display excessive sense of loss, emotion, and pain at the death of Pir Sain. This *compliant* value system compelled them to think that they will be rewarded both by the people around and by the fate for their religious belief in Pir Sain. Heer's comments in the very first chapter of the novel about such women at the death of Pir Sain refer to their ignorant behaviour based on their specific religious belief as well as their *compliant* concept of the system of *bargain* with fate:

In a flash, women swarmed over me like bees. Buzzing. When they saw the master, shrieks filled the air. I crouched in the midst of a mad crowd ... the noise seemed interminable until men entered and the women scampered out (Durrani, 2000, p.11).

About women gathered at the death of Pir Sain, Heer comments that "the courtyard was swollen with women, looking up at the sky and howling like wolves" (p.12). And she "wrenched [herself] free from the gnawing and clutching mass" (p.13). The comments realistically put forth the behaviour of real people in our society at such gatherings. Their 'howling' in the swollen courtyards is the part of their concept of world order: Do good, have good; feel for someone, and you will be felt for; show excessive sense of loss at the death of God-like figure of a religious saint, and you will be forgiven and rewarded as the *bargain* with fortune compels them to think so. Again, the 'mass' is 'clutching' who

believes in showing their deep concern at the tragedy to the wife of Pir Sain, Heer, in obedience to their concept of world order.

Heer's relatives or other relations have similar behaviours based on similar concept about the order of the world:

Old aunts, sisters, stepsisters, my four inseparable sisters-in-law, their daughters and their innumerable children rushed in together. One by one they slobbered over me with loud kisses and louder sobs. Beating their breasts they lamented, 'May Allah give you patience to live a long life without a husband!' (Durrani, 2000,p.13).

And, "A crumpled piece of flesh, my husband's bent *Dai* fumbled towards me; up close her breath smelt of a lifetime spent in poverty" (p.13). And, "They were carrying my husband away and I was walking with women swaying like kites behind the master's body" (p.16). Heer further tells us how Pir Sain was treated by the devotees when he was alive: "At the side of his vehicle, villagers jumped aside and held their heads in their hands until the dust his car had raised settled" (p.17). Pir Sain was the man "whom nobody dared touch except by bowing low to kiss his feet, or if he deigned to brush their lips across his hand" (p.15). Such religious concepts were the part of their *compliant* conception of world order based on their *bargain* with fortune in which belief, obedience and goodness is always rewarded. The *neurotic claim* of the religious devotees is if they apply the water that was used for washing of the dead body of Pir Sain, to their bodies, it will work as a sacred balm: "The water, which drained off his body, would be distributed among his privileged devotees who would treasure it as a sacred balm" (p.15). And the *neurotic should* is they should apply it on their skin.

The *mimetic* impulse in the mention of *compliant* devotees, in addition to their thematic / *illustrative* focus can be felt in the following words of Heer:

Buried under tons of earth, my husband could never stir, and yet, people would soon walk bare foot for miles, to beg for his intercession. Just as they did to the graves of those buried before him (Durrani, 2000, p.17)

Paris while discussing *compliant / self-effacing* people writes:

The object of the *self-effacing* strategy is to gain affection, approval, and protection through compliance, humility and devotion. In this solution, goodness and love are valued above all else, and suffering and sacrifice are glorified. Self-assertive and self-protective activities are severely inhibited (Paris, 2008,p.9).

The devotees of Pir Sain need ‘protection’ and ‘approval’ through ‘devotion’ and ‘humility’. They suffer and “walk bare foot for miles” to gain approval of the saint and protection of God in return (Durrani, 2000,p.17). Their *bargain* lies in assigning value to goodness, love, and non-skeptical belief and devotion to the saint. In addition, *mimetic* portraits of all the major psychological characters of the novel have been drawn next in the relevant sections. These are fully drawn *mimetic* / round characters analyzed in Horneyan motivational terms. These are creations (characters) inside a creation (novel) who are internally motivated and follow the route of their individual lives drawn by themselves.

Blasphemy is a realistic novel of social criticism. Although characters are creations inside a creation here, the authorial interpretational force serving the *semiotic* (*aesthetic* and *illustrative*) purpose is supported through author’s use of meaningfully rich chapter titles: Chapter 2 ‘Stepping Out’ connotes towards an individual’s carefree life full of individual freedom. It refers to possibility of Heer’s free life. Chapter 3 ‘Stepping In’, Chapter 4 ‘Jahanum’ (Hell), Chapter 10 ‘Heroes’, Chapter 12 ‘Stripping’, and Chapter 13 ‘Shattering the Myth’ are suggestive of their thematic contents prior to their reading even. Durrani prepares and influences the minds of the readers to concentrate on the

theme of the novel, i.e. the reality of the true but hidden face of our so-called religious saints and shrines. The interwoven network comprising the title of the novel, Epigraph, dedication page, and all chapter headings, contribute to producing an *authorial rhetorical* effect on the readers highlighting novel's *semiotic (aesthetic and illustrative)* purpose. Nevertheless, the present study concentrates on the *mimetic* characters of *Blasphemy*. A motivational analysis or *representation* of behaviour is independent of author's *rhetoric* and his *interpretation* and judgment of characters. Harvey opines that an "author must accept his characters as asserting their human individuality and uniqueness in the face of all ideology (including his own point of view)" (Harvey, 1965,p.25). Lukacs observes that the "ruthlessness towards their own subjective world-picture is the hall-mark of all the great realists" (Lukacs, 1964,p.11), hence emerge the phenomena of *mimetic* characterization. The present study is concerned with looking at the novel's *mimetic* portraits of its participatory fictive persons since I believe that *Blasphemy* is a psychological novel rather than just a realistic manuscript reflecting only our social degeneration.

Characters in *Blasphemy*

(I) Heer

Blasphemy begins as a novel of social criticism, but it turns out to be a good deal of a psychological novel. The character of Heer, although, sometimes displays signs of *authorialrhetoric*, is a fully drawn *mimetic* character, in addition to its *aesthetic* and *illustrative* roles. Paris mentions that *mimetic* characters also perform the *aesthetic* and *illustrative* functions: "mimetic characters usually serve aesthetic and illustrative purposes" (Paris, 2008,p.54). Heer exhibits motivational impulse in her feelings, words,

and actions and proves herself a *mimetic* character, yet her *illustrative* role in the formation of the theme of blasphemy and her *aesthetic* role, as she being the novel's only narrator who narrated the story in first person, in the process of the formation of the whole novel is quite obvious. But my focus remains in this study in pointing out her role as a *mimetic* character, since I am interested in her inner motivations, her shifting *interpersonal* defense solutions, her *intrapsychic neurotic pride, neurotic claims* and *neurotic shoulds*. My interest lies in looking at her in motivational terms to explore her psychological impulses through psychoanalytic framework provided by Horney. Paris writes that in *mimetic* characters "numerous details have been called forth by the author's imaginative construction of their inner lives, relationships, and predicaments" (Paris, 2008, p.54). Such *mimetic* details are found in Heer. She obviously shows characteristics of a *compliant* person, although at later stages of the development of her character structure she behaves like a *perfectionist, narcissist, detached, and arrogant-vindictive* person as well. While talking about the elements of *basic anxiety* in the three basic kinds of the neurotic persons (*compliant / self-effacing, expansive, detached*), Paris writes:

In each of the defensive moves, one of the elements involved in basic anxiety is overemphasized: helplessness in the *compliant* solution, hostility in the *aggressive* solution, and isolation in the *detached* solution. Since under the conditions that produce basic anxiety all of these feelings are bound to arise, individuals will come to make all three of the defensive moves compulsively; and because these moves involve incompatible character structures and value systems, they will be torn by inner conflicts. To gain some sense of wholeness, they will emphasize one move more than the others and will become predominantly *self-effacing, expansive or detached* ([1991a] 2009, p.19).

Heer compulsively adopts, through the course of the formation of her *round / mimetic* character structure, all the kinds of the three basic neurotic defense solutions. She begins to face the external world and her problems through her initial *compliant* response. In this

defense solution 'helplessness' is the main element involved in Heer's *basic anxiety*. She was totally helpless in the hands of her tyrannical and apathetic husband. Despite her tender liking for Ranjha, she was compelled to be married to cruel and *arrogant-vindictive* Pir Sain. It was not only Heer but everybody around her in Pir Sain's house who was helpless before him. Even his own mother, Amma Sain, was quite helpless; hence she adopted a *detached* solution of defense as she, being the mother of Pir Sain, could afford that defense strategy without any risk. On the other hand, the occasional adoption of isolation (*detached* solution) from the external situation was dangerous for Heer, and she was well aware of it. She, being a fully drawn *mimetic* character, knew that her survival was not in adopting a *detached* solution but the *compliant* solution. Notice her behaviour at the death of Pir Sain:

For the women of the Haveli it was a commotion that broke their routine without consequence. But the interest with which they watched me was dangerous; they could convert into a beehive of intrigue. I began to weep louder than all of them (Durrani, 2000, p.18).

Heer is not feeling real sense of loss and pain at her husband's death. Rather she feels herself relieved of a long-standing pressure and pain. She is emancipated, feels free. Obviously, she initially displays not an outburst of excessive emotion of loss at his death as other women were doing. But immediately then, her motivational impulse warns her that she should adopt here a *compliant* solution and display excessive emotion by "weeping louder than all of them". This display of emotion will prove her love, sympathy, and humility towards Pir Sain. At this place her *neurotic claim* is as if she displays excessive outward emotion of grief, she will be honoured among other women and be saved from their intrigues.

Paris writes:

The person in whom *compliant* trends are dominant tries to overcome his *basic anxiety* by gaining affection and approval and by controlling others through his needs of them. He seeks to attach others to him by being good, loving, self-effacing, and weak. Because of his need for surrender and for a safe expression of his aggressive tendencies, he is frequently attached to his opposite, the masterful *expansive* person (Paris, [1991a] 2009,p.20).

People with *compliant* trends struggle to overcome their *basic anxiety* by seeking affection, approval, love and protection by being good, week, and affectionate. They try to control “others through their need of them” (Paris, [1974] 2010,p.57).Horney talks about the relationship between a *compliant* and an *expansive* person: “To love a proud person, to merge with him, to live vicariously through him would allow him to participate in the mastery of life without having to own it to himself” (Horney, 1950,p.244). Paris talks about the relationship between such persons: “ This kind of relationship often develops into a ‘morbid dependency’ in which a crisis can occur if the *compliant* partner comes to feel that his submission is not gaining the reward for which he is sacrificing himself” (Paris, [1991a] 2009,p.20). Heer seeks to overcome her *basic anxiety* of being helpless by gaining affection and approval of Pir Sain by being good, self-effacing, loving, and weak. Her *bargain* with Pir Sain and with fortune is that if she shows herself weak and timid before Pir Sain, his *expansive* nature of mastery will be fulfilled and he will treat her with affection. Paris pronounces that the “bargains with fate are bound to fail because they are part of delusional systems that have little to do with either internal or external reality” (p.27). And, “there is something that challenges the protagonist’s bargain and precipitates a psychological crisis” (p.27). This happens in Heer’s relationship with her husband. Her bargain fails; she could not succeed in gaining his affection and respect throughout her whole long years with him.This develops a

‘psychological crisis’ and she is motivated by a very strong impulse of *detachment* at his death, although she strategically overcomes it as discussed earlier.

Right after her marriage Heer was treated no better than a servant in her husband’s home. The way her husband made sex with her at the very first night of their marriage is beyond every limit of tyranny, lust, cruelty and animalistic impulse. He was such a maniac as she could never establish a normal healthy, physical and mental, relationship with him. In daily household routine she was reduced to the place of servants, subject to an open physical punishment by Pir Sain. Her competition was with her own servants. She had to struggle to save herself from the intrigues of her servants against her. Heer’s feelings and concepts of love and husband-wife relationship were shattered:

I realized that my concept of love was wrong. It had been so different. I had thought lovers talked to each other and laughed and sang songs together like in the movies I had seen. Nothing I had read or learnt in school was true. Poets, passion, and love letters were all false. Liars, I cursed under my breath, they delude the young. The contrast between what it should have been and what it was too stark (Durrani, 2000,p.42).

The *expansive* personality of her *arrogant-vindictive* husband shattered her fragile concepts of love and relationship. She was weak, helpless, and timid. A *compliant* person values humility, sympathy, unselfishness, love and shuns ambition, pride, vindictiveness, although these values are not his genuine ideals as he / she utilizes them only as his / her defense solution. He struggles to meet the expectations of others, “often to the extent of losing sight of his own feelings” (Horney, [1945] 1992,p.51). Such person “tends to subordinate himself, takes second place, leaving the limelight to others” (p.52) Moreover, “any wish, any striving, any reaching out for more feels to him like a dangerous or

reckless challenging of fate" (Horney, 1950, p.218). Having no capability to defend herself through the same strategy her husband had adopted to defend himself, Heer could not afford to adopt *arrogant* behaviour. It would have been murderous for her. She thinks about the place where she could run and finds nothing but her thoughts of her mother, Ma. So, in response to a very hostile situation in which she feels herself totally helpless, she adopts *compliant* strategy of defense. She never dares to look into her husband's eyes, never develops a dialogue having a chain of opinions and arguments. She even does not dare to speak in his presence. All this is her own defense strategy in the hope of getting her due place in the eyes of her husband. But her *neurotic claims* based on *compliant* solution and her *bargain* with fortune and Pir Sain fail. She remained almost very close to the position of a servant:

But every day activities were a potent source for violence even when every caution was taken to avoid the slightest mistake. My husband would be told of matters that did not concern him at all. Everything simple was twisted and converted into an issue. Lies were fabricated, mischief and intrigue were rampant. Anything trivial, like spilling milk, a stain on his clothes, something missing when he needed it, overcooked vegetables, undercooked meat, were offences (Durrani, 2000, p.51).

Even the days of her first pregnancy could not alter the situation:

When I became pregnant, nothing changed for me, except that my bearing became heavier, the risk of violence more frightening, and my duties even more unbearable. Around me, there was only one prayer from every mouth, when so many were needed. 'Allah grant a son to the master and six more after this one', they said every time I passed by (p.52).

Pregnancy only added into her duties. She was being expected to be the mother of a son, not a daughter, and six more sons 'after this one'. The pressure on her body of her pregnancy increased pressure on her mind. Her "first beating began in full view of everyone and ended inside" (p.43). She was Pir Sain's object of constant torture; she was

tortured on reporting of her own servants even for a slightest household mistake. Her "struggle was with the maids" (pp.54-55). Pir Sain, her husband, was unscrupulous, cruel, apathetic, tyrant and *arrogant-vindictive*. He took pleasure upon beating and torturing Heer before everyone on her slightest mistakes. She had been assigned responsibility to stay in kitchen during meals for maintaining the uninterrupted supply of food. At an occasion she left kitchen during hours of meals as she was feeling hot and took bath instead of remaining in the kitchen. Heer reports on what happens as:

I was braiding my hair when Pir Sain unexpectedly walked in. 'You were absent from your place of duty,' he said. I stammered, 'I felt very hot, *sain*. I needed to bathe, *sain*.' Gripping my arm he pulled me into the courtyard and pushed me down. He kicked until I stood up. He pushed until I fell. Pushed and kicked. I reached the kitchen door. 'Knead the dough and prepare the meal for lunch and dinner. Boil the milk and prepare tomorrow's breakfast, without any assistance,' he commanded. Two maids kept watch over me. At sunset, two others replaced them (p.47).

Heer faced such humiliation with a *compliant* and *self-effacing* attitude. She was *compliant* by nature and was, before her marriage, willing to share her own things with her siblings. She had declared to her mother on the occasion of her marriage that, "you won't have to make any dowry for my sisters. They can share all my things" (p.30). Heer's *compliant* and *self-effacing* personality is reflected through her forgetting Ranjha so early and so easily after she gets engaged with Pir Sain, and visions her future married life with her husband. Moreover, her choosing of not to revolt against Ma's decision reflects *self-effacing* characteristics in her personality. She consoles herself in the vision of a mistress in the house of Pir Sain: "I would become mistress of my own home and carry a husband's name. In my world, that was more precious to a woman than anything else she could achieve" (p.31). She "imagined [her] husband alone with [her], [she] blushed. [She] was drifting away ... why was Ranjha flashing past? " (p.32). On constant

lecturing of her mother about her future married life in Pir Sain's house, Heer "promised repeatedly that [she] would not fail [Ma]" (p.31). This is a loving, caring, responsible behaviour of a *compliant* and *self-effacing* person.

Motivation theory of human psychological behaviour bases its main premises on the observable human behaviour emerging from the shifting of a defense strategy to another depending upon change in external circumstances, individual's oscillating beliefs about the world order and its value system, and his / her specific predominant temperamental characteristics (see Horney, 1939; 1945; 1950). Paris writes that a *compliant* person's relationship with a person having masterful tendencies can develop into a morbid dependency, and he can be caught up in a crisis if he feels that his compliant behaviour is not getting the reward. In this connection, Paris ([1974] 2010) writes:

In the compliant person, says Horney, there are 'a variety of aggressive tendencies strongly repressed'. These aggressive tendencies are repressed because feeling them or acting them out would clash violently with his need to feel that he is loving and unselfish and would radically endanger his whole strategy for gaining love or approval. His compliant strategies tend to increase rather than to diminish his basic hostility, for 'self-effacement and goodness invite being stepped on' and 'dependence upon others makes for exceptional vulnerability' (p.59).

Heer, being a fully drawn *mimetic* character which is analyzable in terms of Horney's motivational categories and psychoanalytic notions, shows a shift in her predominant *interpersonal* defense solution. At a stage in her life, when she very clearly realizes that Pir Sain is trying to seduce their own adolescent daughter Guppi, Heer collects her courage, sheds off her predominant *compliant* behaviour towards life and adopts an *expansive* solution of a *perfectionist* to save her daughter from incestuous advances of her

own father. The motivational shift is quite obvious in her attitude, words, and struggle she carried on till she felt that she had been successful in saving her daughter from the molestation of Pir Sain. At this stage of her life she no longer remains a *compliant / self-effacing* person. Neither she selects the defense strategy of a *detached* person like Amma Sain by moving away from people. Her *neurotic pride* now becomes to be successful in saving Guppi from the lust of her father. Her *neurotic claim* makes her realize that if she offers Pir Sain any other girl almost of the same age of Guppi, her daughter Guppi would be saved. To fulfill her *neurotic claim* she arranges for Yathimri, an orphan girl-maid in her house, to appease the lust of Pir Sain. She very carefully plans for the sexual endeavours of Pir Sain in the dark nights by providing him Yathimri, every night as well as whenever he demanded for her. Heer's shift in her inner motivation is a marker for proving her an imaginary human being, a fictive person, a complex and round literary character who lives, though, in the world of a novel, yet lives according to the dictates of her own psychological compulsions and needs, and not to follow the dictates of the author of the narrative only to serve as an *aesthetic* and *illustrative* tool during the thematic progression. Her character shows shifts of *interpersonal* defense strategies throughout the novel, it shows conflicts among the predominant and subservient motivational trend and feelings just like a real human being. Durrani's Heer is a successful example of her character-creating authorial impulse. Durrani is a great psychological novelist who is more adept in the art of creating human-like characters on page rather than to follow a strict thematic line underlying a strict and closed plot just displaying an author's *semiotic (aesthetic and illustrative)* craftsmanship. She is a creator of *mimetic* characters in the world of her realistic fiction.

Pir Sain's sexual advances to his own adolescent daughter were the signs of incest in the nature of Pir Sain. On Heer's inquiring about Pir Sain's strange behaviour with their daughter Guppi, she reports, " 'He put his hand inside my *shalwar*. He also put it in my shirt and pressed me hard'. 'Where?' I asked stupidly. Guppi touched her breasts'" (Durrani, 2000,p.111). On this revelation Heer's defense strategy gets shifted to that of a *perfectionist*. To save her daughter from the satanic clutches of her father, she quits a *compliant / self-effacing* neurotic defense and adopts that of a *perfectionist*. Also, Heer now does not act as a *detached* person like Amma Sain who remained silent and detached throughout her life from all the abnormal happenings around her. Heer, rather, shows tendency of an *expansive* person in her attempts to defend her daughter. She changes her defense solution from *self-effacing* to a *perfectionist* person. The change of the external circumstances motivated her shift of defense strategy: she remained a *compliant / self-effacing* person as long as she herself was threatened by Pir Sain / outer world, but she changed the defense mechanism when she felt her daughter in a sexually threatening situation. In her attempts to save her daughter she shows the signs of a *perfectionist* person. She as a *perfectionist* informs Guppi to remain away, as far as possible, from the eyes of her father: "I told Guppi, 'stay as far away from your father as possible. Unless he calls for you, keep out of his sight at all times'" (pp.111-112).As a planner and a *perfectionist* she strategically provided him Yathimri; an orphan adolescent girl every time he tried to advance to his daughter, Guppi. Although she felt sorry for Yathimri, she rationalized her guilt: "[she] harnessed [her] guilt. Compassion in the eye of a storm was impossible. Child rape was a lesser evil than incest" (p.112).Although her conflict of two different motivational strategies is visible for a moment, she rationalizes with her own

self and conflict disappears. A *perfectionist* strives “to attain the highest degree of excellence” (Horney, 1950, p.196). Heer behaves like a *perfectionist* to save her daughter:

All day long, I racked my mind over the issue, and turned it around in every possible way until I finally decided to keep Yathimri. There was nobody to ask after her. She was safe. She had been through the worst the first time. I would feed her well and make her strong to face the rest. My heart softened towards her, but hardened when it softened towards Guppi (Durrani, 2000, p.114).

In a way she tried to appease her originally predominated *compliant/ self-effacing* temperament and nature also by this act of self-rationalizing. Here she manages to avoid the crossfire of her inner motivational defense impulses by accepting and rationalizing her newly emergent *perfectionist* trend. She, as a result, manages to escape self-hate. She seems satisfied in her act.

Her fear of failure in her attempts to save Guppi takes the form of questions she asks to her own self. These questions are the sign of an impulse inherent in a *neurotic perfectionist*. A *perfectionist* is never a carefree person, rather he / she always ponders on every possibility of a situation and tries to overcome his / her weakness by closing every way leading him / her to failure. He / she never lets any end open. Such a person remains obsessively engaged with details. What matters to him is the “flawless excellence of the whole conduct of life” (Horney, 1950, p.196). And through his sense of excellence he controls destiny. Heer’s self-questioning is indicative of a *perfectionist* trend:

Where could I send the girl? Who could I trust? I also wondered if Meesni’s mother had tried to protect her child before giving up. Would Guppi’s father approach her again? For now I had satiated the lion’s appetite, but how long would it be before he hungered again? Who would I throw to him next? (Durrani, 2000, p.113).

These are the strategic questions of a *perfectionist*. Horney believes that an admiration and sticking to “rigid and high [...] standards” and a “drive towards rectitude and perfection” is not generated from an instinctual superego, but emerges out of unique needs and urges in response to a specific external set of conditions (Horney, [1939] 2000, p.207). A good deal of change in external circumstances changes Heer’s temperamental defensive trend. Under an extremely extraordinary situation her predominant motivational impulse shifts from *self-effacing / compliant* behaviour to the *perfectionism*. She frees herself from self-pity and begins to ponder for the first time to save something instead of giving up.

Now, a further shift occurs in Heer’s temperament due to a threat to her subservient *Narcissist* impulse. The threat was obvious from Pir Sain’s behavioural extraordinary attention he put to Yathimri. Pir Sain’s day by day increasing attention and sexual dependence on Yathimri invoked Heer’s subservient *narcissist* impulse. Here, this impulse, after being threatened from Yathimri’s popularity, emerges and takes the form of jealousy for Yathimri. Heer’s predominant psychological defense move takes a further shift from *perfectionism* to *narcissism*. Her initial *compliant / self-effacing* motivation was a strategy to save herself in the hope of a future good time, her *perfectionist* move was an attempt to save her dear daughter, and her *narcissist* defense solution was to save herself again; but now not in the hope of a future / impending good time but it was to save and restore her present place and status in the household. In her *perfectionistic* efforts to save her daughter she unconsciously gave way to a threat to her *narcissist* impulse, which, she being unable to handle, became her predominant defense strategy at this stage of the development of her neurotic behaviour. Heer is a fully drawn character

who can be analyzed in the light of Horney's psychoanalytic terminology. Talking about Yathimri, Heer tells, "she was happy with my husband's attentions. Anger invaded my body" (p.115). Heer shows here a motivational impulse of a *narcissist* as she feels Yathimri as happy and satisfied in her illegitimate relation with Pir Sain. She, unable to understand the reason of Yathimri's satisfaction in the place of Yathimri's expected abhorrence for Pir Sain, begins to feel jealous of Yathimri as her *narcissist* impulse as well as her sense of "self-admiration" (Horney, 1950, p.212) gets threatened with the loss of a sole claim over her husband:

I was envious of a girl I had pushed into my hell. I was jealous that she shared my filth. What confusion. Although there had never been a change in my husband's attitude towards me, over the years, my position had stabilized somewhat. Now a child was superseding me. My humiliation had more to do with her than with him (Durrani, 2000, pp.115-116).

A conflict between her *narcissist* and *perfectionist* impulse is smelt in the Wh-clause, 'What confusion'. She feels confused in deciding at which impulse she must give way to adopt. While her *perfectionist* impulse demanded her to let Pir Sain grow his feelings for Yathimri, only in order to ensure the future safety of her daughter Guppi, her *narcissist* impulse invoked her to adopt a *narcissist* strategy to save her own rights as a wife and as a master of the household. But the conflict once again disappears as she feels no further threats for her daughter and her *narcissist* trend begins to emerge in her behaviour further invoked by Pir Sain's words of praise for Yathimri, "Youth has no substitute" (p.116). *Narcissistic* people "are afraid of other people[s'] [...] genuine accomplishments" (Paris, 1997, p.24). Heer "realized that [she] was challenged by all the little girls in [her] home. How could [she] compete with them when age could not flow backwards?" (Durrani, 2000, p.116). Another external factor helped her adopting the *narcissist* solution: the

maids of the house began to realize her of her inferior position while comparing her to Yathimri in their whispers. The whispers of maids triggered her *narcissist* impulse, she became more jealous of Yathimri: “[Yathimri] was the favourite and I, the discarded wife. The maids began to whisper and the whispers became drumbeats in my ears. Wherever I turned, I felt a sharp slap” (p.117). Heer begins now her struggle against Yathimri, her maid-girl, to restore her own position. She gives vent to her anger by beating Yathimri with her shoe in the presence of other maids / spies of Pir Sain. She tries to poison Pir Sain’s ears against Yathimri and arouses his fear of spoiling his reputation on the acts of Yathimri’s open expositions that Pir Sain is too much generous to her. Heer tries to arouse anguish in Pir Sain by reporting to him that Yathimri has begun to abuse other maids as if she was the owner of the home, “Sain, the girl abuses the maid as if she is special. Her behaviour is causing suspicion” (p.117). Heer’s efforts to belittle Yathimri in the eyes of Pir Sain reflect her *narcissist* impulse. Out of her jealousy in her *narcissism* she makes Pir Sain believe that Yathimri will spoil his religious image if she will keep on behaving before other people and maids of the house as she has the power enough to make Pir Sain do anything she asks him to do. Jealous of the thought that people are fearful of Yathimri more than they fear Heer, because Yathimri has the ear of Pir Sain, Heer beats Yathimri with shoe: “furious that their fear of Yathimri was more than their fear of me, I walked up to the group [of maids] and without asking for an explanation, took off my shoe and hit her with it” (p.117). Heer becomes successful in getting Yathimri beaten by Pir Sain and feels inner satisfaction. “The loud crack of [Pir Sain’s] hand sounded instantly. I [Heer] gloated over my victory” (pp.117-118). And, “she [Yathimri] landed at my feet and the same frightened eyes stared up. This time my heart

did not bleed”(p.118).At this incident the conflict between Heer’s *self-effacing* impulse and her *perfectionistic* motivation, which did arise when she offered Yathimri to Pir Sain in place of their daughter Guppi, completely vanishes here. It is Heer’s *narcissist* impulse inside her, which is satisfied at this beating of Yathimri by Pir Sain. Her *narcissist* impulse sheds away her conflict in her two previous motivations. The power of one motivational impulse, *narcissism*, kills completely the conflict between her two other motivational impulses, i.e. *self-effacing* versus *perfectionism*. Her *narcissist* impulse was stronger which rose to the surface to save her prestige as a legal wife of Pir Sain than her *perfectionist* move to save her daughter Guppi. Her open struggle to save her prestige as Pir Sain’s wife overcame even the fear of the most likely possibility that Pir Sain could turn back to their daughter for sexual relationship, in response to Heer’s newly adopted *narcissist* strategy. Heer shows selfish tendencies here which are also indicative of a *narcissist* personality. Yathimri also, in turn, tries to engage Pir Sain’s attention and she succeeds in persuading Pir Sain to beat Heer. Heer tells: “his hand flung me across the room. It was her [Yathimri’s] turn to gloat. Humiliation overpowered fear” (pp.118-119).At this stage of her life Heer behaves completely like a *narcissist* character, the place of Yathimri in the eyes of Pir Sain has pushed her to the limit of humiliation. Pir Sain’s slapping Heer in front of Yathimri on a trick used by her arouses humiliation rather than fear. This is indicative of Heer’s *narcissist* impulse.

Another motivational twist is noticed in Heer’s character. Out of the fear of frequent punishments from Pir Sain she withdraws from her attempts to compete with Yathimri. She confesses: “always struggling inwardly, I had struggled openly in the case of Yathimri. Now, I withdrew”(p.120), and “Guppi’s advice to accept things as they were

was gentler on my nerves (p.121). Under the circumstances when she realizes that Pir Sain will never be able to be free from the need of lusty feelings for Yathimri, she gives way to her *detached* motivational strategy. She begins to ignore Yathimri, moves away from her. But again a change in her responses: her *narcissism* was too gripping that she adopted the way shown to her by Amma Sain. Amma Sain advised her to be inevitable for Pir Sain, she must replace Yathimri:

‘You must replace her. You have many children and are well entrenched. You must take your husband notice you’. She wagged her finger at me [Heer], ‘Do not be so foolish as to waste the precious time you have with him. Find out what pleases him and do it. Why should he want a sick woman? Look at yourself. Lifeless and dull as you are, no man can want you. Why should he not return to a young girl?’ (Durrani, 2000, p.121).

In response to Amma Sain’s words, Heer works out her strategy under her *narcissistic* impulse and tries to prove herself inevitable for Pir Sain. She recalls Amma Sain’s advice: “*Become indispensable if you want Yathimri out*” (p.127). As she could not get rid of her *narcissist* impulse and jealousy for Yathimri, she became an accomplice, confidant in Pir Sain’s sins and provided him girls, on his demand indeed, only to reduce the influence of Yathimri upon him. Heer provided Pir Sain the widow’s daughters.

Horney, being a third force psychologist, does not believe in the presence of a biologically specific inherent nature in human beings. According to her, humans keep on changing and adopting their defense strategies under the influence of changing external factors. Heer’s self-analysis in following words is explainable through Horney’s third force psychology:

I recalled Amma Sain’s advice. *Become indispensable if you want Yathimri out*. This seemed achievable only by becoming an accomplice in crime. By now I had realized that human beings have a natural reserve of evil and that it only takes circumstances for it to surface.

Some people's circumstances make smaller demands on their dormant evil (p.127).

Heer's words about the nature of evil and its dependency on the external factors reinforce Horney's concepts of third force and motivations.

A shift again to her *detached* strategy is traced at a developmental stage of her character when Pir Sain forces her to sleep with other men he brings into the house for forcing her to make sex with them while he watches upon. Heer, after having used different motivational strategies for her survival at different situations and stages of her life, again adopts *detached* strategy of her inner impulse when her husband forces her to make sex with different men while he makes movies of the intercourse. Unable to say a direct 'yes' or 'no' to Pir Sain's torturous demands to sleep with other men he invites into his home for the purpose, she adopts the strategy of moving *away* from people, gives no response to Pir Sain and accepts her new role of prostitute assigned to her by her own husband. She no longer resists to Pir Sain's orders, no matter how filthy and unreligious they are. Her *detached* response to world continues until the death of Pir Sain.

Another sharp turn is traced in Heer's motivational impulse after the deaths of Pir Sain, Yathimri, and Cheel. Here she displays predominant motivation of an *arrogant-vindictive* person. "Compulsively [an arrogant-vindictive person] has to drag his rival down or defeat him" (Horney, 1950, p.198). Heer decides to expose the reality of the shrine and the real Satanic face of so-called religious people like Pir Sain, sheds of her weak *compliant* attitude and adopts *expansive* solution of advancing against hypocrisy of shrine and religious pirs (saints). She attempts to convince that "we are captives of a false and evil system. A poisonous octopus grips us ... its grip tightens but never lets us die"

(Durrani, 2000,p.195). Her *arrogant-vindictive* impulse emerges, “there could be no peace, except in revenge” (p.195). In order to take her revenge she exposes Pir Sain’s abhorrent personality by managing to summon those men whom Pir Sain brought in to make sex with her. She tells them about her identity that she is not a prostitute brought from the city by Pir Sain, but she is Pir Sain’s own wife. She shattered one of those men’s faith in Pir Sain by telling him about her reality:

He nearly fainted with fright when I told him, ‘I am not Piyari [name of a prostitute]. I am Heer, Pir Sain’s wife. Rajaji’s mother. When last we met you did not lose faith in your pir. Loose it now’” (p.196).

She went to all of the men she had slept with and disclosed her identity that she was not a prostitute but Pir Sain’s wife until all of them knew that. By “exposing [herself] as a whore [she] exposed [Pir Sain] as a pimp” (p.198). “After every desecration”, her *arrogant-vindictive* impulse forced her to stand “over [her] husband’s grave and spit on it” (p.198). In the situation when Pir Sain was dead and was just a nonexistent entity, she no more felt herself as a weak and timid creature. As her *arrogant-vindictive* impulse emerges, “after every desecration”, that impulse forces her to stand “over [her] husband’s grave and spit on it” (p.198). To take her revenge on the grave of Pir Sain she arranges for the spread of the copies of movies Pir Sain had filmed himself upon her while she was forced by him to copulate with different men. Moreover, she sold those movies to a dealer to show Pir Sain’s real face to the ignorant masses. She handed over “copies of Pir Sain’s video films” to a dealer believing that “they would spread the truth like germs spread a virus” (p.201). But in her attempt she only defamed herself as the dealer she sold the copies of the movies told her confidant maid that Pir Sain “was nowhere in the film and [Heer] was everywhere” (p.205). Pir Sain had filmed very carefully without showing

himself. Heer realized that now the spreading of the films would be dangerous as it would be a weapon and evidence only against her, not against Pir Sain. Consequently, Heer tells that "nobody blamed Pir Sain ... as in the films, he was nowhere to be seen. Disgrace was not falling upon the Shrine as I had imagined, it was falling only on me" (p.206). The spread of films only added to Heer's defame. Everybody, including her family members, were angry and feeling ashamed of her before society. She brought a disgrace to the family, so Rajaji, her own son and next Pir Sain, and the brothers of her husband wanted to punish her severely, but Bhai, her brother, argues with them and manages to bring her with him to Ma's home alive and forever.

Heer is a rich and complex character who is fully analyzable in Horney's five *interpersonal* defense strategies. Being a fully drawn *mimetic* character in a realistic novel, her motivations keep on shifting from one to another throughout the process of her psychological development depending upon changing external factors in the novel. Her character is one of the rare characters in the world of realistic fiction who displays all the five psychological categories of Horney's motivational defense solutions at different stages of her psychological development. In motivational terms her's is a fully drawn *mimetic* character.

(II) Pir Sain

Pir Sain's character performs *mimetic* role in the novel *Blasphemy*. Keeping in view the psychoanalytic approach of Karen Horney, his character is best described as internally motivated through his predominant *arrogant-vindictive* defense strategy. His *intrapsychic* character structure is based on his *idealized image* of *idealized self* as God indeed. A good deal of *externalization* is involved in his God-like *neurotic pride* as it is the people around

him who have made him God. They gave him a place very close to Allah, the God. Heer mentions in her first person narrative account that it was hard for the devotees and believers to accept the reality that Pir Sain had died. It was as difficult to accept this fact as to accept the death of God himself:

When his *charpai* was placed in the centre of the courtyard, the wailing became so loud it seemed as though we had lost Allah. A sense of disbelief prevailed. Pir Sain dead? That was inconceivable (Durrani, 2000, p.15).

The believers had a very strong concept that Pir Sain was the only man who was very close to God and was His beloved who had the powers enough to communicate to Him for their forgiveness:

Pir Sain ruled over his trapped people. He could demand and extract anything from anyone. Considered to be a direct link between the Almighty and the wretched, people believed that his intervention could even alter what Allah had fated for them. That made them worship him (p.61).

On his death people felt great sense of loss. “The man who interceded with Allah on their behalf was gone” (16). He enjoyed much respect and honour. “At the sight of his vehicle, villagers jumped aside and held their heads in their hands until the dust his car had raised settled” (Durrani, 2000, p.17). The *neuroticshould* of an aggressive or *arrogant-vindictive* person is that “we should always triumph” (Paris, [1991a] 2009,p.26). Moreover, explaining the connection of *neuroticshoulds* with external environment, Paris writes:

[A factor] of externalization is connected with the *shoulds*. The individual feels his *shoulds* as the expectations of others, his self-hate as their rejection ... He expects others to live up to his *shoulds* and displaces his rage at his own failure to do so unto them (Paris, [1991a] 2009, p. 26).

The factor of *externalization* is too much involved in shaping the *arrogant-vindictive* character structure of Pir Sain. The poor, uneducated, illiterate, superstitious devotees of Pir Sain formed in their own minds his *idealized self* on the *idealized image* of God-like figure:

Pleading over the limp bodies of their sickly children, people begged for the water Pir Sain had used for ablution to make them well. They fell over each other to grab the bones he had chewed the meat off, so that they could grind them into a sacred medicinal powder. They collected the earth on which he had stepped and sprinkled it across their doorsteps for protection (Durrani, 2000, p. 62).

He was ignorant people's hero, and ever-winning warrior, who fought for their forgiveness and was the token of their future's safety:

Even influential and wealthy men sat at his feet like ordinary followers. Pressing his legs in reverence, they implored him to pray for successful deals, licenses, and sanctions to come through. Keeping him abreast of the developments, they would not let him neglect their case for a single day. When they achieved the desired result, they brought him expensive gifts and briefcases full of money in appreciation (p.63).

The externalized social expectations helped creating his *interpersonal* defense strategy of an *arrogant-vindictive* person. His *neurotic claims* on Heer and other people of the house and outside house were the outcome of his *neurotic should*: He "should always triumph" (Paris, [1991a] 2009, p.26). Pir Sain expects Heer, in addition to all the people around including Amma Sain, his mother, to obey his *neurotic claims* and perform according to his *neurotic shoulds*, but displays his rage and victimizes Heer and others whenever he feels that he has failed in his attempts to make others to live up to his *shoulds*. The result is Heer receives every form of humiliation, torture and pain, physical, mental and sexual, whenever Pir Sain feels his *should* has not been honoured by her. An *arrogant-vindictive* person "has to drag his rival down or defeat him" (Horney, 1950,p.198). He goes "out to

get others before they get him" (Paris, [1974] 2010, p.61). He is "hard and tough, and he regards all manifestation of feeling as sloppy sentimentality" (p.61). For him "a callous pursuit of self-interest is the paramount law" (Horney [1945] 1992, p.64). He considers self-sacrifice, loyalty, compassion, and considerateness as symptoms of weakness. The only world order that appeals him is that might makes right, and "any feeling of sympathy or attitude of compliance would be incompatible with the whole structure of living he has built up and would shake its foundations" (p.70). Such person thinks that affection is an unattainable entity so he "give[s] free rein to [his] bitter resentment" (Paris, 1997, p.22). *Arrogant-vindictive* people are sadistic. "They want to enslave others, to play on their emotions, to frustrate, disparage, and humiliate them" (Paris, 1997, p.23). "They develop a pervasive envy of everyone who seems to possess something they lack, whether it be wealth and prestige, physical attractiveness, or love and devotion. The happiness of others 'irritates' them" (p.23). Such people "trample on the joy of others" (Horney [1945] 1992, p.202). There are lots of episodes and events where Pir Sain tortures Heer and others at the failure of the fulfillment of his *claims* and *shoulds*. A part of his *neurotic shoulds* was a rule that no male member was allowed into the house. But he victimized Heer, her female cousin and her six year old son on their visit to Heer. The reason was "a six years old male" entry into the house (Durrani, 2000, p.43).

[In a] flash his hand went up in the air and came down on them like an axe. The bangles splintered and scattered. Sharp shards of glass cut into my wrists. I heard a lion roar and registered fragments of a sentence about my wretched family ... My first beating began in full view of everyone and ended inside (p.43).

In another episode, when his *neurotic should* that Heer should remain in the kitchen during the meal times was not fulfilled, he humiliated her thus:

[he gripped Heer's arm and] pulled [her] into the courtyard and pushed [her] down. He kicked until [she] stood up. He pushed until [she] fell. Pushed and kicked. [she] reached the kitchen door. 'Knead the dough and prepare the meal for lunch and dinner. Boil the milk and prepare tomorrow's breakfast, without any assistance,' he commanded. Two maids kept watch over me. At sunset, two others replaced them (p.47).

Far from any human kindness for other human beings, he cared much for his pet dogs. Heer and other people around him were not equal to the animals even. Heer could not comprehend such emotional complexity in his behaviour:

Every evening before retiring for the day he inspected each puppy. He even held and cuddled them. From behind a window, lights off and curtain lifted, I peeped at him and wondered why he had never softened towards me or overlooked my errors. I was baffled by the source that produced this caring for an animal and nothing but contempt for me (pp.59-60).

She suffered physical punishment and humiliation at his hands at the revelation that she knew about men who were involved in Kaali's sexual abuse. The pregnant Kaali, a maid servant at his house, being the victim of his own men's sexual wildness, was the object of Pir Sain's ruthless and mentally sick exercises. He victimized pregnant Heer only at her disclosing that she knew about the molestation of Kaali.

[He] sat on a chair, pulled [Heer] down between his legs and gripped [her] temples with his knees. [Her] eyes bulged at the ceiling. Time stood still to the sound of snipping. He shouted for a razor. Time froze to the sound of scraping. The razor ran across [her] scalp, then back and forth across [her] brow. Flung across the room, [she] saw him coil towards [her] like torrid lava. Flat on [her] back, [her] stomach protruded. Inside it, [her] baby kicked (p.71).

When his youngest brother wrote an objectionable letter to Heer without any signal from her to provoke him, she could not understand the nature of Pir Sain's mind for levying much punishment for a crime she was not responsible, except his own brother:

Ordered to lie flat on my stomach, I obeyed instantly. Two maids held my outstretched arms above my head and another two grasped my

ankles. A lightening swing made the *khajji* whip hiss and swish. It was always regulated by his energy, never by how much I could endure. Fabric slashed, the flesh beneath tore, and I swallowed the pain through my pursed lips. To avoid blood clotting, I was instructed to get up and walk immediately. Wondering what kind of mind could justify such a severe punishment for no crime, I paced the room on weak and shaky legs with my little bundle suckling on my breast (pp.81-82).

Pir Sain and Heer's elder son, Chote Sain for his innocence and good nature became a threat for Pir Sain, even when he was just an adolescent. Chote Sain was good spirited, truly religious, kind hearted and a soft human being. Fearful of Chote Sain's growing reputation among the masses, Pir Sain begins to torture him. Jealousy is the driving force of a *vindictive* person like Pir Sain. "Chote Sain was tied with ropes to the rebellious tree. *Khajji* whips slashed his bare back", "Nobody dared help [him]" (p.136). Being an extreme example of *arrogant-vindictive*, Pir Sain never counted on the world, or the blood relations even. For him, moral values and softer feelings of a father to his own son were the sign of loathing weakness. He saw everybody as a competitor. He inflicted so much physical torture on Chote Sain that he remained "in a coma at the hospital for two months" (p.137). Later, in a few days Pir Sain managed to murder Chote Sain under the pretext that he was bitten by a snake, but Heer believed that Pir Sain was her "son's murderer" (p.143).

He was unscrupulous, cruel, apathetic, tyrant, commanding and *arrogant-vindictive* in his feelings, actions and behaviours. He had no signs of mercy and justice:

His hands were large and square like his shoulders ... signet rings of stones engraved with holy verses left only his thumbs free. On one wrist he wore a bronze band engraved with a prayer, on the other, a complicated watch. In one hand, he carried a white cotton handkerchief, changed along with everything else in the evening. In the other hand, prayer beads made from sacred earth dangled. It was said that on the day of mourning the beads bled. He moved them constantly. When he was angry he moved them faster, reading the most obscene

abuse and the vilest threats on them. He would put them down only at night or when he was beating someone or eating (Durrani, 2000, p.44).

His *bargain* was not with God in the display of prayer beads, but his *bargain* was with the people around and with his devotees who believed in his role of a mediator between them and God. Heer tells us:

The wealth we enjoyed was given to us in the name of Allah. Nobody dared to offer it for our personal use. The shrine and its *gaddinashin* had a claim to everything that was produced through the sweat and toil of peasants and tillers. Before the poor took their crop home they measured and counted our share to the last drop. Cattle breeding and poultry were no exception. There again we had our annual share. Apart from this, our stores were full of provisions of every conceivable kind. If each person brought a kilo of *ghee*, there was an excess. It was the same with things like fabric, crockery, cutlery and electrical appliances contributed by manufacturers and agents. Somebody had given him a Land Cruiser, someone else a Lancer, and yet another follower had gifted him three Pajero jeeps. Those who owned little dropped whatever they could in the iron moneybox welded to the floor of the Shrine. Those who owned nothing could sell themselves to please him (pp.64-65).

His *bargain* was based on external social expectations which made him, in return, *arrogant-vindictive*, proud, overwhelming, all encompassing, and omnipotent. According to his *bargain*, as long as he will show himself as a religious person in the eyes of his devotees, he will enjoy the place of Pir Sain, the saint. He was an emotionless machine only hostile to others. His daily routine was mechanical, fixed and final. Heer tells:

The discipline of my husband's timings could be set to a watch. He would leave the room not a moment later than a time determined decades ago. At break of dawn, he was out. Back for lunch, in bed with me, and Pir Sain re-emerged in the courtyard an hour before the sun set. Outside he drank a cup of tea with supplicants, dined with the men and returned for me. By midnight, he was snoring (p.45).

The values, traits and goals of an *expansive* person are quite opposite to those of *compliant/ self-effacing* person. It is mastery not love which appeals an *arrogant-vindictive* person. He hates helplessness, feels ashamed of suffering. "What appeals to

him is not love, but mastery. He abhors helplessness, is ashamed of suffering" (Paris, [1991a] 2009,p.21). His need is "to achieve success, prestige, or recognition" (Horney, [1945] 1992,p.65). "The *arrogant-vindictive* person is motivated chiefly by a need for vindictive triumph" (Paris, [1991a] 2009,p.22). For him "the world is an arena where, in the Darwinian sense, only the fittest survive and the strong annihilate the weak" (Horney, [1945] 1992,p.64). "The only moral law inherent in order of things" he respects "is that might makes right" (Paris, [1991a] 2009, p.23). Moreover:

In his relations with others he is competitive, ruthless, and cynical. He trusts no one, avoids the emotional involvement, and seeks to exploit others in order to enhance his feelings of mastery. *Self-effacing* people are fools toward whom he is sometimes drawn, despite his contempt, because of their submissiveness and malleability (p.23).

For such a person "any feeling of sympathy, or obligation to be 'good', or attitude of compliance would be incompatible with the whole structure of living he has built up and would shake his foundations" (Horney[1945] 1992, p.70).The expression of softer feelings is a sign of weakness for him. He remains fearful of "the emergence of his own compliant trends because they would make him vulnerable in a hostile world, would confront him with self-hate, and would threaten his bargain" (Paris, [1991a] 2009.p.23). Again, "he does not count on the world to give him anything but is convinced that he can reach his ambitious goal if he remains true to his vision of life as a battle" (p.23).

The character structure of Pir Sain exactly matches the structural characteristics of an *arrogant-vindictive* person Horney and Paris describe. Pir Sain is the master of the situation, he abhors helplessness, ashamed of suffering, he is after wide recognition, enduring success, and protects his prestige at any cost. His predominant source of motivation is his need for *arrogant* and *vindictive* triumphs. In his hostile and torturous

attitude towards Heer and others he feels satisfaction of his internally motivated need to usurp. Seeing others helpless and miserable before him satisfies his need of hostility. Hostility, which is the element of his *basic anxiety*, becomes the reason for his *vindictive* attitude towards others. According to Paris ([1991a] 2009, p.19) hostility is always overemphasized as an element of *basic anxiety* by the *arrogant-vindictive* person. For him this is the place where only the fittest have the right to survive. To him might makes right. Pir Sain is a ruthless and a sort of never-yielding person. He is cynical in his beatings of Heer, six year old boy of her cousin, and in all other torturous acts. Pir Sain trusts nobody. Role of Cheel, his spy, proves this. She has been appointed by him to keep an eye on every person of the household, including his own mother. He is skeptic in his understandings who trusts no one. Devoid of any emotional attachment Pir Sain seeks mastery over all around and exploits people through his religious drama. He follows the character structure of Horney's psychoanalytic theory completely as he is drawn to *compliant* and *self-effacing* Heer as he knew she would always remain submissive and malleable. Hardness and the toughness are the inevitable part of his character.

His *expansive (arrogant-vindictive)* choice as a predominant defense strategy as his response to the world around can be viewed in the light of Horney's explanation of the concept of formation and development of character structure in terms of diachronic approach to a person's psychoanalysis. "Diachronic mode of analysis explains the present in terms of the past" (Paris, [1991a] 2009, p.9). Although, Horney's theory can study the *interpersonal* and *intrapsychic* character structure of a real person or a character in literature synchronically and without seeking for any help from the person's or character's childhood and past happenings (the diachronic approach), the character of Pir

Sain can be viewed in the light of happenings in his childhood and past because the text of the novel provides ample information for a diachronic analysis. Paris explains:

[Although] Horney's theory focuses upon the character structure and defensive strategies of the adult, ... it permits us to establish a causal relationship between past and present if there is enough information ... as a result, we can account for a character's thoughts, feelings, and actions on the basis of what has actually been given. If the childhood material is present, it can be used; but if it is absent, it need not be invented (Paris, [1991a] 2009, pp.9-10).

The present synchronic character structure can also be explained in terms of diachronic development of Pir Sain's internal motivation as an *arrogant-vindictive* person as both the text of the novel and the motivational theory used here support this. *Arrogant-vindictive* people had a very harsh childhood. They faced "sheer brutality, humiliations, derision, neglect, and flagrant hypocrisy" (Horney, 1950, p.202). They are kept like the people kept in the concentration camps, and they pass through "a hardening process in order to survive" (p.202). In his childhood, Pir Sain was treated with harsh strictness. Dai tells this to Heer. She reports about Pir Sain's childhood experiences and the restrictions and the brutally harsh treatment imposed upon him by his father. She tells Heer about Pir Sain's love as a child with the pet dogs and their abhorrence of his father:

When Pir Sain was a child, he loved stray dogs, she whispered, but dogs are *paleet* and so he was not allowed to play with them. His father, Pir Sain the eighth, felt that his heir was unfit to assist him with the business unless he abandoned his childish passion (Durrani, 2000, p.60).

Pir Sain was beaten by Amma Sain, his mother "in the hope that he might rise to his father's expectations" (p.60). But Pir Sain, the boy, did not give up his passion for dogs. So to amend his ways, his father "locked [him] in a dark and airless room with seventeen stray dogs for three days and three nights" (p.60). Heer's words to Dai, at this revelation

about Pir Sain's childhood, are fully understandable in the light of Horney's diachronic part of motivational theory: Heer remarks: "the root from which the plant had grown explained the torment that gripped our household" (p.60). Diachronically seen, Pir Sain is the product of the cruel, animalistic behaviour of his lineage. His present behaviour can be understood through Horney's diachronic explanations of the formation of an individual's character structure, choice of *interpersonal* defense strategy, and the formation of a specific *intrapsychic pride system* for the glorification of the *idealized self*. His ancestor, Pir Sain the third, once inflicted brutal physical torture on a man by tying him up to a tree whipped his "bare flesh", and "inserted crushed chili into his rectum" (p.99). Heer has been told about this event:

Pir Sain the third ... ordered his men to untie the Baluch [that specific man], pull off his clothes and tie him up with his back exposed. *Khajji* whips slashed his bare flesh. They inserted crushed chilli into his rectum, he yelped like a mad dog and fainted. Untied, he slipped to the ground. Trembling like a fish, he rose high into the air with hundreds of red insects that infest the cotton crop, running amok on his wounds and stinging like wasps. His cries for mercy made everyone, everywhere, sit up (p.99).

Stories of such punishment inflicted upon the masses by Pir Sain's ancestors, heard in his childhood, provided enough reason to him to think himself as a person who has a rightful authority and a socially accepted arbitrariness to be an active *arrogant-vindictive* person. He despises all softer feelings. "Nobody had ever dared entered [his room] before first obtaining permission" (p.15). Notice what impression he made on Heer the day he came to her home after the fixation of their marriage:

Through the keyhole in my room, I saw my fiancé standing straight and tall like a tree. A starched black turban fanned out above his head. Black kohl rimmed his eyes. A strange light flickered on and off in his pupils. His eye balls moved almost imperceptibly, flicking ominously. I noticed

frown lines, deep vertical slashes between thick black eyebrows ... The rest of his face was covered with black hair. There was no sign of happiness (Durrani, 2000, p.27).

The comment of Heer's brother about Pir Sain, "you know he does what he likes and gives no explanation"(p.34), indexes to his all commanding nature.

Pir Sain was a sex-maniac who followed the call of his own animalistic appetites.

Heer tells thus:

Sex infested my husband's brain. His eyes glazed with semen. The room reeked of a stale mixture of sex, alcohol and musk. All the hateful clothes in my cupboard smelt of it. I bathed with odorous water ... Pir Sain spoke, but only of sex. Planning the next act, discussing the last one, seeking opinions on a new one, checking and rechecking the effects of an old one, comparing it to another one, until the matter took up my entire life ... like a wild bear or a mad wolf he ate red meat, drank jugs of condensed milk, slurped big bowls of yoghurt, and devoured dozens of mangoes. He was like a pregnant pig. He gulped down tablets for virility that made all dimensions of life other than sex fade out from his mind. Passion ran riot, until like a satiated devil he collapsed, and life escaped him for a little while (Durrani, 2000, p.138).

He made sex with Heer with such haste and cruelty at the very first night of marriage as she could not comprehend that "madness" and "cruelty" (p.39). Debauchery, incest, sexual perversion were things prevalent in his own home towards whom he was indifferent. One of his brothers was a debauch, other one had sexual relationship with his own daughter, and third brother had a lustful relation with his mother-in-law. But these things were not a serious crime to Pir Sain. He was not furious with them at their moral or religious crimes; rather he was angry with his youngest brother as he was demanding his share of the cotton crop from Pir Sain. Despite being a top-ranked religious leader, his concept of religious and moral values is perverted:

The brother next in age to my husband was a debauch who spent his days and nights surrounded by young village girls and bottles of

whisky ... The third brother was worse. He had a roaring sexual relationship with his own daughter ... The fourth brother ... was known to have a long standing relationship with his wife's mother ... Despite these heinous crimes Pir Sain was furious only with the fifth and youngest brother for demanding his cotton crop by cheating on the quality of pesticide (Durrani, 2000, p.81).

In Pir Sain's house "torturous punishments, incest and debauchery, abortions and pregnancies were common" (p.83). He was motivated through two savage impulses of lust and vindictiveness to the extent which knew no bound. He is a devil, but he is told to be the descendant of the Holy Prophet (PBUH). His cruelty, savageness and criminal madness finds no adjectives to define him. Notice the extent of the torturous sexual punishment Pir Sain imposed on Kaali, a maid girl as reported to Heer:

A part of the virility serum injected into your husband's horses to ensure a productive mating season was injected into the boys that were let loose upon Kaali. The wild beasts scavenged Kaali's pregnant body. She could no longer rise from her bed. Hanging herself was the only time she did (p.96).

Pir Sain lost sanctity of the blood relations completely in the burning fire of his lust. He develops on getting worst day by day. He even tried to seduce his own twelve years old daughter, Guppi. On Heer's inquiry, their daughter told her that "he put his hand inside [her] *shalwar*. He also put it in [her] shirt and pressed [her] hard" (p.111). Heer, in her desperate attempts to save their daughter from the incest and lust of her own father, provides him a young maid Yathimri and the two daughters of a widow. To save her daughter she becomes accomplice in Pir Sain's sexual crimes. The strategy works and she succeeds saving her daughter, Guppi from being a morsel of her own father's sexual appetite. With the passage of time Pir Sain becomes so much sexually attracted to Yathimri, the maid girl, as Heer feels that it is only Yathimri who knows the art of

appeasing Pir Sain's wild lust. Having fearful of Yathimri's growing age and by social pressure, Pir Sain finds a safer way out. He arranges for her marriage with an impotent shepherd. This way he gets rid of the fear of touching any other man to her, and manages his lasting access to her by keeping her into his home as a maid even after her marriage. But he remains possessive and vindictive even after he trickily manages to get Yathimri married to an impotent man. His anguish and torment at the first night of Yathimri's marriage is uncontrollable. His *bargain* in his decision of marrying Yathimri to an impotent man was that he could have an access to her always by keeping her in his home even as a married maid, and will not feel jealous of her husband for the reason he was impotent. Through the *bargain* he could get rid of the social pressure under which he could not keep her at his home forever without getting her married. The tricky *bargain* was safe for him.

Devoid of all softer feelings, Pir Sain has turned totally into a beast. Having nothing to do for his livelihood but to exploit the masses in the name of God and the Holy Book he became a lazy monster and sex-god. His mind is so perverted as he turned his own wife into a prostitute and offered her for sex to his guests and friends from the high society, while he enjoyed watching them during the sexual act. He was such an *arrogant-vindictive* man who was indifferent to any emotional bond which is the basis of a relation between a husband and a wife. His sexually perverted madness drove him to extract sexual pleasure while watching his own wife doing sex to other men. Being a villager he never had the exposure to the concept of television sets, movie players, and the pornographic motion pictures until at a time he somehow got introduced to those objects of visual sex, and brought in the machines at his own home. Turn by turn he appeased his

lust through real sex with girls of the household, Yathimri, daughters of the widow, and sometimes with Heer; and with the visual sex by watching the porn content on the television. His sexually motivated mental perversion got more complicated when he began to offer Heer, his own wife, to settle the lust of other men brought into the home or shrine for the purpose, while he watched them like a king or made their film later to be played on the television. He was totally an isolated person, to whom it was nothing but his own self was the centre of his attention and care, so he owned no one as a relation. Everybody was an object to him whom he could use in any way for his personal gratification and the satisfaction of his animalistic appetites. Compelling Heer to make sex with other men while he watched or filmed on them was more than to tease Heer, it was to satisfy his complicated sexual drives.

Heer's words offer a complete portrait of *arrogant-vindictive* Pir Sain:

To me, my husband was my son's murderer. He was also my daughter's molester. A parasite nibbling on the Holy Book, he was Lucifer, holding me by throat and driving me to sin every night. He was Bhai's destroyer, Amma Sain's tormentor, Ma's humbler and the people's exploiter. He was the rapist of orphans and the fiend that fed on the weak. But over and above all this he was known to be the man closest to Allah, the one who could reach Him and save us (p.143).

Discussion

As an answer to my research questions of the present study, I register that Durrani has an absolutely enormous genius of creating real, human like, and *mimetic* characters. Although Heer, being the narrative persona, performs *aesthetic* role as well, she is perhaps the greatest *mimetic* character among all the characters discussed in the present research. She is richly motivated by her independently unique defense solutions. When seen in terms of Mudrick's *semiotic/ mimetic* distinction, she is a unique *mimetic*

character who remains attached to the enrichment pole on the deflation-enrichment-continuum of the *mimetic* characters in the genre of realistic fiction. Heer is complex human entity and a real person on page. She is Durrani's greatest psychological accomplishment created from her peerless artistic gift for character-creating impulse. As a fully drawn, rich and complex *mimetic* character, Heer is thoroughly analyzable in the light of Horney's five *interpersonal* defense strategies. Her motivations keep on shifting from one to another throughout the process of her psychological development depending upon changing external factors in the novel. She shows *self-effacing / compliant* behaviour in the house of Pir Sain till she is forced to save her adolescent daughter from Pir Sain's lust. Her motivations get changed here: she adopts an *expansive* strategy of a *perfectionist*, and plans carefully to save Guppi, her daughter. Her *narcissist* impulse arouses during her *perfectionistic* attempts to save Guppi. She adopts, now, a *narcissistic* attitude to restore her place as a legal wife of Pir Sain in her home. Further progress is noticed in her motivation: she adopts a *detached* behaviour when thrown in the difficult situation of Pir Sain's physical punishments resulting from the tricks of Yathimri as well as her reluctance to debauchery. Lastly, she shows an extremely *arrogant-vindictive* impulse after the deaths of Pir Sain, Yathimri and Cheel. She plans and struggles to take her revenge on the grave of Pir Sain by trying to expose him and the reality of so-called saints / pirs of this part of the world. Heer is one of the exceptional characters in realistic fiction who exhibit all the five psychological types of Horney's motivational defense strategies at different junctures of her psychological growth. In motivational terms her's is a richly portrayed *mimetic* character. *Arrogant-vindictive* Pir Sain is far from any human kindness. He cares much for his pet dogs while Heer and other people around him

are not equal to the animals even. Moreover, Heer's mother, Ma is an *expansive (perfectionist)* person, and Cheel's character transforms from perfectionist to *arrogant-vindictive*. Nonetheless, she displays *compliant* attitude only towards Heer.

Durrani's characters are strongly motivated fictive persons bearing their individual defense impulses, hence are not phantoms on page, and are well analyzable through the realistic approach of art. *Blasphemy* is a realistic novel *showing* the readers the complex psychological lives of its characters. Moreover, at the thematic and conceptual level, *Blasphemy* is a great social novel as well while presenting the rotten, deteriorated and degenerated side of hypocrite Pakistani society. It presents to the world the misinterpreted face of the religion. The realistically represented psychological lives of the *mimetic* characters become the reason of the progression of its theme, i.e. the theme of blasphemy. Durrani communicates her theme through *showing* to us the psychological choices of her major characters at different junctures of their lives, hence in *Blasphemy* the psychological strand of *showing* remains absolutely dominant at the thematic strand of *telling*. So, I opine that it is not a work which needs to be judged through Bakhtin's criteria of "compositional principle" (Bakhtin, [1963] 1984, p.17) by concentrating on author's art of the synthesis of thematic and psychological perspectives, although author's *rhetoric* can be traced in her choice of the title, epigraph, chapter headings etc. of the novel. Moreover, all of Durrani's characters relate themselves to the notions of religion, community, and nationality while reflecting the world of torture, suffering and misery. Set in the Pakistani context of rural areas, its characters represent the distorted version of religion while destroying the religico- social rights of the people of our community. Pir Sain represents the religious hypocrisy and exploitation, while Heer and

other characters show the cruel injustice being done with the humble, innocent members of our community. Its characters being the real people, *Blasphemy* represents a realistic version of our society. The intricate psychological lives of its characters having their specific psychological *anxieties* and a set of individual motivational solutions make them real persons on page. Durrani's characters are not the non-human, carbon constructions on page; rather they are uniquely rich *mimetic* characters and real people representing a real world of cruelty and hypocrisy.

(2) *The Bride* by Bapsi Sidhwa

Authorial Rhetoric in The Bride

Characters in realistic literature, although, are analyzed in motivational terms, a tension exists between *authorial rhetoric* and mimesis in such literary works. Usually there exists a “conflict between plot and *rhetoric* on the one hand and mimesis on the other” (Paris, 1997, p.xii). *Rhetoric* is “what we normally think of as theme” and “all the devices an author employs to influence readers’ moral and intellectual responses to a character” (p.11). A work of literature can be studied “from both thematic and psychological perspectives” (Paris, 2008, p.51). The presence of the author, his judgments and interpretations cannot be avoided in any form of literature. Booth (1961) considers *interpretation* or judgment of the author as an inevitable component of all fiction. He believes that *authorial rhetoric* remains constantly present. “[The author] can never choose to disappear” (Booth, [1961] 1983, p.20). Despite his efforts to maximize his objectivity through his technique of *showing* or *mimesis*, his personal “voice is still dominant in a dialogue that is at the heart of all experience with fiction [...] Hundreds of devices remain for revealing judgment and modeling response” (p.272) and author can be

traced in every “allusion” (p.19), and his “very choice of what he tells will betray him to the reader” (p.20). A realistic writer faces the dilemma of disparity between his / her *interpretation* and *representation* due to the presence “of tensions between authorial *rhetoric* and mimetic characterization” (Paris, 2008, p.55). Sidhwa (2012) is not an exception. In *The Bride* two very different rather diametrically opposite strands run through its structure. They are (1) thematic perspective (2) psychological perspective. The novel’s thematic reading can be constructed by looking at it through the historical perspective of the 20th century Indian Sub-continent, since the “historical context” of the novel and its “parodistic and satiric characteristics” (Paris, 2008, p.51) form one component of *authorial rhetoric* on thematic level. Readers encounter a lot of passages where the author is found *telling* about the partition scene, and communicating to us her own socio-political stance in the particular context of 1947 division. Novel turns out to be a social and historical commentary as the author reports on the partition scene in the whole chapter two, putting forth her own personal comments and understandings of the historical event. Her politico-historical comments present her personal worldview, and here she is leastly interested in the *representation* of psychological lives of her characters. The entire chapter two seems to be taken from some history book. See some passages:

Hysteria mounted when the fertile, hot lands of the Punjab were suddenly ripped into two territories ----- Hindu and Muslim, India and Pakistan. Until the last moment no one was sure how the land would be divided. Lahore, which everyone expected to go to India because so many wealthy Hindus lived in it, went instead to Pakistan. Jullundur, a Sikh stronghold, was allocated to India. Now that it was decided they would leave, the British were in a hurry to wind up. Furniture, artifacts and merchandise had to be shipped, antiques, curios and jewelry acquired and transported. Preoccupied with misgiving and the arrangements attendant on relocating themselves in their native land, by the agony of separation from regiments, Imperial trappings and servants, the rulers of the Empire were entirely too busy to bother overmuch with how India was divided. It was only one of the thousand-and-one chores they faced (Sidhwa, 2012, p.8).

And:

The earth is not easy to carve up. India required a deft and sensitive surgeon, but the British, steeped in domestic preoccupation, hastily and carelessly butchered it. They were not deliberately mischievous ----- only cruelly negligent! A million Indian died. The earth sealed its clumsy new boundaries in blood as town by town, farm by farm, the border was defined. Trains carrying refugees sped through the darkness of night ----- Hindus going one way and the Muslims the other. They left at odd hours to try to dodge mobs bent on their destruction. Yet trains were ambushed and looted and their fleeing occupants slaughtered (pp.8-9).

And:

Near Lahore, men ----- mostly Sikhs ----- squat on either side of the rail-tracks, waiting. Their white singlets reflect the moon palely. These Sikhs are lean and towering, with muscles like flat mango seeds and heads topped by scraggy buns of hair, loose tendrils mingling with their coarse beard. They are silent, listening, glancing at the luminous dials of wrist watches. They have raised a barricade of logs across the tracks, and the steel rails swerve slightly where the lines disappear in blackness (p.9).

Chapter three contains commentary of the author on the historical event.

Time passed. Tales of communal atrocities fanned skirmishes, unrest and panic. India was to be partitioned, and that summer the anger and fear in people's minds exploded. Towns were automatically divided into communal sections. Muslim, Hindu, Sikh, each rushed heading for the locality representing his faith, to seek the dubious safety of strength in numbers. Isolated homes were ransacked and burned. The sky glowed at night from the fires. It was as though the earth had become the sun, spreading its rays upward. Dismembered bodies of men, women, and even children, lay strewn on roads. Leaving everything behind, people ran from their villages into the towns (pp.16-17).

Chapter six begins by *authorial intrusion* through Sidhwa's *rhetorical* comments at the state of Pakistan after the partition scene:

Lahore was getting cooler. A soft breeze from the foothills of the Himalayas gently nudged the merciless summer away. Disturbances subsided. October, November and then December, with its icy cold, checked the tempers. Hordes of refugees still poured in, seeking jobs. The nation was new. The recently-born bureaucracy and government struggled towards a semblance of order. Bogged down by puritanical fetish, in the clutches of unscrupulous opportunists ----- the newly rich and the power drunk ----- the nation fought for its balance. Ideologies vied with reason, and everyone has his own concept of Independence. When a tongawalla, reprimanded by a policeman, shouted, 'we are independent now ----- I'll drive where I please!' bystanders sympathized. Fifty million people relaxed, breathing freedom. Slackening their self-discipline, they left their litter about, creating terrible problems of public health and safety. Many felt cheated

because some of the same old laws, customs, taboos and social distinctions still prevailed. Unused muscle, tentatively flexed, grew strong, and then stronger. Dictatorial tyrants sprang up ---- feudal lords over huge areas of Pakistan. Memory of the British Raj receded ---- shrinking into the dim past inhabited by ghosts of mighty Mogul Emperors, of Hindu, Sikh and Rajput kings (p.40).

And:

Jinnah died within a year of creating the new State. He was an old man but his death was untimely. The father of the Nation was replaced by step-fathers. The constitution was tempered with, changed and narrowed. Iqbal's dynamic vision of Muslim brotherhood reached beyond the confines of nationality ---- a mystic-poet's vision ---- became the property of petty bureaucrats and even more petty religious fanatics (p.41).

Through such passages we encounter Sidhwa's *interpretative* "finalizing artistic vision" (Bakhtin, [1963] 1984, p.5) in her ideologically fixed commentary. The "rhetorical device" or "authorial commentary" (Paris, 2008, p.56) in these passages is quite out of context of the narration as well as out of the world of the novel, hence inconsistent with the progression of the plot. Her jargon as well as the semantic content communicated to the readers resembles to that of the register of political history. Like a historian, she seems commenting on the partition process undertaken by the Redcliff Award. Such passages are not in line with explaining the psychological lives of the characters; also, they do not help extending even the theme of the novel. Rather, they seem disjointed parts of a historical manuscript extracted from some history book and not a part of an artistically fictive narrative.

Rhetorical component of the novel, while interpreting the personalities of the characters, seems domineering through the technique of *authorial intrusion*. Sidhwa becomes too much obvious in her judgments and *interpretations* of her characters, rather than in her *representation* of their psychological lives. Her *rhetoric* surrounds even her major characters. She *interprets* her characters through her "authorial commentary" and

the use of her “tonal devices”, although her *representation* is at work simultaneously (Paris, 2003, p.15). See the character of Qasim as an illustration. At the very first page of the novel her *rhetoric* starts working. Sidhwa’s *rhetoric tells* us about the conscious state of Qasim instead of *showing* to us his social knowledge of the “code of honour” (Sidhwa, 2012, p.1) through his detailed *mimetic* portrayal which might be “detailed” reflecting his “dramatized renderings of thoughts, feelings, speeches, actions, and inter-actions” (Paris, 2003, p.15). Qasim’s words to his father, “I will kill him with this gun” (Sidhwa, 2012, p.1), are an expression resulting from his excitement and gratitude. Excitement for receiving from his father the precious gift of the muzzle-loader, and gratitude emerges from his childish understanding of responsibility he owes to his father in return to the precious gift of the gun he received from him. Consciousness of “rigorous code of honour” (p.1) in a 10 year old boy is a futile expectation and vile claim and over-extended *rhetorical* judgment by the author. Sidhwa confused the innocent sensuality of ten year old Qasim with the *vindictive* sensibility of a grown-up. See her later description of Qasim as a guard at a bank:

He stood all day, resplendent in a khaki uniform and crisp turban, guarding the bank entrance. The double-barrelled gun that he stood beside him and the bullet-crammed bandolier swathing his chest gladdened his heart and gratified his pride, for a gun is a part of a tribal’s attire. It shows his readiness to face his enemy (p.14).

Instead of *showing* through the dramatized versions of his feelings, thoughts, emotions and actions readers are told of Qasim’s ‘gratified [...] pride’ and ‘his readiness to face his enemy’.

Sidhwa labels unto her characters her fixed judgments about their personalities and value systems. She *tells* more and *shows* little. In her portrayal of the partition scene,

Sidhwa's judgment about her characters, and, throughout her whole narration, her *rhetoric* is "informative, documentary discourse" (Bakhtin, [1963] 1984, p.251). In the description of her characters I encounter her intrusions which force the reader to form an opinion of her characters she chooses to impose upon them through her *interpretation* of their personalities. Such intrusions are everywhere. But the thematically fixed reading of the novel based upon her *intrusions* does not undermine her artistic merit. *Mimetic* lives of the characters push readers to look beyond Sidhwa's "finalizing artistic vision" (p.5). Characters in realistic literature cannot be subordinated to writer's *rhetoric* simply because they live in a fictional composition which is "a house fit for free characters to live in" (Murdoch, 1959, p.271) and even when "interpretations and judgments" quite "often produce inconsistencies", authors "may still have profound psychological intuitions, grate character-creating gifts, and the ability to let us know what it is like to be inside of other psyches" (Paris, 2012, p.xiv). *The Bride* cannot be approached through a thematic perspective simply as it displays tremendous potential that is quite opposite to its "fixed ideological significance" (Paris, 2008, p.52). Major characters are not subject to the writer's "finalizing artistic vision" (Bakhtin, [1963]1984, p.5). Here the characters are "not voiceless slaves", rather they are "free people, capable of standing alongside their creator, capable of not agreeing with [her]" (p.6). In Carol and Zaitoon specifically I see "a plurality of independent and unmerged voices [...] a genuine polyphony of fully valid voices" (p.6). So the novel requires a reading through a psychological perspective.

Characters in *The Bride*

(I) Zaitoon

Zaitoon (Munni) is the person most central to the world of the novel, *The Bride*. All the other fictive persons and events are connected to each other for the purpose of narrating Zaitoon's story. As an adolescent and adopted daughter of Qasim, she displays unconditional *self-effacing* attitude towards him and *compliant* trends towards all the other persons around him. Nevertheless, her *self-effacing* attitude towards Qasim's decision to marry her with the young son of a man from the mountains and send her to live with the tribals in the Kohistan mountain range was influenced by her total ignorance and blindness of the reality of the nature of life there as well as of the individualistically specific world-view of the tribals. Her ignorance and *self-effacement* when combine, results into her decision not to resist and oppose Qasim's verdict. Despite Nikka and Miriam's selfless efforts to make her realize the fact that a girl from the plains cannot live her whole life with the tribals in the mountains, she replies, "I cannot cross my father" (Sidhwa, 2012, p.82). Zaitoon was "swung high on Qasim's reminiscences", and she was "beckoned by visions of the glorious home of her father's forefathers and of the lover her fancies envisaged" (p.82). The phrases 'visions of the glorious home of her father's forefathers' and 'of the lover her fancies envisaged' allude to her absolute ignorance of the nature of reality of living with the people in the mountains. Her motivations as an adolescent unmarried household girl of early 1960s in the Pakistani society were not simply pricked by her *self-effacement*; rather she was infused with the visions of a fantastic world of a young girl. Her sheer ignorance of the reality of the world, her feminist, subjective and non-realistic vision of a married life of fantasy, and her *self-*

effacing attitude towards her father, when combine together, compose the character structure of young Zaitoon. While talking about *compliant / self-effacing* people, Horney writes that such person's "salvation lies in others" (Horney, 1950, p.226). Zaitoon was just a small child when her parents were murdered during the migration scene in 1947, and it was Qasim who brought her all the way to Pakistan and adopted her. Zaitoon considered him as her saviour, protector and selfless beneficiary. Her 'salvation' lies in Qasim. Her blind belief in him and his decisions about her display her non-skeptical character structure based on her predominantly *compliant* trends. She was so much so overwhelmed with her *self-effacing* and *compliant* impulses that she did not pay any heed even to the words of Ashiq Hussain, the army soldier deployed with his army unit in the mountains of Kohistan. Ashiq Hussain seems to have developed a quiet liking for Zaitoon. His unspoken but obvious desire was to marry her and stop her going to live with the tribal people. He warned Zaitoon:

Your father told the Major Sahib that you're not of the hills. What do you know of them? Ask me, I know how they live ---- all the murders, the bloody family feuds. You are like me. You will not be happy there. Please don't go. I will tell the Major Sahib that you don't wish to go. You have nothing to fear, I ... I will care for you" (Sidhwa, 2012, p.125).

The clause 'I will care for you', and the repetition of first person pronoun 'I' refer to his intense affection for her. Moreover, his saying 'you are like me' was enough vocalized hint to communicate to her his intention and affection. Zaitoon quite easily picks the message communicated by Ashiq Hussain, and this is supported by the textual evidence when she, later, tells her father that she wants to leave the mountains and live in the plains with some man not from the mountains. She also discloses him about Ashiq's affection for her and the possibility of her getting married to him. Zaitoon's *self-effacing*

attitude towards her father is very obviously revealed through the textual clue in her reply to Ashiq Hussain's words. She utters to Ashiq Hussain, "no, [...] don't say anything to the Major. It is my father's wish. I must go with him!" (p.125). A *compliant* person values humility, sympathy, usefulness, love and shuns ambitions, pride, and vindictiveness. Zaitoon's humility of character, sympathy and unselfish love for her father, and her belief in such a providential order therein virtue never goes unrewarded is the impulse behind her answer to Ashiq Hussain's affectionate love. Horney believes that a *self-effacing* person struggles to meet the expectations of others "often to the extent of losing sight of his own feelings" (Horney, [1945] 1992, p.51). Such person "becomes unselfish, self-sacrificing [...] over-considerate [...] over-appreciative, over-grateful, generous" (pp.51-52). "He tends to subordinate himself, takes second place" (p.52). He stands against "all that is presumptuous, selfish, and aggressive" because "any wish, any striving, any reaching out for more feels to him like a dangerous or reckless challenging of fate" (Horney, 1950, pp.219, 218). Zaitoon's *self-effacing* temperament is based on her fear of challenging the fate through any irresponsible act of aggression and any attempt to reach 'out for more'. She, thus, meets the expectations of her father at the cost of 'losing sight of [her] own feelings'. Zaitoon's *compliant* concept of *bargain* with fate and people is that "if [she] is a powerful loving person, who shuns pride and does not seek [her] own gain or glory, [she] will be well-treated by fate and by other people" (Paris, [1991a] 2009, p.21). On her vision of *bargain* Zaitoon displays submissive, 'subordinate', non-rebellious, 'unselfish', 'self-sacrificing' and 'generous' attitude in her behaviour with her father. But she, at the same moment, becomes 'over-considerate' and 'over-appreciative' while over-estimating the pleasures of a married life with a tribal man living in his own

community of tribal civilization. For a *compliant* person, life is meaningful only in a love relationship. Love, for such a person, is “the ticket to paradise, where all woe ends: no more feeling of lost, guilty, unworthy; no more responsibility for self; no more struggle with a harsh world for which he feels helplessly unequipped” (Horney, 1950, p.240). But, “the relationship from which he expects heaven on earth only plunges him into deeper misery. He is all too likely to carry his conflicts into the relationship and thereby destroy it” (Horney, [1945] 1992, p.62). Such person, then, becomes “terribly disillusioned” (Paris, 1997, p.21). Zaitoon’s vision of such relationship with her future husband was the fantastic vision of purely a *compliant* person. Her vision was ‘over-considerate’, ‘over-appreciative’ and over-estimated. Marriage for her proves no paradise and no pain, struggle, and responsibility ends, it increases rather. Her relationship with Sakhi ‘only plunges [her] into deeper misery’, and she carries her ‘conflicts into the relationship and thereby destroy[s] it’. The soft tenderness and real marital affection in her vanishes, and she struggles for her deadly escape from the civilization of the mountains.

Zaitoon was unaware of the very different world-view the tribals have. She was unknowingly pushing herself into quite an alien and harsh civilization by the slumbering thoughtfulness of a young, unmarried, fanciful Lotus-eating girl. She was unaware of the set of concepts of religion and honour a tribal man cherishes. When she was heading towards her father’s village in the mountains along with her father and the army soldier, Asiq Hussain, “she slipped” while walking, and Asiq supported her by gripping her arm lest she may fall (Sidhwa, 2012, p.128). Sakhi, her future husband, was looking at this scene from hiding. His “contemptuous” thought about her character, “so this is the girl my clansman brings me from the plains!”, displays his tribal value system and rigidity

through which he builds the connotations of Zaitoon's unfaithfulness (p.128). She was going to get married in such a world.

Zaitoon's predominant *self-effacing* attitude triggers to get changed the moment she finds herself in the community of the tribals. When she finds herself amidst the mountains finding herself the only person there from the plains and surrounded by the tribals all around, her inquisitive restlessness, a sense of uncertainty and fear of her future life emerges to the surface. Such change of impulses and emotions springs from her realization as being incapable of protecting herself, if ever the need arises. She could not control her anxiety and asks Qasim, "Abba, the man I am to marry ... do you know him?" (p.128). "This was the first time she had asked about him" (p.128). Her psychological and physical need of securing her protection emerges here, and her *self-effacing* giving-up before the desires of her father gets weakened on the rise of her instinctive impulse for self-protection. The element of strangeness, novelty, newness, and unfamiliarity added into her, now, a sense of fear by replacing her initial sense of wonder. Before that moment, she was over-whelmed with, in addition to other motivational impulses, a young girl's romantic urgency of wonder and awe. But her instinctive impulse of self-protection replaces the romantic wonder when she actually finds herself in a terror-creating and potentially insecure surrounding. Moreover, her uneasiness and her restlessness with the life in the mountains was triggered by Ashiq Hussain's words that she would not be able to endure the harsh, cruel, and inhuman ways of the people of the mountains. Her skepticism for her future happiness begins to emerge, and at this stage of the development of her character her *narcissistic* impulse inherently present in every woman begins to appear. During the talk with her father about her future husband she

feels an emotion of self-importance and remembers that Ashiq Hussain also was amazed by her charms. Qasim, as smelling her fear, answers her about her future husband as, "don't worry, Munni, I will stay a while, but your husband will take good care of you. You will like him. He is fine looking. Only a few years older than you" (p.129). Her response to her father's words discloses her *narcissistic* impulse in her:

At once her heart was buoyant ---- and at the same time filled with misgiving. Would he like her? In a country where lightness of complexion was a mark of beauty, her own deep brown skin dismayed her. But the jawan liked her. His eyes left no doubt of it. She fell to dreaming. Surely her future husband would like her young face and her thick lashes. She felt alternately fearful and elated (p.129).

Such questions emerge from a normal woman's *narcissistic* impulse which was initially triggered by her father's remarks that her future-husband 'will take good care of you' and 'you will like him'. Nevertheless, such self-praising impulse was generated in her at her realization that the soldier Ashiq Hussain 'liked her'. This realization, further, was invoked by her father's comments about her future married life. Her predominant *self-effacing* attitude of a young innocent, kind-hearted girl begins to convert into her *narcissistic* motivation, and her character structure shows a complication in her motivational forces. Now she remains no more a simple *self-effacing* girl. The real experience of living in the mountains amid the tribals all around has opened her eyes from her slumberous admiration of previously an unseen dream world. Her instinct for self-protection awakens and starts working automatically. She begs her father to "take [her] to the plains when [he will] go" requesting him as such: "please, don't leave me here. Take me with you" (p.136). She further argues with him, "Abba [...] I don't want to marry. Look how poorly they live; how they eat! Dirty maize bread and water! My stomach hurts" (p.136). Horney reports that *narcissistic* persons live their lives through

“self-admiration”, having a firm belief on their “uniqueness” (Horney, 1950, pp.212, 194). Zaitoon’s state of self-realization is produced when she is actually thrown in an absolutely alien and quite distinct civilization. Now by knowing two extremely opposite human civilizations she could draw the contrasts upon the conscious level of her understandings. So self-realization gets generated in her. Further, this self-realization triggers her self-admiration based on her newly born knowledge of self-uniqueness. She realizes that she, as a person, is completely unique and different from the people of the mountains. She realizes the difference of living conditions and food habits and discloses her feelings unto her father while demanding him to take her back to the plains. Her *self-effacing* attitude in the favour of her father’s wishes completely disappears here. *Narcissistic* people develop a sense of being exceptional. Zaitoon feels herself in this comparative atmosphere as an exceptional and unique being distinct from the tribals. She realizes that she is not one of them and can never become like them. Her sense of being exceptional, distinct and unique, her fear for her future life while living alone among them in the mountains, and her newly-born *narcissistic* self-knowledge, based on her ability to charm Ashiq Hussain, the army soldier, forces her to argue further with her father to get her back to plains and get her married to the army man who likes her:

‘Abba’, she begged in a fierce whisper, ‘take me back. I’ll look after you always. How will you manage without me ----- and the food? If I must marry, marry me to someone from the plains. That jawan at the camp, Abba, I think he likes me. I will die rather than live here (Sidhwa, 2012, p.136).

Zaitoon’s impulse for self-protection awakes, and a movement in her motivation is traced. As has been analyzed earlier, her initial *compliant* impulse had begun to mix up with her *narcissistic* impulse, and this desire of self-protection emerges from her

narcissistic motivation. Her sense of self-admiration, her uniqueness, and her ability to charm others makes her realize that she is not an object but is a being worth protectable and cared for. The obvious difference between the civilization she has been suddenly thrown in and the one she has been raised and brought up, and her suddenly forced exposition of two extremely opposite world-views made her realize a dire need to think for herself through an independent and healthy motivational impulse, and not through an unhealthy, unnatural drive of *self-effacement* in her context. The unexpected and apathetically cruel response of Qasim to her requests increases her sense of insecurity, adds into her astonishment and she seriously feels the need for her self-protection. Qasim's concept of honour and his *word* is as powerful a motivation for him that he can even kill her for the purpose of avoiding his so-called shame he would have to bear if he backs out of his words:

‘Now understand this ...’ Qasim’s tone was icily incisive. ‘I’ve given my word. Your marriage is to be a week from today. Tomorrow your betrothed goes to invite guests from the neighbouring villages. I’ve given my word. On it depends my honour. It is dearer to me than life. If you besmirch it, I will kill you with my bare hands’ (p.137).

Astonished by such cruelty of her father’s words she keeps quiet, and after one week she is married to Sakhi. Her insecurity only increases just after the passing of her marriage night when Sakhi displays his barbarously rustic, primitively uncivilized and nonhuman temperament when she asks him to go to Major Mushtaq, for finding some job. This reference of the army personnel reminds him of his initial impression of him about her being an unfaithful woman and he shouts at her while calling Ashiq Hussain her lover. Zaitoon’s tender emotions she felt during her marriage night collapse and she finally concludes that she lives among extremely insecure, illogical and nonrealistic forces of

externalization. Psychologically, her husband Sakhi was the product of the external atmosphere he was brought up in. In addition to a rude and barbarous temperament of a mountaineer, he was much influenced and impressed by the factors of *externalization*. The civilization he lived in was a seriously strong reason behind his motivation to deal his wife cruelly and animalistically. His brother's jesting comment about Zaitoon, "she requires a man to control her", communicates to him the meanings that people around him mock him for his inability to control her (p.147). "The calculated pity lurking in [his brother's eyes] stung him", and "all morning, cruelly wounded by his brother's taunt, Sakhi labored furiously" (p.147). Imagining about his folk men he wonders, "what must they think of him" and "his cheeks tighten[ed] as he descried the distant clutter of huts belonging to his kinsmen" (p.147). And, "quick to anger, in a land where pride and wrath are nurtured from boyhood, he burned with an insane ungovernable fury" (p.148). He beats Zaitoon with a staff after a few days of their marriage when she physically tries to hold his hand and the staff while he was mercilessly beating his mother Hamida. The episode provides a very first textual hint that she is not simply a weak, coward, *self-effacing* and *compliant* girl. Rather she has the tendency to move "against" people if need arises for the purpose of self-defense as well as for the protection of the weak and the innocent. She displays here a tendency to take stand and hold her ground against the *arrogant-vindictive* tendency of the opponent. The process of evolution in her motivation, in this episode, reveals necessary arrogance instinctively present in her. Her complex character structure shows a change for the second time in her motivational impulse: from *self-effacement* she moved towards *narcissism*, and from *narcissism* she moved towards

self-protecting *arrogance*. When Sakhi was beating his mother, Zaitoon's words and her physical attempts to stop him reveal her newly emerged motivation:

'For God's sake stop it', she wailed. 'For God's sake, you'll kill her!' She could hear the shrill remonstrance of the women close behind. She tried to take hold of the swinging stick. It knocked painfully against her knuckles but she caught it and tried to wrench it away (p.149).

This newly emerged motivation of arrogance to protect a person against one's arrogance proves Horney's concept that motivations are not fixed and specific to a specific person. Rather, they keep on changing and shifting from one to another as a predominant strategy of defense according to the change in external circumstances as well as the change in one's *intrapsychic* defense structure and *pride system*. Zaitoon's efforts could not stop him and he turned the focus of his wrath upon her, calling her as "you are my woman! I'll teach you to obey me!" (p.149). He "struck her on her thighs, on her head [...]. Zaitoon stumbled and sprawled face down" (p.149). In the next few days she spent her time in curing and nursing her mother-in-law, who told her a series of anecdotes and revealed "the restless history of her fierce clan" (p.150). Hamida, her mother-in-law, "talked of her youth", "of the price her vivacious beauty had fetched on marriage", "of the events that lead to the blood feuds", and of "violent deaths of three of her sons who had been older than Sakhi and Yunus" (p.150). And "Zaitoon, anxious to learn, absorbed every detail" (p.150). In her being 'anxious to learn' and to know 'every detail', she proves herself to be over-whelmed with the healthy arrogance of a self-protector and an innocent struggler who, without any fear, plans for the self-defense against his / her tormentor. This motivation proves her metal and the presence of bravery and courage in her character. She preserves her impulse of self-protection and escape, and cherishes silently in her inner-self to *move away* from the people of her immediate context. Sometimes, *moving*

away from the people needs the *arrogant* force of *moving against* people. Instead of remaining there forever forbearing their deadly physical and emotional inflictions, that is the representative impulse of a *self-effacing* person, she is charged now with a new category of motivation, the motivation of the *expansive* persons, just to escape her pitiable plight:

Zaitoon's instinct for self-preservation alone kept her going. At night she lay awake, her stupor lifting awhile as she indulged her fancies. She longed for Qasim's love, for Miriam's companionship, for the protective aura of Nikka's status. In the plains, she had not even been aware of these securities. Now she longingly lived for her promised visit to Lahore (p.151).

Meanwhile she silently keeps on going with the daily household work which is brutally hard to operate:

Her existence in those few days mirrored the grim drudgery of the mountain people. Subsisting on baked maize and water, supplemented occasionally by a little rice, she labored all day, chaffing, kneading, washing, and tending the animals and the young green rice-shoots and the sprouting maize. She collected animal droppings and, patting them into neat discs with her hands, plastered them to the hut. Dried by the sun, they provided cooking fuel. Occasionally she directed the flow of irrigation water, ingeniously channeled from the stream into the terraced patches of civilization. Gradually, in her quest for firewood, Zaitoon became familiar with the terrain (p.150).

But her internal *arrogant* vigilance does not let her hope to visit Lahore die. On one of her excursions in the mountains for fulfilling the household work, she traces a passage to the river bank, and on a day she watches an army jeep on the track. "On an impulse she smiled and merrily waved her hands" to the army men in the jeep (p.160). Sakhi was over-seeing her. Considering this act of her as unfaithfulness to him he calls her a "whore", and "his fury was so intense" that "she thought he would kill her" (p.160). Sakhi was an *arrogant-vindictive* man. His predominant motivation was his psychological need for his *vindictive* triumph. Such person "has to drag his rival down or

defeat him" (Horney, 1950, p.198). He is ruthless and cynical. "He wants to be hard and tough, and he regards all manifestation of feeling as sloppy sentimentality" (Paris, [1974] 2010, p.61). Sakhi, motivated by a brutal *arrogant-vindictive* impulse "slap[s] [Zaitoon] hard, and swing[s] her pitilessly by the arm, as a child swings a doll, he [flings] her from him" (Sidhwa, 2012, p.161). She, "in a wild lunge" and after receiving a wound "blindly butt[s] her head between [his] legs", and "in the brief scuffle, the cord of Sakhi's trousers came undone and the baggy gathered at the waist of his shalwar flopped to his ankles" (p.161). An *arrogant-vindictive* person "cannot tolerate anybody who knows or achieves more than he does, wields more power, or in any way questions his superiority" (Horney, 1950, p.198). Zaitoon, in her scuffle, was questioning his superiority and honour: "what if someone had witnessed his [Sakhi's] ultimate humiliation?" (Sidhwa, 2012, p.161). *Arrogant-vindictive* people go "out to get others before they get [them]" (Paris, [1974] 2010, p.61). Being "hostile", such people "[develop] a pronounced pride" (Horney, 1950, p.204), and feel "that the world is an arena where in the Darwinian sense, only the fittest survive and the strong annihilate the weak ... a callous pursuit of self-interest is the paramount law" (Horney, [1945] 1992, p.64). The *arrogant-vindictive* Sakhi "aim[s] a swift kick between [Zaitoon's] legs, and she [falls] back" (Sidhwa, 2012, p.162). He "kick[s] her again and again and pain [stabs] through her. She [hears] herself screaming" (p.162). *Arrogant-vindictive* persons have very harsh childhood, and they have faced "sheer brutality, humiliations, derision, neglect" (Horney, 1950, p.202). They are kept like the people kept in concentration camps, and they pass through "hardening process in order to survive" (p.202). They "give free rein to their bitter resentment" (Paris, 1997, p.22). Being sadistic, "they want to enslave others to play on their emotions,

to frustrate, disparage, and humiliate them ... they develop a pervasive envy of everyone who seems to possess something they lack [...] the happiness of others 'irritates' them" (Paris, 1997, p.23). They "trample on the joy of others" (Horney, [1945] 1992, p.202). Born and brought up in the seriously tough physical and emotional environment among the mountains, the tribal Sakhi had a very stressful childhood. He had faced humiliation and brutality like anybody faces in a tribal and primitive civilization. Life there is similar to the life in the concentration camps. 'Bitter resentment', the will 'to enslave', 'humiliate' and 'irritate' others is the characteristic impulse of the people of a primitive civilization. Sensing all this, two days after the incident "Zaitoon resolve[s] to run away" (Sidhwa, 2012, p.162), and "carefully venture[s] into the unfamiliar hills" (p.162). Sakhi's "heart was a furnace of anger" when his mother informed him of her escape (p.164). The thought of her running away had "sickened him" (p.164). His *arrogant-vindictive* motivation built upon his sense of a tribal's honour made him think and wish that she would have "slipped and hurt herself", and prayed that "a mountain leopard" would have eaten her (p.164). He burned with desire that "she couldn't have run away" (p.164). He thought that he "knew that bitch would run away", and that "he had taken no measures to prevent it. He had invited the disgrace that now affected his entire clan" (p.164). Burning with *vindictive* anger, he uttered, "I should have killed her by the river!" (p.164). The men of the clan without having uttered a word took the burden of the disgrace and humiliation equally at her escape, through a verbally non-communicated shared knowledge. "Collectively, they meant to salvage the honour of the clan" (p.165). They knew that "the runaway's only route lay across the river. Once across, she was lost to them forever [...] The threatening disgrace hung like an acrid smell around them. It

would poison their existence unless they found the girl" (p.165). They understood very well that "there was only one punishment for a runaway wife", so Sakhi and other men of the clan "organized their hunt and walked into the twilight-shrouded mountains" (p.165). Meanwhile, Zaitoon had been struggling to find her way out that leads to the other side of the river. The whole day and the whole night and the next day ahead, she remained trying to reinforce her self-preserving impulse and the motivation to survive and escape the tribals' land. Prayers to Allah, and the sweet visions of the possibility of seeing Miriam, Nikka, and Qasim again charged her life force and self-preserving motivation. Her *arrogant* motivation of a struggler forced her to pick "the most difficult route" because "she knew" that "the easier passage would be the first to be searched by the tribals" (p.169). Her self-defense strategies were fully awake now. She tried to pick the shadowy paths because she "felt safe only in the dark" (p.169). Avoiding even a slightest carelessness, she kept her control on her thirst and drank water only when she found on her mountainous way "a drip of water gathering into a shadow, basket-sized pool in the rocks" (p.169). "She ate some bread, chewing carefully to prolong its savour, and desisted from eating more" (p.169). She was so much so overwhelmed with the motivation to escape that put strain on her body beyond its limits. She knew that the purpose of her physical "frame" was only one: escape. "Disregarding the strain that tore her muscles and the stones that cut into her flesh, she had dissociated herself from the frame. Her body was to serve only one purpose: to convey her to the bridge at Dubair" (p.170). She faced so much cold in her struggle to escape from the Karakoram Range that "she might have died" if she had "not been so young and strong" (p.171). In her manly struggle to find her happy and safe life into the plains, she lost her way among the

mountains. Among the mountain range the river was nowhere to be seen. Fourth day after her escape passed and night came near. “Darkness fell, and with it came fear. Mountains closed in on her like a pack of wolves” (p.171). She realized that the landscape, in addition to the people of the land, “she stood on was her enemy: a hostile inscrutable maze” (p.171). She saw brutal Nature among mountains. Hunger, thirst, beasts, vultures, fatigue, all the elements of dark Nature conspired against her. It was her *arrogant* motivation based on her abhorrence of the tribals and their ways that kept her moving on and did not let her give up. To her fatigued legs she addresses, “oh, stop moaning” and “come on. Move”; and to her hungry stomach she says “don’t growl. Every time you feel thirsty, Allah provides!” (p.181). The fighting spirit she is charged with comes neither from the motivations of a *self-effacing* nor of a *detached* person. It springs from her self-protecting *arrogance* in response to tribal men’s *arrogant-vindictiveness*. Her inert bravery and fearlessness in her nature generated her self-preserving *arrogance*. She even did not let her senses loose, and control her reflex actions when she saw a snow leopard quite very near to her. In that extraordinary situation even, “her arm groped blindly and finding a stone, she held it ready”, and she “lay immobile and mute on her stomach” (p.182).

In the village behind, Sakhi and his clansmen organized their hunt “in shifts” (p.188). They searched her all the way “deep into the mountains” but found “no sign of the girl” (p.188). People of the village began to speculate of the witchcraft and magic and wondered what magical powers that girl from the plains possessed, until Yunus Khan informed Sakhi that two men report of seeing her near the river. Misri Khan, Sakhi and Yunus set off after her. Sakhi and Misri Khan went to the army camp in Dubair to

minimize the possibility of Major Mushtaq's possible attempt to transport the girl to Lahore, in case she succeeded reaching there, and Yunus Khan was posted "to watch the bridge" (p.191). Both Sakhi and Misri Khan told Major Mushtaq that the girl has run away and demanded for his "action, assistance and assurance" (p.192). Mushtaq assured them with a note that he wants "no butchering", "no killing in [his] territory" (p.193). The men, who reported to Sakhi's tribe that they saw a loitering girl in the mountains, raped her. They "kept her hostage for two hours" (p.201). It was Zaitoon, physically and emotionally crushed. She began to remember her days passed with Nikka and Miriam in Lahore. She recalled a mad woman's "crazy" smile (p.202). It was like a "carefree, mischievous smile of a ten-year-old" girl (p.202). She could not understand her smile then, but now she "knew the woman had been raped", was "abandoned and helpless", and was "living on the charity of her rapists ... and on theft" (p.202). At the brim of her consciousness Zaitoon recollected her past days in Lahore until she slept. It was evening when she awoke, and her "pain had eased and her mind was alert again" (p.203). The self-protecting *arrogance* of a survivor was revived in her as "the comforting roar of the river throbbed in her ears, and once more instinct for life came to the surface" (p.203). Her self-preserving impulse and fighting spirit led her to follow "the torturous course of the river by its sounds" (p.203). Finally she sees "the bridge" over the river (p.203). But she knew that the *vindictive* Sakhi and his men would be in ambush, "she thought carefully" as "she was too close to allow for the slightest error" (p.204). She noticed someone on the bridge and with a calculating motivation of an *arrogant* survivor "her impulse to run to whoever was on the bridge alternated with an instinctive desire to wait for light, and be sure to whom she was going" (p.204). Between her conscious and

unconscious state her mental senses grew weak for few moments and she had a hallucination of her future destiny. Through the hallucination “she [became] certain [...] that Sakhi was nearby, waiting to kill her” (p.206). So she did not dare to cross the bridge and “fell back into the dark hollow between the stones, with only a scrap of starlit sky above her” and “closed her eyes” (p.206). She lay there until to be picked up by Major Mushtaq who wrapped her in the blanket she had on, and to be carried away across the bridge to the territory of the army men. Major Mushtaq very skillfully and tactfully managed to transport her across the bridge while reporting to troublesome Sakhi that he saw the dead body of her, and told him that his “honour will not be sullied” (p.213). Mushtaq communicated to him that he had no option except to admit what the Major was saying to him. Mushtaq forcefully told him that all of his army men as well as he himself will never “say otherwise” except that Zaitoon is dead (p.213). He assured him that no one will disclose the reality ever, and his honour will not be stained. Sakhi, having no choice, yields to Mushtaq’s words and tells his father and brother of the death of Zaitoon; and the restoration of sense of honour strengthens Misri Khan’s shoulders. Mushtaq decides to send Zaitoon either to Carol or to marry her with Ashiq Hussain, if he proposes her. Zaitoon’s *arrogant* motivation of a tough struggler and a hard survivor eventually saves her life.

(II) Carol

Narcissistic people control people around them and their lives “by self-admiration and the exercise of charm” (Horney, 1950, p.212). Such people have “unquestioned belief in [their] greatness and uniqueness” (p.194). Carol is a *narcissistic* person who is indulged in the psychological state of self-admiration and is fully conscious of her charms.

Farukh's argumentative dialogues with her are not only suggestive of his jealous temperament but they also index to her seductive, showy and sexually teasing behaviour towards other men. Being a *narcissist*, she was attracted initially towards Farukh and then towards Major Mushtaq as both of them satisfied her *narcissistic* sense of being exceptional, and both were powerful and influential people in Pakistani society. Both appeased her *narcissistic* undercurrents of leading an easy, care-free, effortless life, as any *narcissist* considers "the humble tasks of daily living" quite as "humiliating" (p.315). She quite easily judged Farukh's social status and affluent family background from the photographs he showed her. The scenes in the photographs of "his family taken in the lawns surrounding his marble-faced bungalow", of his "nieces and nephews splashing in their swimming pools", and the "expensive perfumes", "bits of jewelry" and "a mink coat" he gifted her were enough sources of assurance that he can satisfy her *narcissistic* needs (Sidhwa, 2012, p.91). *Narcissistic* people make use of people. They do not "mind breaking promises, being unfaithful, incurring debts, defrauding" (Horney, 1950, p.195). In her sexual relationship with Major Mushtaq, Carol proves herself unfaithful to Farukh, her husband. Being an *expansive narcissist*, Carol has no scruples. She dwells on a carefree world of "quick and glamorous achievements" (p.315), and hates long-lasting struggle. So, she uses Farukh to find a turmoil-free life full of enjoyments, but is attracted to Major Mushtaq as she feels that he was a better and balanced person in comparison with Farukh, in addition to his powerful status in Pakistani society. She was sticking to Farukh despite his jealous nature, and did not divorce him and left for America. The reason was the cheery, easy life provided by Farukh. It was "servants", "leisure", "a sense of being cared to and protected", "unhurried sessions with the dressmaker and languid

gin-and-tonics on well-groomed lawns", "prolonged morning coffees", "delicious sessions of gossips", and "cushions of leisure" which appeased the *narcissistic* impulse of carol and she takes them as sufficient sources of "compensations made her stay [with Farukh] despite Farukh's morbid jealousy" (Sidhwa, 2012, p.97). Such opportunities of leisure "prevented her from carrying out her repeated threats to divorce him" and "to go back" (p.97). Moreover, she considers people like Major Mushtaq as one of the reasons for her compensations to stay with Farukh: "their compensations were the Majors!" (p.97). She writes to her colleague, Pam, in America that she is enjoying life, leisure and protection in "the darling of an isolated camp deep in the Himalayas ----- venturing where no white woman had ever gone before ----- protected by pickets!" (p.97). Such are the compensations of a *narcissistic* person. A person such as a *narcissist* considers his / her needs "so important [that he entitles himself] to every privilege". Such a person demands unconditional love from others, even by trespassing "on their rights" (Horney, 1950, p.314). Carol believes in her image of a rightful privileged person, owing to her physical charms and beauty. She demands unconditional love from Farukh and no imposed restrictions from him. She considers it her right to charm and allure and seduce Major Mushtaq, and trespasses over the rights of Farukh while being unfaithful to him. "She was infatuated with the Major" so much so as "she wondered if she had ever really loved Farukh" (Sidhwa, 2012, p.152). In "the repressed erotic climate" of Pakistani society, "where few women were seen unveiled", "she got more than her share of attraction" by the men around (p.152). Eventually, she could not resist being "flattered", despite Farukh's warning not to be flattered in a society where men "fall in love" with anything so easily. But she, "being naturally responsive [...] could not remain unaffected" (p.152).

“Each time Mushtaq stood before her, Carol was swamped anew by desire … a glimpse of him, by chance in the morning along the Mess corridor, or out of her window, left her enfeebled and breathless” (p.153). At last, during their love encounters she demands Mushtaq to marry her: “marry me [...] I love you [...] I can’t bear to live without you. You don’t know how I feel” (p.154). While being unfaithful to her husband, Farukh, she was letting her conscience prick her. Her inner moral restlessness was disturbing her: “growing up in the 1950s, Carol was inexorably conditional to marriage. She had only one recourse with which to reconcile her feelings and her actions. She had found her true love. He must marry her” (p.154). But “Carol [...] must realize that he was having a fling, merely killing time” (p.154). Mushtaq burning with desire of a woman, while living quite away from his wife and family, agrees to marry her, but after the intercourse a “self-pitying anger well[s] up in [him]” (p.155). In fact, “his capitulation to her proposal was born of his long separation from his family, his need for a woman in the loneliness of his remote posting” (p.155). He feels, so, “the quicker he set things straight, the better” (p.155). He communicates to her the impossibility of her demand to be materialized, “knock those silly ideas out of your head, will you?” (p.156). He reminds her of her obligations in connection with Farukh, and tells her about his own responsibilities as a husband of a woman and a father of four children. As he was passing the time and having a fling, he tells her to go on without getting married: “you’ll realize it’s better this way” (p.157). By and by her “anger at the Major dissolves and she realizes the absurdity of “her demand” (p.190). She understands the nature of the complications in case Mushtaq aggress to get married to her. Moreover, a massive change in her feelings and understandings occur after the quarrel with Major Mushtaq when he declined her demand

to marry her. There was a time when she was in an extramarital relationship with him and during that time “she wondered if she had ever really loved Farukh” (p.152). But Major’s refusal to marry her pricked her to discover that “she did not loathe Farukh anymore” (p.190). During the unconscious debates undergoing in her mind, she perhaps realizes the nature of the fling Mushtaq was having with her, and chooses to “become more formal” with him (p.191). Nevertheless, her *narcissistic* impulse and temperament calculated the benefits of her remaining in Pakistan with Farukh, instead of travelling back for ever to America. Her carefree, easygoing life full of luxuries with Farukh tempted her “not to go back to the States” (p.190):

What, after all, did she have to go back to? Another store? More school ----- or something equally dreary? Her family would welcome her for a month or two; but then she would have to make a life for herself. Pam or someone like her would make room for her in the same barely furnished third floor walk-up, or another like it. And then she would begin all over again ----- doing things she had found so meaningless before. She would hate to go back to standing behind a cosmetics counter! (p.190)

Being a *narcissist*, Carol was an *expansive* person. Such people “need to excel, to achieve success, prestige, or recognition” (Horney [1945] 1992, p.65). It is mastery that appeals to them, not love. They “aim at mastering life. This is their way of conquering fears and anxieties; this gives meanings to their lives and gives them a certain zest of living” (Horney, 1950, p.212). They control people “by self-admiration and the exercise of charm” (p.212). Carol was living a prestigious life full of recognition with Farukh. She was mastering her life through her charm and self-recognition, and not through her love for Farukh. She recognized her “zest of living” by comparing her life with Farukh in Pakistan and as a salesgirl or the like in America. Her “unquestioned belief in [her] greatness and uniqueness” (p.194) gets strengthened when she realizes that “her life in

Pakistan [is] rich: it was exciting and even glamorous" (Sidhwa, 2012, p.190). *Narcissistic* people "are afraid of other people whose genuine accomplishments or refusal to indulge them call their inflated conception of themselves into question" (Paris, 1997, p.24). Having no genuine accomplishments, she was afraid of the life in America, "and the crisis in her relationship with Farukh made her realize just how much she would miss it all" if she flew to America (Sidhwa, 2012, p.190). Being an opportunist and *narcissist* she used Farukh in search of a luxurious, happy-go-lucky life. Considering "the humble tasks of daily living" quite as "humiliating" in America, she realized that marriage with Farukh was a "quick and glamorous achievement" (Horney, 1950, pp.314-315) for which she had "put some effort into [it]" (Sidhwa, 2012, p.190). And now "she had adjusted to the climate, the country, the differences in culture and the people [...] It would be a shame to throw it all away" (p.190). Her *narcissistic* nature gets satisfied with the "status" she achieved "as an American married to a Pakistani" (p.190). As a foreigner wife of Farukh, "she was allowed much more freedom than a Pakistani wife. She could say things and get away with behaviour and dress that would have been shocking in a Pakistani ----- and even in an American [society]" (p.191). Nevertheless, about the contradictory values of the cultures, she has begun to feel that "she had come a long way to understanding" their differences (p.191). And she suddenly begins to think that Farukh's "spate of words and posturings were not as restricting as they appeared" (p.191). She finally decides to "make it up to Farukh" again, as she calculated she could not bear the loss of profited life with him in Pakistan (p.191). As she being a *narcissist*, she is naturally an "unfaithful" and "defrauding" person (Horney, 1950, p.195). She feels herself "so important" and entitles herself "to every privilege". Her imagination is kept

engaged with “the glory of the dramatic” (p.313). The inert impulse of unfaithfulness triggered her “fantasy” at the sight of Sakhi (Sidhwa, 2012, p.193). She tells Mushtaq tauntingly that Sakhi is “the handsomest creature [she has] ever set [her] eyes on”(p.194). She dreams to be at the place of Zaitoon, as the wife of Sakhi: “her fantasy ----- set off by his startling handsomeness, his intense animalism and her fascination with tribal lore and romantic savagery ----- took wing” (p.193). Her *narcissistic* characteristics of self-importance, and a privileged goddess set off by the “glory of [her] dramatic” imagination (Horney, 1950, p.313). Her *narcissistic* “self-admiration” (p.212), “unquestioned belief in [her] greatness and uniqueness” and in her being “the [woman] of destiny, the prophet, the greater giver, the benefactor of mankind”, her “admiration and devotion” for the tribal people (p.194), her “unrealistic sense of [her] powers and importance” for them (Paris, 1997, p.24), her “display of feeling” and “flattery, with favours and help” (Horney, 1950, p.194) in connection to the people in the mountains is revealed thus:

[Sakhi] would think her special ... For his sake she would win over all the men and women and children of his village. In the remote reaches of his magnificent mountains, she would enlighten a clan of handsome savages and cavemen. She would be their wife, beloved goddess ministering Aspro and diarrhea pills. She would learn how to give injections. She'd collect boxes of antibiotics and work sophisticated miracles. She'd flit about scrubbing, tidying up and by her own example imbue the tribe with cleanliness. She would champion their causes and focus the benign glare of American academia upon these beautiful people, so pitifully concealed from the world by a fold in the earth. For a delightful moment she was herself a gracious, tender-hearted, brave, blond Margaret Mead, biographed and fictionalized into immortality ... (Sidhwa, 2012, p.193).

In “the glory of [her] dramatic” fantasy (Horney, 1950, p.313), she imagines that Sakhi will consider ‘her so special’ and ‘for his sake she would win over all the men and women and children of his village’. She considers herself a ‘wise’, ‘beloved goddess’ who would work as a much needed physician for the tribal people. She would teach the

clan the lessons of hygiene. Direct the channels of American government towards those people in the mountains and uplift the quality of their lifestyle. Her *narcissistic* impulse even equals her to Margaret Mead to attain the immortal fame as a ‘brave’, ‘gracious’, and ‘tender-hearted’ person. But all her dramatic imagination shatters, and her thinking that she has come to understand the very different culture of Pakistan people starts revising as when Major Mushtaq tells her that she does not “know how [tribals’] minds work” (Sidhwa, 2012,p.194). He informs her that they simply kill the woman they are even suspicious of her faithfulness. Moreover, Carol realizes rising a sudden impulse that she is inadequate to live among Pakistani people when Major Mushtaq replies her as “who knows? I might, if you were my wife” to her question put to him, “do you think Farukh would kill me?” (p.195). She was stunned at his answer, and “suddenly a great deal became clear to her. ‘So that’s all I mean to you’, she said. ‘That’s really what’s behind all the gallant and protective behaviour I’ve loved so much here, isn’t it?’” (p.195). She utters further, “I felt very special, and all the time I didn’t matter to you any more than that girl does as an individual to those tribals [...] you make me sick. All of you” (p.195). Her previous “glory of the dramatic” (Horney, 1950,p.313) triggered by the sight of Sakhi completely vanishes closing all the possibilities of her living in Pakistan with Farukh even when she came across a deadly shocking incident. She, by a chance, has a momentary look on a woman’s head floating in the river. Someone had “cut the head clean off!” probably on the pretext of her suspected adultery (Sidhwa, 2012, p.196). In an extreme state of abhorrence and feeling of insecurity she admits that the law of inequality between the genders is the “law of nature” (p.197). Women all over the world, from the antiquity, are “murdered, raped, exploited, enslaved”, “impregnated, beaten up,

bullied and disinherited" (p.197). But what really that woman had done for which she "deserve[d] such grotesque retribution?" (p.197). The more she thought the more she rationalized that "whoever said people the world over are the same, was wrong", and "the more she travelled, the more she realized only the differences" (p.197). The extreme shock she received after the incident rationalized her of the fact that East and the West are two very different cultures. Her *narcissistic* needs of her being great, unique, "the man of destiny, the prophet, the greater giver, the benefactor of mankind" (Horney, 1950, p.194), a sheer "optimistic" (p.196), and an exceptional person based on her defense strategy of "self-admiration and the exercise of charm" (p.212) absolutely disappear. She smells the collapse of her *bargain* realizing that she would not achieve her "dreams" of an easy *narcissistic* life and feels that her "exaggerated claims" (Paris, 1997, p.25) of self-importance hold no real ground in the eyes of the people she is living with. Now, aware of the failure of her *narcissistic* defense strategy she realizes the reality, and understands that she is "ill-equipped to cope with reality" (Paris, [1991a] 2009, p.22): "she could no more survive among them than amidst a pride of lions" (Sidhwa, 2012, p.198). She realizes the absurdity of her "naïve co-ed fantasy" of living with them (p.198), and also that only "she could study them, observe every detail of their life, may be even understand them, but become one of them, never! She wasn't programmed to fit" (p.198). And for that she needed "a different set of genes" (p.198). The shocking incident of axed head of the woman exposed her failure of *narcissistic* strategy. She began to see "everything from a different perspective" (p.199). Her queries "that had lurked in the back of her mind were suddenly answered" and "she felt her own conflicts nearing a resolution" (p.199), all this on sensing the collapse of her *bargain*. Paris tells, *narcissistic*

persons “bargain is that if they hold unto their dreams and their exaggerated claims for themselves, life is bound to give them what they want” (Paris, 1997, p.25). But “if it does not [happen, they] may experience a psychological collapse, since [they are] ill-equipped to cope with reality” (Paris, [1991a] 2009, p.22). Her knowledge of Zaitoon’s plight provides Carol a window to look at her future smashing her *narcissistic* ‘dreams’ and ‘exaggerated claims’: “that girl had unlocked a mystery, affording a telepathic peephole through which Carol had had a glimpse of her condition and the fateful condition of girls like her (Sidhwa, 2012, p.199). And her questions are “suddenly answered”, and her “conflicts” resolved (p.199) after her sensing the failure of her *narcissistic bargain*, as she knows she is “ill-equipped to cope with reality” (Paris, [1991a] 2009, p.22). And to avoid “a psychological collapse” (p.22) which she might face while remaining in Pakistan, she adopts a different category of motivational defense strategy: from *expansive narcissistic* strategy, she moves on to the *detached* strategy of defense. She must quit all, and leave for San Jose, United States. Her final exchange of words with Farukh, in the text of the novel reveals her strategy:

I think I’m finally beginning to realize something ... Your civilization is too ancient ... too different ... and it has ways that can hurt me ... really hurt me ... I’m going home. Lahore? San Jose (Sidhwa, 2012, p.200).

Detached people admire “freedom” and struggle “to be independent of both outer and inner demands” (Paris, [1974] 2010, p.62). They love to be left alone. A *detached* person “wants to do what he pleases, when he pleases” (p.62). Such person withdraws and pushes people out of his life. He feels “intolerable strain in associating with people” (Horney, [1945] 1992, p.73). “His bargain is that if he asks nothing of others, they will

not bother him" (Paris, [1991a] 2009, p.24). Such people believe "consciously or unconsciously, that is it better not to wish or expect anything" (Horney, 1950, p.263). Carol smells the potential of Pakistani civilization to 'hurt' her. She considers it 'ancient' and 'too different' to threaten her 'freedom' and independence. She decides 'to be left alone' and away from the people of this society. She feels herself incapable of 'what [she] pleases, when [she] pleases', so thinks it better to withdraw and push Pakistani people out of her life. She feels 'intolerable strain in associating with people' of Pakistan. In her newly adopted *bargain* of a *detached* person she feels herself secure and decides to 'ask] nothing of' primitive society and 'not to wish or expect anything' from it, rather to quit all and return to America.

(III) Qasim

As a young boy of ten, Qasim, when he is married to Afshan, has no realization of his instincts and appetites. He is only told of his tribes' code of honour, and cherishes a little boy's joy in possessing his own personal gun. It is only after four years of his marriage, when he is fourteen, he gets aware of his instinctual sexual drives, and we become aware of his lovely affection for his wife and children. His love for his family ---- wife and children ---- displays in him *compliant* trends. In comparison with other men of his tribe, he is "over-considerate ... over-appreciative, over-grateful, generous" (Horney, [1945] 1992, p.52) towards his wife and children. A *compliant* person feels guilty and blames himself for any damages to the people around him. Qasim's inner "goodness, sympathy, love, generosity" (p.54) towards his wife and children produces unbearable anxiety in him after their loss. His agitation on the sickness of his four years daughter Zaitoon and then the deaths of all his family members forces him to escape from his inner *anxiety* by

moving into plains. This *anxiety* emerges from the inward source of a *compliant* person. Although he is the man of mountains, rough and rigid, he is compulsively *compliant* towards his wife and children. Predominantly he has an *arrogant-vindictive* character structure: he is a tough mountaineer, rude tribal man who considers his religious dogmas and his cultural codes of the tribal honour as equal statutes and models to lead his conduct. More to say, his religion is his tribal value system, hence his specifically strict and closed world-view. *Expansive* people are mad after their “prestige” (Horney, [1945] 1992, p.65). They are ashamed of pain and suffering and hate helplessness. They develop enormous “efficiency and resourcefulness” which is inevitable for their defense solutions (p.167). They “aim at mastering life. This is their way of conquering fears and anxieties; this gives meanings to their lives and gives them a certain zest of living” (Horney, 1950, p.212). Such peoples’ motivations are their psychological needs for *vindictive* triumphs. Being *vindictive* and competitive an *arrogant-vindictive* person “cannot tolerate anybody who knows or achieves more than he does, wields more power, or in any way questions his superiority. Compulsively he has to drag his rival down or defeat him” (p.198). He is ruthless “and is out to get others before they get him” (Paris, [1974] 2010, p.61). Qasim’s *arrogant-vindictive* motivation gets triggered at the remarks of the Hindu clerk Girdharilal, “you filthy son of a Muslim mountain hog!” (Sidhwa, 2012, p.16), and he tries to kill him, though he kills the clerk latter. His worldview is shaped by his external tribal society which performs as an effective source of *externalization* for shaping his concepts of honour, and vengeance, making him *arrogant* and *vindictive*: he was a “man from a primitive, warring tribe, his impulses were as direct and concentrated as pinpoints of heat”, and his emotions were “reinforced by racial tradition, tribal honour and

superstition. Generations had carried it that way in his volatile Kohistani blood" (Sidhwa, 2012,p.23). For the performance of his rigorous and tribal worldviews and beliefs he displays an *arrogant* temperament and *vindictive* nature, but if nothing challenges his tribal tradition of honour, his *arrogant-vindictive* warring attitude is replaced by his *compliant* behaviour. He was as much spontaneous as "no subtle concessions to reason or consequence tempered his fierce capacity to love or hate, to lavish loyalty or pity. Each emotion arose spontaneously and without complication" (p.23). He displays *compliant* behaviour when he warns the old man to get off the top of their refugee train moving from Jullundur to Lahore. He shows his soft, loving, and *compliant* nature when he finds Munni ----- a few years old child ----- parentless, in his journey to Lahore and adopts her as his daughter and names her after his own long-ago-died daughter of the same age. His *compliant* and friendly nature becomes the reason of his friendship with Nikka Pehelwan. Nonetheless, his friendship with Nikka Pehelwan was also the result of his response to him for saving his and Zaitoon's lives when Nikka warned him of the falling tree in the Lahore refugee camp. Predominantly rough and *arrogant*, Qasim was never fearful of Nikka's strength. He is selfish and unscrupulous who helps Nikka in crushing his scruples also. An *arrogant-vindictive* Qasim is "hard and tough" (Paris, [1974] 2010, p.61). Such person "regards all manifestation of feeling as sloppy sentimentality" (61). *Arrogant-vindictive* Qasim is "isolated and hostile" (Horney, 1950,p.204). To him "the world is an arena where, in the Darwinian sense, only the fittest survive and the strong annihilate the weak ... a callous pursuit of self-interest is the paramount law" (Horney, [1945] 1992,p.64). The only world order that appeals Qasim is that might makes right and "any feeling of sympathy" is "incompatible with the whole structure of living he has

built up and would shake its foundations" (p.70). He encourages Nikka to accept the assignment of killing the landlord politician Sardar Ghulam Ali Hussain for five thousand rupees. His apathetic and brutal selfishness emerges from his *arrogant-vindictive* character structure. Despite too much resistance and argument from Miriam and Nikka, he sells his adopted daughter Zaitoon to a Kohistani, a man from the mountains, for "five hundred rupees ----- some measly maize and a few goats" (Sidhwa, 2012, p.79). He starts his journey with Zaitoon for his village in the mountain range of Kohistan where he intends to marry Zaitoon with Sakhi, the son of Misri Khan.

A "wild" and "raw" man from the mountains, Qasim restores "a long dormant pride", which is the characteristic element of a tribal man, and the sight of his native place (p.85). As he and Zaitoon move close to mountains, his mood grows "expansive" (p.85). He tells Zaitoon, his adopted daughter, "you will like my village. Across the river, beyond those mountains, we are a free and manly lot" (p.85). He tells her about their distinct identity as honorable people of the mountains: "you'll see how different it is from the plains. We are not bound hand and foot by government clerks and police. We live by our own rules ----- calling our own destiny! We are free as the air you breathe!" (p.85). In the mountains, the *arrogant-vindictive* Qasim fires a bullet at an army truck. His act of firing at the army truck without any provocation from the other side can be interpreted in psychological terms. The text provides enough information for judging his act in psychological motives. At the sight of the mountains, his native place where he was returning after fifteen years, his tribal 'wild', 'raw', 'expansive' metal emerges and he tries to communicate to his daughter about the free and wild nature of life and culture in the mountainous society. Through his words as well as through his act of firing at the

army truck, he tries to convey to Zaitoon the message that in the mountains everything is different and the order of things is set so as the tribal men are all powerful and the controller of the destiny of their relatives even. It was a message unconsciously communicated by Qasim to Zaitoon so as she might restrain from any future thoughts or acts of disobedience. When they are among the tribals in Qasim's native village, Zaitoon begins to feel restlessness, and her *self-effacing* trend towards his father starts transforming into her intense need of self-protection as she senses tremendous insecurity there. She draws a comparison through her imagination between Ashiq Hussain and the men of the tribe and communicates to Qasim that she wants to go into the plains, away from the mountains and begs him not to marry her with Sakhi but with Ashiq Hussain, the army soldier. The tribal honour of *arrogant-vindictive* Qasim is damaged by her words, and considering her dialogue with him his extreme insult, he becomes "furious" (Sidhwa, 2012, p.137). He is "shocked by her brazen choice of words and the boldness of her contempt for his people" (p.137). His "wrath" is "kindled" and he tells her:

'Now understand this ...' Qasim's tone was icily incisive. 'I've given my words. Your marriage is to be a week from today. Tomorrow your betrothed goes to invite guests from the neighbouring villages. I've given my word. On it depends my honour. It is dearer to me than life. If you besmirch it, I will kill you with my bare hands.' (p.137).

Arrogant-vindictive people "trample on the joy of others" (Horney, [1945] 1992, p.202). They "cannot tolerate anybody who [...] questions [their] superiority" (Horney, 1950, p.198). Devoid of any emotional involvement they use "the relations [...] as a means by which [they] can [...] enhance [their] own position. [They are] hard and rough" (Paris, [1974] 2010, p.61). Qasim considers Zaitoon's requests to bring her back to the plains as her questioning of his superiority. She was to him a relation that could

revive his long-last connection and position with his tribal folk, so her demand to go to the plains with him threatened his selfish need. He tramples on her joy by denying her request, and gripping her throat he threatens her to kill her if ever she tries to do anything which inflicts harm to his tribal honour. In a week or so, she is married to Sakhi.

The pre-dominantly *arrogant-vindictive* Qasim had *compliant* feelings towards Zaitoon before he brought her into the mountains. He behaves *arrogantly* and *vindictively* in his decision to marry her with the tribal Sakhi. But the part of the text of the novel where he is seen for the last time after the marriage of Zaitoon displays his realization of his serious mistake. He realizes that both Nikka and Miriam were right that Zaitoon will not stand the alien ways of his tribal civilization. Filled with remorse and guilt, his anxiety comes to the surface and he thinks, “if anything shall happen to [Zaitoon] I will not be able to bear it” (Sidhwa, 2012, p.144). His *compliant* impulse for Zaitoon emerges again and he has “an unreasoning impulse to take her back with him on some pretext or other” (p.144). He thinks that “he should have listened to the child’s violent plea the night they arrived”, and that “he had acted in undue haste” (p.144). “Filled with misgiving” he realizes his mistake and his *arrogant* haste based on his *vindictive* temperament turns into remorse for Zaitoon, and with his unspeakable pain his character dissolves at this juncture and does not appear in the following pages till the novel ends.

(IV) Nikka Pehelwan

Nikka is an *arrogant-vindictive* and *perfectionist* for all the people around him except for Zaitoon and Miriam, for whom he displays *compliant* trends. Having a temperament and disposition of a *perfectionist*, Nikka Pehelwan displays the behaviour of an *expansive* person. Predominantly he is an ambitious person who has the fighting spirit of an

arrogant-vindictive to fulfill his *perfectionistic* goals. His underlying conflicting trends submerge in his relation with his wife. He does not think of the second marriage despite her being “barren”. He tells Qasim about this by adding, “I know she cries her eyes out thinking I will get myself another wife. Why should I? It’s Allah’s will. I’m content” (Sidhwa, 2012,p.29). This displays his *compliant* and *self-effacing* trend in his character. For a *compliant* person, life is meaningful only in a love relationship. Love, for him, is “the ticket to paradise, where all woe ends” (Horney, 1950,p.240). The *compliant* Nikka loves his wife Miriam. He does not desert her, is never shown even arguing with her. Readers never come across his stubborn disposition in his relation with her. Nikka is a hardworking man with the spirit of moving along the way of success, progress and achievements. A *perfectionist* strives “to attain the highest degree of excellence” (Horney, 1950,p.196). He shuns and hates doing errors and mistakes because they shake the foundation of his *bargain* and lead him to failure and helplessness. Horney believes that sticking to the high “standards” and a movement towards “perfection” is not generated from instinctual super-ego, but emerges out of unique needs and urges in response to a specific set of conditions (Horney [1939] 2000, p.207). Through their sense of excellence *perfectionists* control destiny. They do not consider success as a matter of chance or fate. Nikka is after attaining ‘excellence’, abhors failure and helplessness. For him success is not a matter of chance. His hard working tendency of a *perfectionist* is stimulated not by his inner nature and instinctive temperament or from his super-ego; rather it emerges out of his needs for existence in the tough times of post-partition scene. Although, the *perfectionists* do not believe that success is an inevitable reward for the ruthlessness and shrewdness as *arrogant-vindictive* persons believe, Nikka believes that

ruthlessness and shrewdness never go unrewarded. He is a blend of *perfectionist* and *arrogant-vindictive* impulses. As an *arrogant-vindictive* person can never “tolerate anybody who [...] achieves more than he does, wields more power, or in any way questions his superiority” (Horney, 1950, p.198), Nikka drags a paan- biri vendor in the Lahore refugee camp and defeats him. His *arrogant-vindictive perfectionism* for the first time comes to the surface when he knocks down the paan-biri vendor and establishes his hold across the refugee camp as the only strong man and the dealer in paan-biri there. His *expansive* character structure forces him to build a paan shop on the pavement in front of his home, and his *arrogant-vindictive perfectionism* warns him against a well-built customer who refuses to pay Nikka for the paan he bought from him. Nikka, in turn, knocks him down and establishes his vocalized hold in the whole area of Qila Gujjar Singh. He becomes an operative tool in the hands of the political figures and acquires a strong status in the local administrative circles. His *arrogant-vindictive perfectionism* compels him so far as he becomes a contract-killer and works for the influential political persons. With Qasim, his relationship is based on a non-vocalized but well-understood mutual co-existence. Qasim’s image of a Kohistani and a Pathan, his brave and courageous nature, his absence of hesitation to kill anybody, all contribute to develop in him a slight fear and admiration of Qasim. Moreover, Nikka knows that Qasim as a friend and an accomplice is a wonderfully helpful agent for his daily routine life and his powerful image in the whole area. Nonetheless, Nikka is *compliant* towards the adopted daughter of Qasim. A *compliant* person’s values “lie in the direction of goodness, sympathy, love, generosity” (Horney, [1945] 1992, p.54). Out of his drives of love, goodness and sympathy he tries his best to persuade Qasim not to marry Zaitoon with his

cousin's son Sakhi. Both Nikka and his wife Miriam argue to the last extent with Qasim for not sending Zaitoon to the mountains. This *compliant* side of Nikka's character establishes that he is not a tyrant, or apathetic and cruel person. When he and Miriam come to the railway station to say goodbye to Qasim and Zaitoon for their journey to the mountains, he says to Zaitoon: "God be with you, child ... Remember you are our child as well. If you're not happy, come straight back to us. God be with you" (Sidhwa, 2012, p.83). Rest of the pages of the novel show no appearance of Nikka, except both he and his wife emerge at pages 201-203 in the memory of Zaitoon when she was in extreme pain during her struggle to escape from the mountains. She recalls the *compliant* shield Nikka always provided her against the people around her, and there the legendry, *arrogant-vindictive, perfectionist*, and *compliant* Nikka is offered his last mention before the novel ends.

Discussion

Referring to my research questions I mention that Sidhwa (2012), as a female writer of Pakistani fiction in English, reflects through *The Bride* tremendous potential for constructing *mimetic* characters by employing her realistic *representation* as well as *rhetorical interpretations*. Despite her powerful *rhetoric* and story *telling* techniques, which are limited by her fixed ideological view point indeed, she does not close the passage of analysis of her characters in terms of Third Force Psychology. Her characters, i.e. Zaitoon and Carol are astonishingly independent human beings full of complicated impulses. Hence, *The Bride* as a realistic piece of art contains lifelike and *mimetic* fictive persons. They strongly rebel against any attempt which tries to label them as *semiotic*, or merely *illustrative / aesthetic* characters. The structure of characterization in *The Bride* is

rich and complicated. Zaitoon displays *self-effacing* trends towards her father and *compliant* attitudes towards all other people around. Her *compliant* concept of *bargain* with fate and people is that if she shuns ambition and glory and sacrifices for others, she will not be badly treated by the people and the fate. As a *self-effacing* and *compliant* person, she displays non-rebellious, submissive, subordinate, generous and self-sacrificing attitudes. Her predominant *self-effacing* and *compliant* trends get transformed into her potential ability to protect herself in the community of the tribals. Her complex motivational character structure proves her as a *round* character as she reflects other motivational strategies as well. She feels *narcissistic* impulses the moment she recalls the affection and love of Ashiq Hussein for her, and her desire of self-protection emerges from her *narcissistic* motivation. A second-time movement is traced in her motivational strategy: she moves from *narcissism* to self-protecting *arrogance*. Her complex character structure reflects a complicated combination of defense strategies which she adopts according to the demands of the sources of *externalization* as well as a result in obeying to the call of her *intrapsychic pride system*. Carol, as a *narcissist*, is fully conscious of her charms. But by the end of the novel she foresees the ruining of her *bargain*, which she previously miscalculated as positively in her favour, in the event she keeps on living in Pakistan. She calculates it not as an easy task to fulfill her dreams of living an easy *narcissistic* life in Pakistan, so she moves towards the *detached* strategy of defense and decides to leave for the States. Qasim, although is predominantly an *arrogant-vindictive* person, is *compliant* towards his children and wife and also towards Zaitoon (Munni) before he brings her into the mountains. He behaves in an *arrogant-vindictive* way in his decision to marry her into the mountains. But his previous *compliant* impulse for Zaitoon

emerges again when he realizes the futility and cruelty of his decision. Nikka Pehelwan exhibits three motivational trends simultaneously. He is *arrogant-vindictive* and *perfectionist* for all the people around him and *compliant* towards Zaitoon and Miriam. On the cline of *flat* and *round* characterization, both Zaitoon and Carol move towards the pole of *round* characters as they show comparatively complicated motivational structure, and Qasim and Nikka are inclined towards *flat* characters since they display less complicated structure of their motivations. The motivational analysis of the characters proves that characters have their own, inner and rich lives. They are strongly motivated fictive persons demonstrating their own independent character structure, and are not phantoms on page. They are such characters who are analyzable through the theories of Third Force Psychology since they possess rich motivational life, and also since their motivations keep on changing according to the demands of both the *interpersonal* and *intrapsychic* defense strategies. The fact that the characters are analyzable through motivational psychology reflects the realistic approach of art in Pakistani fiction. Moreover, *The Bride*, if viewed through a thematic or ideological perspective, provides references to the event of Subcontinent partition which is the part of real history. The atrocities, pain, and distress the refugees had to face are told to us through Sidhwa's *rhetorical interpretations*. Although a greater part of her dry but documentary *rhetoric* informs us about the real events of the partition scene and the miserable economic conditions of the masses as well as the uncertain socio-political conditions of the state of Pakistan, her documentary intrusions are quite informative and reliable. They reflect the world of misery, pain, torture, and suffering. Sidhwa's characters, so, relate themselves to community, class, religion and nationality. Sidhwa, both through her *showing* and *telling*

techniques brings the readers back in the 1950s and 1960s of Pakistan through her *mimetic* characters. Zaitoon, Carol, Qasim and Nikka are the real people of partition scene and a Pakistani can easily identify himself to them. Sidhwa's *The Bride* strongly stands for the realistic approach to art as the readers are introduced neither to the fantasy world nor to the fantasy characters. Rather, hers are *mimetic* characters surrounded with the real problems of the world and struggling through it by employing their own independently adopted motivational defense solutions.

(3) *Ice-Candy-Man* by Bepsi Sidhwa

Authorial Rhetoric in Ice-Candy-Man

Authorial rhetoric prepares readers' minds at the very beginning of the novel by introducing an instance of inter-textuality. A stanza from Allama Muhammad Iqbal's poem "Complaint to God" has been quoted before the real narrative begins. Paris defines rhetoric as "what we normally think of as theme" and "all the devices an author employs to influence readers' moral and intellectual responses [...], their sympathy and antipathy, their emotional closeness or distance" (Paris, 1997,p.11). He further opines that *authorial rhetoric* "may involve not only authorial commentary but [...] epigraphs" along with such other devices (Paris, 2003,p.15). The stanza taken from Iqbal serves as author's *rhetorical* device of epigraph to shape the minds of the readers in a specific way even before the narration of the novel starts. Iqbal's bold complaint to God in the poem has been rightly answered by Him addressing all of Iqbal's religious community, and Iqbal as complaint maker accepts the shortcomings of his people. Here, the novel begins with the stanza from one of Iqbal's poems in which God has been marked as an indifferent rather fickle entity with an additional characteristic to stand with the enemies against Iqbal's

community. This instance of inter-textuality is *authorial intrusion* as it goes beyond the limitations of eight years old child's narrating capabilities. Moreover, the author tries to influence the perception of the readers by determining the semantic content of the message, i.e. theological skepticism and hostility against God. A literary work can be "approached from both thematic and psychological perspectives" (Paris, 2008, p.51). *Ice-Candy-Man*, the novel, can be read both through the thematic perspective as well as the psychological perspective. The themes can best be dealt through the thematic handling of the narrative; while individual independent lives of the characters cannot be portrayed through other than their psychological reading. The novel is a best example of both the politico-historical (social) fiction and the psychological fiction. Both forms are two different manifestations of realistic fiction representing the real social history, political intrigues, family lives, and internal psychological existence of the characters involved. The technique of narrating a social fiction is usually author's *rhetorical* treatment of *telling* about the major themes and motifs of the respective literary text, while that of psychological fiction is author's unique genius of creating life-like, complex, fully rounded and enriched characters capable of living and growing independently while following the demands of their psychological motivations. *Ice-Candy-Man* is a combination of both the social fiction and the psychological fiction. It can be read through thematic theories as well as psychological theories. The novel, when it is compared to *The Bride*, exhibits much more maturity since both the thematic and psychological channels of narration are "combine[d] [in it] in a higher unity" (Bakhtin, [1963] 1984, p.16) and the "compositional principle" (p.17) has been observed. Although the present study is a psychological reading of the *mimetic* characters of selected

Pakistani novels, the *rhetorical* devices of the authors, their conceptual and ideological intrusions, their intentions to glorify certain themes and characters have also been singled out. The themes of the novel *Ice-Candy-Man* as well as Sidhwa's ideological content have been introduced to us through eight-years-old Lenny, so she is an *illustrative* and *aesthetic* character certainly. But her own inner motivations are so profound, rich and independent that she is a *mimetic* character as well. She is a remarkable fictive person. Keeping in view her age, Lenny is Sidhwa's wonderful creation and a subject of discussion regarding the issue of narrating strategies, but the present study keeps the issue out of its present purpose since it concentrates on the *mimetic* aspects of the characters. Sidhwa's *rhetoric* is at work in the first sentence she writes after the inter-textual stanza. The sentence, "my world is compressed" (Sidhwa, 1989, p.1) is spoken by Lenny about herself. She tells the readers that she lived on a narrow road sandwiched between two "wide, clean, orderly" roads of Lahore (p.1). Such strongly opinionated start of the novel prepares the readers for constructing a view of Lenny which perceives her as a socially discriminated person. Booth ([1961] 1983, p.20) mentions that "[the author] can never choose to disappear", and her / his "judgment is ... always evident to anyone who knows how to look for it". Though he / she strives for maximum objectivity, his / her "voice is still dominant" and it reveals his / her judgments and keeps "modeling [readers'] response" (p.272). Sidhwa's voice runs through the words of Iqbal, in her act of choosing the particular extracts from Iqbal's poem, as well as it runs through Lenny's narrative. So we encounter Sidhwa's sensibility in these instances.

Sidhwa's *Ice-Candy-Man* is a chronicle of Indian day-to-day social and cultural life, street scenes, family life and a realistic portrayal of human interaction with an acute

awareness of socio-political change. The social, cultural and family life as well as all the talk about the partition scene with specific references to Nehru, Gandhi, Jinnah, Tara Singh, all the political parties, and the mention of the Hindu, Muslim, Sikh communities ensures *authorial* presence through authorial voice, no matter the narrator remains Lenny. So, all such extracts in the text cannot be analyzed in motivational terms. Keeping in view the purpose of the present study such extracts and discussions in the text have been marked as the part of the *rhetoric* of the author. Nevertheless, they refer to the world of realistic fiction since they report on the real social, cultural and politico-historical descriptions of the mid-twentieth century Indian Sub-continent. Sidhwa continuously presents her *rhetorical interpretations* of the Sub-continent of 1940s and 1950s. Through such extracts runs her own voice and point of view. In the detailed sketches of events of partition, horrors of massacres and riots, street life of 1940s, and Parsee family life, it is Sidhwa whose voice we hear and not of Lenny's. Through the *illustrative* aspect of Lenny's character, we encounter Sidhwa herself imparting to us her own perspective of the dark chapter of human history. In the hot argumentative discussion of the mature members of Parsee community, it is Sidhwa's sensibility and not of Lenny which runs through all of the respective extracts of the narrative. Such talks, in the arguments of Colonel Bharucha, Godmother, Lenny's mother, her father, and all other persons is neither the motivation nor the ideological sensibility of Lenny. Through such mature ideological content author is speaking and conveying her own version of history. Such extracts and a lot many others on the partition scene are not analyzable through *mimetic* motivations of characters employing a psychological approach; rather they are analyzable through a thematic perspective which is not the focus of present study. The atrocities and

horrors of the 1947 present the mental images of the author, although through the *illustrative* role of the narrator Lenny. Behind Lenny's words, Sidhwa's imagery is at work:

Mozang Chawk burns for month ... and months ... Despite its brick and mortar construction: despite its steel girders and the density of its terraces that run in an uneven high-low, broad-narrow continuity for miles on either side: despite the small bathrooms and godowns and corrugated tin shelters for charpoys developed to sleep on the roof ----- and its doors and wooden rafters ----- the buildings could not have burned for months. Despite the residue of passion and regret, and the loss of those who have in panic fled ----- the fire could not have burned for ... Despite all the ruptured dreams, broken lives, buried gold, bricked-in rupees, secreted jewelry, lingering hopes ... the fire could not have burned for months and months ... (Sidhwa, 1989, p.139).

Again, *rhetorical* commentary of the author is at work. Author's mature voice with her own specific opinion reports on the actual execution of the partition of the continent. Behind the words of Lenny a mature voice and conceptual sensibility of the author asserts itself. The words and voice are not of the same person as the narrator is only an eight years old girl incapable of such profound understanding. See:

Playing British gods under the ceiling fans of the Falettis Hotel ----- behind Queen Victoria's gardened skirt ----- the Radcliff Commission deals with Indian cities like a pack of cards. Lahore is dealt to Pakistan, Amritsar to India. Sialkot to Pakistan. Pathankot to India (p.140).

Sidhwa's judgment as well as *interpretation* is at work in the detailed sketch of migration across both sides of the border as well as in actual process of partition:

Wave upon scruffy wave of Muslim refugees flood Lahore ----- and the Punjab west of Lahore. Within three months seven million Muslims and five million Hindus and Sikhs are uprooted in the largest and most terrible exchange of population known to history. The Punjab has been divided by the icy card-sharks dealing out the land village by village, city by city, wheeling and dealing and doling out favours (p.159).

And:

For now the tide is turned ----- and the Hindus are being favoured over the Muslims by the remnants of the Raj. Now that its objective to

divide India is achieved, the British favor Nehru over Jinnah. Nehru is Kashmiri; they grant him Kashmir. Spurning logic, defying rationale, ignoring the consequence of bequeathing a Muslim state to the Hindus: while Jinnah futilely protests: 'Statesmen cannot eat their words!' (p.159).

Sidhwa presents her judgment as: "Statesmen do", "they grant[ed] Nehru Gurdaspur and Pathankot, without which Muslim Kashmir cannot be secured" (p.159).

Extracts presented here are only an illustration of a long range of *authorial intrusions* scattered throughout the novel. Neither I have the required space nor is it my purpose of present study to present all such chunks through a thematic perspective. Those I have pointed out are only to single out a strong conceptual and ideological presence of the author throughout the novel, *Ice-Candy-Man*.

Characters in *Ice-Candy-Man*

(1) Ice-candy-man

In the early portions of the novel Ice-candy-man exhibits *perfectionistic* trends. With the seductive attempts of a *perfectionist* he knows how to engage Ayah in his "absorbing gossip" (Sidhwa, 1989,p.19) and slides his busy toe beneath Ayah's sari. The *expansive* people are endowed with a sharp capability of "the efficiency and resourcefulness" (Horney, [1945] 1992,p.167). Such resourcefulness is inevitable for their needs to "achieve" their goal by employing their *expansive* solutions (p.65). They give "meanings to their lives" through "a certain zest of living" (Horney, 1950,p.212). Ice-candy-man's "zest of living" is his seductive pleasure in his company with Ayah. He is efficient and resourceful in his tactics to let Ayah respond to his demands positively. Being a *perfectionist* he knows how to devise different strategies to engage Ayah for the purpose of fulfilling his seductive passion, and for this purpose he adopts different strategies

which refer to his *perfectionistic* motivations. Through the use of artistic tones and absorbing stories he forces Ayah to be lost into his gossip so as he may start his toe at work on Ayah's limbs beneath her sari. When it does not work at times, he threatens Ayah that he will throw Adi down if she does not respond to his demands. He uses another trick of offering Ayah meals at cheap restaurants and tries to satiate his toe's hunger. A *perfectionist's* "drive towards rectitude and perfection" is not generated from an instinctual superego, but emerges out of unique needs and urges in response to a specific external set of conditions (Horney, [1939] 2000, p.207). Ice-candy-man's devising of different strategies to satisfy his seductive drives towards Ayah are not the result of his instinctive inclination to a clever and planning-oriented character structure rather his strategic adaptations to allure Ayah are the response to her changing behaviour towards him. He engages her in his talk when she is friendly, seeks her forgiveness when he finds her angry, and threatens her when she plainly refuses to respond to his demands. This specific external set of conditions compels him to devise such strategies. *Perfectionists* do not consider success as a matter of chance or fate; they know success needs proper strategy and sufficient force of struggle. "On bitterly cold days" Ice-candy-man "transforms himself into a birdsman" (Sidhwa, 1989, p.25). With the clever mind of a *perfectionist* he uses a trick of enactment to break the head-bones of the birds before the wealthy people under the pretense that the birds are not keeping quiet or the impression that he is unable to sell them. As a part of his *perfectionistic* strategy to sell the birds he talks to the birds before the tender-hearted Englishwomen in such a threatening tone that they often buy the birds from him and let them fly free:

At strategic moments he plants the cages on the ground and rages: 'I break your neck, you naughty birds! You do too much *chichi!* What

will the good memsahibs think? They'll think I no teach you. You like jungly lions in zoo. I cut your throat! (pp.25-26).

The English women charged with emotion after such display of cruel threats buy the birds and push them up into the free sky:

After the kissing and the cuddling, holding the stupefied birds aloft, they release them, one by one. Their valiant expressions and triumphant cries enthrall the rapt crowd of native gawkers as they exclaim: 'There! Fly away, little birdie. Go, you poor little things! (p.26).

Ice-candy-man is a clever *perfectionist*. After he realizes that the Masseur is raking in money due to his invention of hair-growing oil for bald people, Ice-candy-man develops "a first-class fertility pill" to impregnate sterile women (p.89). His *perfectionistic* strategy to earn money pushes him to adopt the role of a pharmacist who is a fertility specialist. As a matter of a strong advertisement of the pill, he tells the people that the pill is "so potent [that] it can impregnate men!" (p.90). His *perfectionist* trends make him believe that "he too will rake in money" (p.90). The reader encounters another change of profession after a more few pages. Ice-candy-man adopts the role of "a noisy and lunatic holyman" having "striking attire", holding "a five-foot iron trident" and whirling "a colossal hunk of copper wiring" around his chest and neck (p.97). He becomes a religious link between his Muslim believers and the God. Lenny recounts:

A noisy and lunatic holyman ---- in striking attire ---- has just entered the Queen's Garden. Thumping a five-foot iron trident with bells tied near its base, the holyman lopes towards us, shouting: 'Ya Allah!' A straight, green, sleeveless shift reaches to his hairy calves. His wrists and upper arms are covered with steel and bead bangles. And round his neck and chest is coiled a colossal hunk of copper wiring. Even from that distance we can tell it's the Ice-candy-man! I've heard he's become Allah's telephone! (pp.97-98).

On the request of a Muslim, he tries to establish a telephonic link between him and the God, and through the dramatic display of his actions, physical movements and words, he

connects himself to the heaven to enquire whether that man will ever have a son as God has blessed his wife with four daughters. See the dramatic renderings of the *mimetic* Ice-candy-man:

His movements assured and elaborate, eyeballs rolled heavenwards, Ice-candy-man becomes mysteriously busy. He unwinds part of the wire from the coil round his neck so that he has an end in each hand. Holding his arms wide, muttering incantations, he brings the two ends slowly together. There is a modest splutter, and a rain of blue sparks. The mad holyman says 'ah!' in a satisfied way, and we know the connection to heaven has been made (p.98).

And:

Holding the ends of the copper wire in one hand, the holyman stretches the other skywards. Pointing his long index finger, murmuring the mystic numbers '7 8 6', he twirls an invisible dial. He brings the invisible receiver to his ear and waits. There is a pervasive rumble ; as of a tiger purring. We grow tense. Then, startling us with the volume of noise, the muscles of his neck and jaws stretched like cords, the crazed holymanshouts in Punjabi: 'Allah? Do You hear me, Allah? This poor woman wants a son! She has four daughters ... one, two, three, four! You call this justice?' (pp.98-99).

His *rhetorical* prose composition and dramatic complaints to God, during his telephonic conversation with God, follow a sudden and dramatic collapse of his body to the ground where he stays motionless in "stony trance" (p.99):

'Wah, Allah!' shouts Ice-candy-man. 'There is no limit to your munificence! To you, king and beggar are the same! To you, this sonless woman is queen! Ah! The intoxication of your love! The depth of your compassion! the occasion of your generosity! Ah! the miracles of your cosmos!' he shouts, working himself into a state. And, just as suddenly as leapt up to dance before, he now drops to the ground in a stony trance (p.99).

The *perfectionist* Ice-candy-man receives his reward for this performance: the Muslim man "places two silver rupees [...] at the holy man's entranced toes" and his believing wife weeps in gratitude (p.99). After the performance and reward, Ice-candy-man, the

Sufi Sahib, lays aside his religious attire and he, "the holyman becomes Ice-candy-man" again (p.100).

Ice-candy-man has a complex character structure. He has too strong jealously *vindictive* motivational trends, in addition to his *perfectionistic* personality. In contrast to Lenny's character, which performs *aesthetic*, *illustrative*, as well as *mimetic* roles simultaneously, his character very clearly and very forcefully performs *mimetic* role. We encounter only his psychological motivations in his activities, talk, and social behaviour. In contrast to Lenny, he is neither a connecting source between the characters and events of the story (*aesthetic* character) nor a source for conveying to the readers the themes of the story (*illustrative* character). He is a powerful *mimetic* character who is a *perfectionist*, jealous and *vindictive* at the same time. With a *vindictively* jealous motivation, he follows Ayah, Masseur and Lenny secretly in the gardens, on the river bank, behind the zoo lion's cage and in the minarets of Emperor Jahangir's tomb. He seems jealous of Masseur for Ayah's seemingly approving behaviour towards him. Lenny constantly "sense[s] his presence" (p.121) which is *vindictive*. "He has many eyes and they follow" Masseur, Ayah and Lenny all the time (p.121). He keeps on extracting sexual pleasure while touching her limbs with his toes, and "strays [his hands] to Ayah's knees" (p.124) and "brush[s] her bosom" (p.124) with his fingers under the pretext of his spell-bound gossip about the elopement of Mission padre's wife with Bhagwandas. See:

'You know how it is when you women visit tailors ... This is loose, that is tight. Alter this, alter that. The tailor's fingers touch here, smooth the cloth there ...' Ice-candy-man's hand strays to Ayah's knees, and as he raises it to her shoulder his fingers brush her bosom. Ayah's eyes flash a warning and Ice-candy-man's serpentine arm floats away (p.124).

With a *vindictive* jealousy, he remarks that his own wife cannot elope with anybody since she lives in the village with his mother and there are no tailors and masseurs there “with their cunning fingers taking liberties!” (p.125). Lenny and Ayah get surprised since for the first time they smell Ice-candy-man’s *vindictive* and jealous nature. Lenny tells:

Ayah looks startled. So do I. This is the first time he has openly expressed his jealousy of Masseur. Although we have been conscious of the undercurrent of hostility between them, neither Ayah nor I realized its development into the acrimony Ice-candy-man’s bitter voice has just expressed (p.125).

Arrogant-Vindictive peoples’ motivations are their psychological needs for *vindictive* triumphs. Such people are competitive and they “cannot tolerate anybody who knows or achieves more than [they do] ” (Horney, 1950, p.198). Such people are devoid of any emotional involvement “and dependency” (Paris, [1974] 2010, p.61), and they “trample on the joy of others” (Horney, [1945] 1992, p.202). Ice-candy-man is a competitive person. Out of his jealousy for Masseur, and in an extremely competitive spirit he follows Ayah, Masseur, and Lenny in the gardens, tomb’s minarets, zoo, and at the river bank because he cannot tolerate Masseur’s achievement as a closer friend to Ayah. He is also devoid of emotional involvement with his wife and mother as he feels no emotional need to remain close to them and continues to live alone in the city. Nourishing a malicious suspicion in his mind, he is also fearful of the moral conduct of his wife in case he allows her to live in the city with him, instead of living in the village with his mother. The precautionary tactic in his argument is that she will not be morally polluted in the village since there are no masseurs and tailors with their magical fingers. Ice-candy-man is malicious, suspicious, skeptic, jealous, competitive, self-centered, perfectionistic, *arrogant-vindictive*, and cunning. He has cunning’s craft of concealing his motives as

well. He tells Ayah on an occasion during the days of 1947 partition scene that he has strongly discouraged one of his Sikh friend's suspicious doubts that he (Ice-candy-man) being a Muslim will help Muslims against the Sikhs. He helps his Sikh friends in removing their Muslim tenants from their lands. But the time of the partition scene, later in the novel, full of bloodshed reveals his real nature. At another occasion, he tells Ayah that the Hindus of Shalmi (a place in Lahore) are "plan[ning] to attack" the place "where [her] Masseur stays" (Sidhwa, 1989, p.134). Lenny feels that he was, at that moment, "unable to mask his ire" (p.134). His vindictive jealousy for Masseur is reflected in his serpentine, cutting tone. Lenny was unable to explain Ice-candy-man's feelings at the occasion when a Hindu Banya was tore apart by the Muslims of Lahore before their own eyes. In order to watch the cruel activity he "stoops over [Lenny and Ayah], looking concerned: the muscles in his face tight with a strange exhilaration [Lenny] never again want[s] to see" (p.135). *Arrogant-vindictive* persons' motivations are their psychological needs for *vindictive* triumphs. Such people have "compulsively [...] to drag [their] rival[s] down or defeat" them (Horney, 1950, p.198). They are ruthless, cynical. They build no trust on anyone, "and [are] out to get others before they get" them (Paris, [1974] 2010, p.61). An *arrogant-vindictive* feels "that the world is an arena where, in the Darwinian sense, only the fittest survive and the strong annihilate the weak ... a callous pursuit of self-interest is the paramount law" (Horney, [1945] 1992, p.64). He considers self-sacrifice, loyalty, compassion and considerateness as symptoms of weakness. For him "any feeling of sympathy or attitude of compliance would be incompatible with the whole structure of living he has built up and would shake its foundations" (p.70). In contrast to *self-effacing* people, *arrogant-vindictive* persons are sadistic in nature, and out

of it “they develop a persuasive envy of everyone who seems to possess something they lack, whether it be wealth and prestige, physical attractiveness, or love and devotion. The happiness of others ‘irritates’ them” (Paris, 1997, p.23). Ice-candy-man is after his *vindictive* triumphs in his efforts to irritate Ayah with his jealous, malicious remarks about Masseur. A combination of *arrogant-vindictive* and *perfectionistic* motivational trends, his *vindictive* triumphs adopts a *perfectionist’s* methodology to execute his plans: he devises various tricks and switches over to different professions to earn easy money. His profession includes the sale of popsicles, birds and adaptation of a religious messenger (Sufi Sahib) between the people and the God. Under the guise of cunning secretive he wishes to drag his rival, the Masseur down and this is evident through his words and conversational tones. He is ruthless and cynical. A *perfectionist* as well as *arrogant-vindictive* at the same time, he trusts no one and believes in the philosophy “to get others before they get him” (Paris, [1974] 2010, p.61). He cherishes Darwinian approach towards life. Loyalty and considerateness to his friends and his group of people, no matter which religious clan they belong, is not in his blood. “Any feeling of sympathy and attitude of compliance” is incompatible with his view of the word-order (Horney, [1945] 1992, p.70). He is a cunning planner and malicious secretive who trusts no one. Text reveals that he had a sufficient knowledge of the incident of a bomb blast executed by the Muslims in a Hindu populated area of Lahore. Just a few moments before the incident he tells Ayah and Lenny to stay longer to watch an event (*tamasha*), which is going to happen shortly: “just watch. You’ll see a *tamasha*!” says Ice-candy-man. ‘Wait till the fire gets to their stock of arsenal”. (Sidhwa, 1989, p.136). Lenny was surprised by the incident of blast when it happened after a few moments of Ice-candy-man’s words. It

seems that he had the knowledge already about what was going to happen in the next few moments. Lenny tells:

As the fire brigade drives away, the entire rows of buildings on both sides of the street ignite in an incredible conflagration. Although we are several furlongs away a scorching blast from a hot wind makes our clothes flap as in a storm. I look at Ice-candy-man. The astonishment on his features is replaced by a huge grin. His face, reflecting the fire, is lit up. 'The fucking bastards!' He says, laughing aloud, spit flying from his mouth. 'The fucking bastards! They sprayed the building with petrol! They must be Muslim!' (pp.136-137).

His complete absence of sympathy and *compliance* for the victims is reflected in the replacement of the 'astonishment on his features' by his 'huge grin'. His face glows and 'is lit up', and the burst of laughter through his 'spit flying' mouth reveal his hidden intentions and motives. It reflects his "pervasive envy" for the victims (Paris, 1997, p.23). At last Ice-candy-man openly expresses his contempt: "The fucking bastards! They thought they'd drive us out of Bhatti! We've shown them!" (Sidhwa, 1989, p.137). Now, the fact that he had the knowledge of the incident before its execution is revealed, and his secretive, cunning, *vindictive* nature comes to its surface. Although Lenny feels that Hindus themselves were responsible for the incident as they "must have piled a lot of dynamite in their houses and shops to drive the Muslims from Mochi Gate" (p.137), a thematic analysis of this incident as well as all such events presented in the text will involve a discussion regarding the question of legitimacy of a moral and religious stance for or against a specific religious community. Such discussion will lead me involving the religious and political stance of the Hindus, Muslims, and Sikhs in the light of real historical events of the partition scene. Since the purpose of the present study is not to analyze the themes of the narrative nor it looks at the story in socio-political terms as a sociological novel is often looked at, I will not analyze the reasons behind such incidents

executed against any religious community either in Pakistan or in India. My purpose is to look at the novel in psychological terms and illustrate the motivations of the psychological lives of the characters arguing for my hypothesis that Pakistani literature in English bears tremendous potential for a psychological analysis of its characters, so they must be seen as fictive persons /*imagined human beings* since they are powerful *mimetic* characters.

The cruel incidents of what happened to the Muslims in India after the partition of the continent must have added much into Ice-candy-man's *vindictive* nature. At an occasion when Lenny was sitting among Sher Singh, Ayah, Moti, Muccho, Messeur, Rosy, Peter, Hari, Government House gardener, Ice-candy-man abruptly comes on his bicycle. He was "breathless, reeking of sweat and dust" (Sidhwa, 1989, p.149). He reported that "a train from Gurdaspur has just come in, [and] everyone in it is dead. Butchered. They are all Muslims. There are no young women among the dead! Only two gunny-bags full of women's breasts!" (p.149). Lenny could see "that beneath his shock he [was] grieving" (p.149). He further told, "I was expecting relatives ... For three days ... For twelve hours each day ... I waited for that train!" (p.149). His "grip on the handlebars [of his bicycle was] so tight that his knuckles bulged whitely in the pale light" (p.149). His motivation of *moving against* people must have strengthened after this incident. For some days he disappears and does not mind leaving Ayah alone in Masseur's company and Lenny "wonder[s] about it" as she can see "no sign of the popsicle vendor" (p.152). She gets "disturbed" at his absence (p.152). At last he visits them. He has gone through a change which is apparent even in his looks. Lenny feels that the "dark grieving look that had affected [her] so deeply the evening he emerged from the

night and almost crashed into [them] with the grim news of the train-load of dead Muslims" was gone now (p.154). He has "acquired an unpleasant swagger and a strange way of looking at Hari and Moti" (p.154). His account of Kirpa Ram, the money-lender, suggests that he and other Muslims have looted Kirpa Rams' money he was hiding in his house. He tells how, through a system of natural justice, Sher Singh has been paid in the same coin:

Ice-candy-man makes a harsh, crude sound. 'There's natural justice for you!' he says, spitting the red juice into the ferns again. 'You remember how he got rid of his Muslim tenants? Well, the tenants had their own back! Exposed themselves to his womenfolk! They went a bit further ... played with one of Sher Singh's sisters ... Nothing serious --- but her husband turned ugly ... He was killed in the scuffle', says Ice-candy-man casually. 'Well, they had to leave Lahore sooner or later ... After what one hears of Sikh atrocities it's better they left sooner! The refugees are clamouring for revenge!' (p.156).

This is the same person, Ice-candy-man, who along with Sher Singh had humiliated his Muslim tenants in the same way, earlier. Now along with those Muslim tenants he humiliated Sher Singh and his family. He openly tells that he was one among those who "exposed themselves to [Sher Singh's] womenfolk!" (p.156). In a frenzy of extreme pain and *vindictive* emotion he reports to them:

I'll tell you to your face ---- I lose my senses when I think of the mutilated bodies on that train from Gurdaspur ... that night I went mad, I tell you! I lobbed grenades through the windows of Hindus and Sikhs I'd known all my life! I hated their guts ... I want to kill someone for each of the breasts they cut off the Muslim women ... The penises!' (p.156).

His temperament gradually appears restless. At the mention that Moti and Papoo have decided to convert into Christians in order to save themselves, Ice-candy-man says that they should "better change [their] name[s], too" (p.157). The remark bears the *vindictive* malice. Lenny observes that she could notice a great observable change in him. "He

seem[ed] to have lost his lithe, cat-like movements. And he appear[ed] to have put on weight" (p.157). "Bloated with triumph ... and a horrid irrepressible gloating" (p.158) he informs that "the Falettis Hotel cook has also run away with his tail between his legs!" (p.157). Ice-candy-man's *vindictive* trends are completely in control over him. After the murder of Masseur, Ice-candy-man keeps on following mourning Ayah and Lenny in the Shalimar Gardens, minarets of Jahangir's tomb, near the lion's cage, on the Ravi banks as a maliciously *vindictive* phantom follows. He adopts a *perfectionist's* trick the moment Imam Din was about to succeed convincing the Muslim attackers that Ayah had left for Amritsar. Lenny could not understand his real intention as he has a *perfectionist's* skill to transform his gestures. She feels that "Ice-candy-man's versatile face" has been transformed into a saviour's, in [their] hour of need" (p.182). With a strategic skill of a *perfectionist* he adopts a strategy to convince Lenny, a small child that he will protect Ayah, wins her confidence, and extracts information about Ayah's whereabouts from Lenny's truthful innocence. Lenny tells:

Ice-candy-man is crouched before me. 'Don't be scared, Lenny baby', he says. 'I'm here'. And putting his arms around me he whispers, so that only I can hear: 'I'll protect Ayah with my life! You know I will ... I know she's here. Where is she?' (p.182).

And, "dredging from some foul truthful depth in me a fragment of overheard conversation that I had not registered at the time, I say: 'on the roof ----- or in one of the godowns ...'" (p.182). Lenny immediately notices a sudden change on his face after she imparts information to him. At once she realizes his mistake: "Ice-candy-man's face undergoes a subtle change before my eyes, and as he slowly uncoils his lank frame into an upright position, I know I have betrayed Ayah" (p.182).

Ice-candy-man is such a strong *mimetic* character who is motivated too deeply by two types of *expansive* tendencies at the same time, i.e. *perfectionism* and *arrogant-vindictiveness*. When Lenny's narrative reaches towards the end of the novel, his real origins are revealed since he himself declares that he is a son of a prostitute from the Hira Mandi (red-light area of Lahore). Lenny notices a great deal of astonishingly bewildering change in his apparel, way of speech, and choice and content of his words. He has turned a pimp for the prostitutes in the Hira Mandi. Lenny tells that "he smells of jasmine attar" (a kind of perfume) (Sidhwa, 1989, p.245). And:

He has changed from a chest-thrusting *paan* spitting and strutting *goonda* into a spitless poet. His narrow hawkish face, as if recast in a different mould, has softened into a sensuous oval. He is thinner, softer, droopier: his stream of brash talk replaced by a canny silence. No wonder I didn't recognize him in the taxi (p.245).

His "metamorphosed character" turned from a "paan spitting and strutting *goonda* into a spitless poet" (p.245). He always croons the poetic verses of Faiz, Wali, Zauq and Ghalib. "Not only has his voice changed, but his entire speech. His delivery is flawless, formal, like an educated and cultural man's" (p.246). He himself tells Godmother that his origin is the *Kotha* (red-light area of Lahore). He utters, "I belong to the kotha myself" (p.246). All this change in his speech and content, his apparent sobriety, and the orations of the love poems of great Urdu poets confirm his origins. Ice-candy-man is a homogenous combination of *perfectionist* and *arrogant-vindictive* trends. His *expansive* motivations do not get changed even till the end. Being a son of a prostitute he was *vindictive* and hostile towards other people around him. The bitterness of his feelings inspired by his origins engenders in him all the cruelty, cunningness and *arrogant-vindictiveness*. Predominantly an *arrogant-vindictive*, he hated Masseur deadly for his

genuine love for Ayah. It added more fuel to his *vindictiveness* when he saw in Ayah a natural and innocent inclination towards Masseur. While Masseur lived, Ice-candy-man found no way to possess her but after his death (or murder), Ice-candy-man devised a *perfectionist's* strategy to have his hands on Ayah. He brought a gang of ruffians during the hot bloody atmosphere of the partition scene and picked her up right before the eyes of Lenny's household. He brought Ayah in the Hira Mandi and turned her into a dancing-girl cum prostitute. Godmother calls him a "shameless *badmash!* *Namakharam!* Faithless!" (p.248) and wonders "what kind of man" is he? (p.248). She calls him a pimp and questions him, "what kind of man would allow his wife to dance like a performing monkey before other men?" (p.248). Ice-candy-man is out and out an *expansive* character, a homogenous synthesis of *perfectionistic* and *arrogant-vindictive* motivational defense strategies. After he forcefully manages to kidnap Ayah from Lenny's place, he converts her into a prostitute and works as her pimp till the moment he smells that Lenny's mother and her aunt have worked out Ayah's whereabouts, and are trying to arrange for her evacuation from Hira Mandi to be sent to Amritsar, India. He marries Ayah as a strategy to defeat Lenny's mother's plans. Her marriage with Ayah is not out of any real affection for her or any feeling of remorse, guilt at his mischiefs done with her; rather it was a move immersed in his *perfectionistic* defense strategy to confine Ayah within Hira Mandi. His inner nature is reflected in his comment to Godmother as a response to her comment. He utters: "'Yes, I'm faithless!' Stung intolerably, and taken by surprise, Ice-candy-man permits his insolence to confront Godmother. 'I'm a man! Only dogs are faithful! If you want faith, let her marry a dog!'" (p.248). At Godmother's calling him "shameless" and "faithless", he, with a *vindictive* fury, reveals his inner

feelings for Ayah in his words, “let her marry a dog!” (p.248). Furious at his futile character structure, Godmother erupts:

‘You have permitted your wife to be disgraced! Destroyed her modesty! Lived off her womenhood!’ says Godmother as if driven to recount the charges before an invisible judge. ‘And you talk of princess and poets? You’re the son of pigs and pimps! You’re not worth the two-cowries one throws at lepers!’(p.249).

In a flux of fury she threatens him, “I can have you lashed, you know! I can have you hung upside down in the Old Fort until you rot!” (p.249). *Perfectionist* Ice-candy-man smells danger and adopts a move to save himself from an expected trouble. He switches over to such a behaviour as he may be pitted upon, “If I deserve to be hung then hang me!”, says he (p.249). Godmother asks him to send Ayah to Amritsar. He smartly moves over to another *perfectionistic* strategy and utters that he “can’t exist without her”, and also that he is “less than the dust beneath her feet!” (p.251). But Godmother arranges for the evacuation of Ayah from his Kotha after a meeting with her in which Ayah pleads Godmother to arrange for her sending to India. She did not want to live with him; she hated the cruel monster. Ice-candy-man employs all strategies of his *perfectionistic* defense solution to restrain the police to take Ayah away from his Kotha. See:

The police [...] swarmed through the rooms of Ice-candy-man’s *Kotha* and finding Ayah there took her away, a willing accompanist, to the black wan [...]. [Perfectionist] Ice-candy-man’s threats, pleading, remonstrance, bellows, declamations, courtly manners, resourcefulness or wailing [could not] impede the progression of [police] wan in its determination to deposit Ayah, with her scant belongings wrapped in the cloth bundles and a small tin trunk, at the Recovered Women’s Camp on Warris Road (p.275).

When all innovative and distinct varieties of *perfectionistic* Ice-candy-man’s strategies fail and Ayah is recovered by Police and dropped at the Recovered Women’s Camp, he switches over to another trick. He brings three carts full of hooligans at the camp to get

Ayah again by force, but this time he only receives his own “broken bones” and his “pimpy influence [is of] no avail” (p.275), and he along with his men has to run away unsuccessful and defeated. Ice-candy-man is a hard, obstinate and tenacious character persistent upon fulfilling his own motives. He refuses to receive defeat and continues devising innovative strategies to fetch Ayah. His *perfectionistic* motivation emerges into a new shape when he adopts the role of a heart-struck lover, and starts patrolling around Recovered Women’s Camp while reciting love poems by Zauq, Faiz and Ghalib. He “is acquiring a new aspect ----- that of a moonstruck *fakir* who has renounced the world for his beloved” (p.276). But Ayah, as she knows him too closely, “behaves as if he is invisible” and “inaudible” (p.277). His strategy to fling flowers in the courtyard of the camp also does not work, and finally Ayah is sent “to her family in Amritsar” (p.277). *Perfectionist* Ice-candy-man receives his forceful motivation and a variety of strategies from his predominantly *arrogant-vindictive* impulses he cherishes inside him for the whole society. Through his *vindictive* anger, cruelty, and disgust, he is paying the society back what he received from it as the son of a prostitute. His *expansive* forces of his *vindictive* nature are so deep and unwilling to give-up, and his *perfectionistic* trends so diverse, innovative and fearless that he does not hesitate to follow Ayah, and slips across the border into India in her search.

(II) Lenny

At the very first page of the novel, Lenny informs us that she feels herself at ease at the dwelling of her Godmother. She takes her Godmother’s dwelling as her “refuge from the perplexing unrealities of [her] home on Warris Road” (Sidhwa, 1989, p.1). This information at the very outset establishes an acute reader’s view that she is an

independent person having free and invincible feelings of her own, and also that she is a person of independent thinking and choices who has the ability to compare at the age of eight the internal atmosphere and external circumstances while connoting her “home on Warris Road” with the epithet of “perplexing unrealities”, and that of her Godmother’s with “refuge” (p.1). Her profound personal judgment reads “twinkling intolerance” in the eyes of an English gnome and she has the ability to conceal her “complacence” for him (p.2). Her ability to receive education from the “covetous glances” of the admirers of her governess Ayah, and her understanding of the connection with her “loneliness to her [Godmother’s] compassion” (p.3) is a “dramatized renderings of [... her] feelings” and understandings which refer to her strong *mimetic* impulse (Paris, 2003, p.15). With an active curiosity and quick impulses she has the ability to understand human behaviour. As a thoughtful spectator and keen learner she observes the lusty glances of “stub-handed twisted beggars”, of “holy men”, of “hawkers, cart-drivers, cooks, coolies and cyclists” they cast on Ayah (Sidhwa, 1989, p.3). Even at so early years of her life Lenny could feel through her sharp inquisitiveness of sensibility her mother’s “languorous happiness” at the remark of her father uttered to her that she would be a “merry widow” after his death” (p.10). Such mature understanding of complex human behaviour refers to the fact that Lenny is capable of, even at a very early age, possessing highly independent and individualistically non-credulous sensibility. Such mature behavioral and cognitive understanding bears the precise and specific stamp of her own personality indexing to the fact that she has the capacity to grow as a unique *mimetic* character. She completely understands the attraction of the sexual power of the “chocolate chemistry” of Ayah’s feminine beauty and knows how to exploit it for her childish gains (p.18). She knows

how to “take advantage of Ayah’s admirers” (p.18). On her demand the Masseur “massages [her] wasted leg and then [her] okay leg” (p.18). She knows how to get popsicles from the Ice-candy-man for the same reason. She is a fast learner in knowing the intricate human relationships and their sexual and social behaviour. She tells that “[she] learn[s] fast” (p.20). Her mature learning abilities win “Ayah’s goodwill and complicity” since she “accommodate[s] [Ayah’s] need to meet friends and relatives” (p.20). Ayah “takes [her] to fairs, cheap restaurants and slaughter-houses” as a reward for Lenny’s providing a “cover up” to her and for maintaining a “canny silence about her doings” (p.20). Sidhwa’s Lenny is a disable girl, physically special child. Her deformed physical state pushes her to shun people and maintain a distance from them. This *detached* and *moving away* behaviour brings her close to Shanta, her Ayah. The deformed state also sharpens her mental abilities to understand the physical, emotional and social phenomenon of the world she is a part of. As a quickly responsive agent of the internal atmospheres of the limited number of the individuals she meets as well as of the external social circumstances she observes, she swiftly “learn[s] of human needs, frailties, cruelties and joys” (p.20). Her malformed physical frame pushes her to learn, even at very early age, from “many teachers” (p.20). She learns from her friendly Ayah, her “knowing and instructive cousin”, the admirers of Shanta, her physician Col-Bharucha (p.20). Lenny’s *detached* trends get strengthened due to the absence of a naturally strong relationship between her mother and her. Lenny was unable to define her mother’s motherliness. It remained switching between her absorbing and compelling modes. Lenny could not understand her. Her mother’s universal affection for everybody’s children was as ununderstandable to her as it was difficult for her father to understand her

mother's "unconscious and indiscriminate sex appeal" (p.42). Lenny abhorred her mother's "maternal delight on all and sundry" (p.42). Her mother's "motherliness [had] a universal reach" (p.42). Lenny considered it "a prostitution of [her] concept of childhood rights and parental loyalties" (p.42). Such prostitution made her motherliness doubtful. Lenny talks about her mother:

Her motherliness. How can I describe it? While it is there it is all-encompassing, voluptuous. Hurt, heartache and fear vanish. I swim, rise, tumble, float, and bloat with bliss. The world is wonderful, wondrous ---- and I a perfect in it. But it switches off, this motherliness. I open my heart to it. I welcome it. Again. And again. I begin to understand its on-off pattern. It is treacherous (p.42).

Lenny's tendency to *move away* from people can be reasoned out as a result of the lack of strong relationship with her mother, in addition to another reason of her being a deformed child, as such physical conditions and family relationships often produce *detached* character structures. Sidhwa shows to us, through the first person narration of Lenny indeed, the absence of a proper parental care, and a mother's vigilant, protecting eye for Lenny. She is let to be educated and grown among the rusty household servants. It is Hari, Imam Din, Ayah, and Moti who bring up Lenny, and not her mother. She spends almost all of her time in their company while they remain engaged with household chores. None of her parents care for what kind of the company she is keeping. Neither her father nor her mother tries to know about the kind of the world in which she was growing up. She was let open to the world of uneducated, rusty and adult discourse where no one was to tell her what to know and what not to know. Such kind of exposure to a mature seductive world even at the age of eight perhaps accounts for her mature growth resulting into her socially and psychologically rich narrative content and style. Her *detached* character structure predominantly emerges as a result of lack of a solid relationship with

her mother. Her mother was as much careless of Lenny as she did not bother to know what happens with her, Adi, Ayah and other people in the kitchen in the company of Imam Din. She even had no concern with her going to Imam Din's village alone with him riding on his bicycle. The village is forty miles away from Lahore, and Lenny as eight years old child goes with him sitting on his bicycle; although at another occasion her mother consults her husband before sending Lenny with Imam Din to his village. Lenny feels the absence of a warm greeting and serious preparation at the occasion of her eighth birthday. Her mother, father, Ayah, Godmother, all seem to her greeting in a superficial manner. This lack of warmth in their emotions invokes in her *detached* persona a welcoming and approving inclination towards her cousin's kissing attempts after he "properly countenances [her] birthday" while "galloping to the gate shouting, 'Happy birthday! Happy birthday!'" (Sidhwa, 1989, p.143), and she becomes "theatrically inclined" towards his attempts and lets him do what he wants (p.143). The lack of apparently warm relation with her parents and her physically deformed fram are responsible for her apparent *detached* impulses, but she is also a *compliant* and indulgent person who relishes the joy of her limited company she keeps. She feels *compliantly* indulgent and a bit physically soothing impulse when her cousin kisses her. Moreover, she shows no grudges, hostility, malice towards any character of the novel, rather enjoys their company with a harmless, innocent and *compliant* impulse.

The pre-partition discussion about the demarcation of the Sub-continent made young Lenny "aware of religious differences" (p.93). Among the company of Ayah's admirers as well as among her Zoroastrian (Parsee) community she heard the names of Gandhi, Nehru, Jinnah, Tara Singh, Iqbal, and Mountbatten. She realized that the people

around her are not only members of a mutually coexisting community; they are “symbols” and “token[s]” of a distinct religious group intent upon asserting their religious identity (p.93). She begins to feel that “one day everybody is themselves ---- and the next day they are Hindu, Muslim, Sikh, Christian” (p.93). People reduce and “shrink [...] into symbols” of a respective religion (p.93). Lenny’s growing sensibility and quickly responsive sensitivity towards a better understanding of human behaviour and social phenomena pushes her to realize that “Ayah is no longer just [her] all-encompassing Ayah ---- she is also a token. A Hindu” (p.93). With a much better psychological sensibility she begins to realize the diverse compositional elements of human personalities which bear their specific mark of highly individualistic beings. Ayah emerges before her as a devout worshipper of Hindu goddesses and gods in the temples, in addition to her as simply being a member of her household servants. She notices that Imam Din and Yousaf are “turning into religious zealots” (p.93). Hari, the gardener, Moti, the sweeper and Muccho, Moti’s wife emerge before her as the members of low Hindu caste. Lenny gets the knowledge about the untouchables through their social behaviour. She feels social differences among the English Christians, Anglo-Indians and the Indian-Christians. Nevertheless, she tries to understand the place of her own Parsee community in relation to all these theological groups and feels that they are “reduced to irrelevant nomenclatures” (p.94). Fastly changing socio-political phenomena adds into her understandings of realistic world of hypocrisies and cruelties. While remaining into “the periphery of [her] world” (p.126) she begins to understand the malicious undercurrents of the Hindus, Muslims, and the Sikhs for each other. Gradually she grew the feeling to “close [her] eyes” as she could not “bear to open them” since she felt that

“they will open on a suddenly changed world” (p.129). Often she “tr[ies] to shut out the voices” of her friends’ conflicting tones and spiteful arguments (p.129). Her friends were a small multi-ethnic and theologically diversified group of Shanta (Ayah), Imam Din, Ramzana, Ice-candy-man, Sher Singh, Hari, Yousaf, and the Pens. *Detached* people have a “hypersensitivity to influence, pressure, and coercion” (Horney, 1950, p.266). They control the hostile world in their own way: they withdraw and push people out of their inner lives. They try to maintain a “veil of secrecy” (Horney, [1945] 1992, p.76). Lenny was abhorrent and fearful of the approaching socio-political uncertainty. She could not absorb the pressure and influence of the spiteful arguments of her friends. She was scared of coercion. So, in her attempt to keep the troublesome people out of her life she tried to conceal herself in Ayah’s lap at one of such occasions:

They go on and on. I don’t want to hear them. I slip into Ayah’s lap and, closing my eyes, hide my face between her breasts. I try not to inhale, but I must; the charged air about our table distills poisonous insights. Blue envy: green avidity: and grey and black stirrings of predators and the incipient distillation of fear in their prey. A slimy grey-green balloon forms behind my shut lids (Sidhwa, 1989, pp.131-132).

Predominantly *detached* Lenny feels “something so dangerous about the tangible colours” in the hot “passions around” her that she “blink[s] open [her] eyes and sit[s] up” again (p.132). In fact, her *detached* persona is haunted and she gets startled by the pressure of the present hot atmosphere and the fear of uncertain future. Lenny is motivated by another psychological trend also. She is *compliant* in her emotions towards others. The incident of tearing apart a Hindu Banya left so deep mark at her young *compliant* mind that she tried to execute the murderous scene while pulling the legs of one of her dolls apart. She, in fact, tried to know the intensity of the pain and the brutality of the act through this exercise and could not stand it: “[she] examine[d] the doll’s spilled

insides and, holding them in her hands, collapse[d] on the bed sobbing" (pp.138-139). *Compliant* impulses completely run through Lenny when Masseur lovingly asks Ayah to marry him. Out of a fear of losing Ayah, Lenny cries to her, "Don't you dare marry him! [...] You'll leave me ... Don't leave me" (p.158). She begs her not to leave her with another Ayah and go with Masseur: "I don't want another Ayah ... I will never let another Ayah touch me!" (p.158). She "kiss[es]Ayah wherever Masseur is not touching her in the dark" (p.185). Having a temperament of a *detached* person Lenny had developed a very close friendship with her Ayah based on a selfless, caring and *compliant* affection. Lenny overcomes her *basic anxiety* to be left completely alone by adopting a *compliant* strategy. She seeks affection, approval, love and protection from Ayah by being good, week and affectionate towards her. She controls Ayah "through [her] need of" her (Paris, [1974] 2010, p.57). Since a *compliant* person's "salvation lies in others" and "his need for people ... often attains a frantic character" (Horney, 1950, p.226), Lenny starts to kiss Ayah and kick Masseur madly. A *compliant* person's values "lie in the direction of goodness; sympathy, love, generosity, unselfishness, humility" (Horney, [1945] 1992, p.54). Such person adopts religious values as he feels them inevitable for his defensive system. Lenny, when gets the knowledge that her mother and aunt are storing and providing inflammable petrol to those who "are setting fire to Lahore", feels her heart pounding "at the [vision of] damnation that awaits their souls" (Sidhwa, 1989, p.173). Lenny's goodness and unselfish love forced her knees to "quake at the horror of their imminent arrest" (p.173). She recounts:

My heart pounds at the damnation that awaits their souls. My knees quake at the horror of their imminent arrest. In ominous dreams they parade Warris Road. In high heels: in shiffon saris: escorted by: in single file: handcuffed, legcuffed, clanking chains ... Their mournful eyes seeking us as they are marched into Birdwood Barracks (p.173).

She begins to feel the necessity of religious help and praise to God for the safety of his mother:

For the first time, unbidden, I cover my head with a scarf and in secluded corners join my hands to take the 101 names of God. The bountiful. The Innocent. The Forgiver of Sin. The Fulfiller of Desire. He who can turn Air into Ashes: Fire into Water: Dust into Gems! (p.173).

After she (Lenny) imparts information about Ayah's whereabouts to Ice-candy-man out of a striking force of "some foul trustful depth" in her (p.182), she was filled with the feelings of remorse and guilt. The *compliant* Lenny feels to be "terribly disillusioned" (Paris, 1997, p.21) and wrenches her truth-infected tongue with her fingers. *Compliant* Lenny is conscious of the mischief her tongue executed at a wrong time, and she tries to punish it in order to satisfy her *compliant* persona's sense of guilt. She tells:

For three days I stand in front of the bathroom mirror staring at my tongue. I hold the vile, truth-infected thing between my fingers and try to wrench it out: but slippery and slick as a fish it slips from my fingers and mocks me with its sharp rapier tip darting as poisonous as a snake. I punish it with rigorous scourings from my prickling toothbrush until it is sore and bleeding (Sidhwa, 1989, p.184).

She becomes lonely and "drift through the forlorn rooms of house" (p.185). Without Ayah, "the kitchen has become a depressing hell-hole filled with sighs as Imam Din goes about his work spiritlessly" (p.185). Lenny, with her *moving towards* people trend keeps on looking for Ayah. Being a *compliant* person as well, her "salvation lies in" Ayah (Horney, 1950, p.226). She could not get rid of her need for Ayah. Her sympathetic and unselfish love for Ayah pushes her to "roam the bazars holding Himat Ali's wizard finger" in search of Ayah (Sidhwa, 1989, p.209). She "visit[s] fairs and melas", "peer[s] into tongas, buses, bullock-carts and trucks" in the hope of finding her (p.209). A *compliant* person's values "lie in the direction of goodness, sympathy, love, generosity,

unselfishness, humility; while egoism, ambition, callousness, unscrupulousness [...] are abhorred" (Horney, [1945] 1992, p.54). Lenny feels shocked at Ranna's story as she is motivated by her inner feelings of sympathy, goodness, love, humility and abhors callousness. The sympathetic and fragile Lenny feels "pity and horror" (Sidhwa, 1989, p.214) for the wailing women she hears at night. A *compliant* person "becomes ... over-considerate ... over-appreciative, generous" (Horney, [1945] 1992, pp.51-52). Such person stands against "all that is presumptuous, selfish and aggressive" (Horney, 1950, p.219). Over-considerate and unselfish Lenny feels that she would help the wailing women and kill her tormentors:

My heart is wrung with pity and horror. I want to leap out of my bed and soothe the wailing woman and slay her tormentors. I've seen Ayah carried away ---- and it had less to do with fate than with the will of men (Sidhwa, 1989, p.214).

Lenny recalls the incident of Ayah's abduction and thinks that life is controlled by the men on earth, not by the God above in the heaven. Again, her sympathy, generosity, over-considerateness and non-selfish behaviour is at work when Hamida, out of the fear that Lenny will tell her mother that she [Hamida] is a fallen woman, starts wailing and slaps her own forehead with grief. Lenny tells her that she will not inform her mother about this and "press[es] her [Hamida's] face into [her own] chest" (p.215). *Compliant* people are conciliatory and appeasing, and feel guilty and blame themselves for any trouble. They never show self-assertive tendencies. *Compliant* Lenny decides that she will never mention the fact that Hamida is a fallen woman: "I won't mention her fall ever again. I can't bear to hurt her. I'd rather bite my tongue than cause pain to her grief-wounded eye" (p.215). She could not, although, stick to her resolution and with a child's inquisitiveness and innocence asks Godmother what is it to be a fallen woman?

Compliant people by being good and weak seek others' protection, care and love. Their "need for people" compels them to remain close to people (Horney, 1950, p.226). Their "salvation lies in others" (p.226) and, along with the approving or disapproving gestures of others a *compliant* person's "self-esteem rises and falls" (Horney, [1945] 1992, p.54). Lenny seeks protection, care and love and pursues her salvation in her cousin. At the remark of Mini Aunty that her cousin will not marry her as she is lame, she gets depressed and "burst[s] into tears" and "feel[s] that [she] will never stop crying" (Sidhwa, 1989, p.217). She expresses her fear to her cousin, "no one will marry me. I limp!" (p.217). At his answer, "I'll marry you", she "search[s] his face through [her] tears" (p.217). Her "self-esteem rises" (Horney, [1945] 1992, p.54) as "he doesn't sound the least martyred" (Sidhwa, 1989, p.217). She tells that she "couldn't bear" the expression of martyrdom on his face, if it would have been there (p.217). On the contrary, to her "he looks fond and sincere" (p.217) and this raises her self-esteem as she thanks God. *Compliant* Lenny "spend[s] hours on the servants' quarters' roof looking down on the falling women" in the hope of finding Ayah someday (p.221). She, alongwith Hamida sometimes, "look[s] at the dazed and full faces" of those women with compassion, sympathy and reassuring gestures (p.221). She thinks about those "women's children" and feels that the poor children would be missing their mothers (p.221). *Compliant* Lenny prays "that their husbands and families [...] take them back" (p.221). Lenny feels compassionate pity for the poor cat Imam Din tortured too much. She screams that Imam Din may let the cat go. She confronts her mother because she believes that she was providing petrol and working as an accomplice with those Muslims who were burning Lahore. The feeling under her suspicion for her mother refers to her *compliant* nature.

Horney reports that a *compliant* person attaches value to “love” (Horney, [1945] 1992, p.54) and to a morbid dependency in an affectionate love relationship. Such a person “becomes ‘unselfish’, self-sacrificing, undemanding ----- except for his unbound desire for affection” (p.51), and “tends to subordinate himself, taking second place, leaving the limelight to others” (p.52). For him, life is meaningful only in a love relationship. Love, for such a person, is “the ticket to paradise, where all woe ends: no more feeling of loss, guilty, and unworthy; no more responsibility for self; no more struggle with a harsh world for which he feels hopelessly unequipped” (Horney, 1950, p.240). Lenny feels helplessly dependent to her cousin in a love relationship with him. She seeks unbound and limitless affection from him. In her affection for him she subordinates herself, takes second place. *Compliant* and *detached* Lenny feels her love relationship as a paradise on earth imagining it a state where all responsibility, struggle and sense of unworthiness will end. She deeply feels herself insecure and more dependent on him when she feels him becoming aloof and moving away from her. Sensing herself helplessly unequipped for the struggle to face the hostile world, she becomes unnerved at her cousin’s *detached* behaviour towards her:

It is unnerving. The more aloof Cousin becomes, the more I think about him. I find my day-dreams, for the first time, occupied by his stubby person and adenoidal voice. They are pedestrian and colourless compared to my caveman and kidnapper fantasies, but they are as completely engrossing. I thrill. I feel tingles shoot from my scalp to my toe tips. And Cousin’s proximity, compared to the remoteness of imagined lovers tucked away in unseen wilderness, drives me to reckless access (Sidhwa, 1989, p. 229).

He becomes the corporeal being of her fantasies. In the fear of losing him she “tends to subordinate [her-]self, takes second place” (Horney, [1945] 1992, p.52). As the “self-esteem [of a *compliant* person] rises and falls” (p.54) along with the absorbing or

compelling gestures of the person he / she loves, Lenny loses all her sense of dignity and self-esteem and concentrates fully on chasing her cousin all the time:

Against all my instincts and sense of dignity, I chase Cousin. I hang around Electric-aunt's house and around Cousin ----- when he tolerates my presence. I fetch him glasses of water and bunches of grapes and sharpens his pencils and copy out his homework and follow him wherever he goes. If he goes into the bathroom I wait patiently outside the door ----- hungering for any crumbs he might throw by way of aloof comment or observation. These he restricts ----- like my father with Mother ----- to impatient and disparaging monosyllables, mute signals and irate scowls. And while I hang about Cousin, my eyes hang on him, and I shamelessly and eloquently ogle Cousin (Sidhwa, 1989,pp.229-230).

Her attitude to her brother's question marks her *detached* personality as well: when her in-love *compliant* aspect of personality is noticed and questioned by her brother, a sort of “[I] don't care” and “nothing matters” impulse (Horney, [1945] 1992, p.76) generating from the *detached* aspect of her personality emerges. See: ““Are you in love with him or something?” Adi asks artlessly, but I catch a silly glitter at the edge of his eyes when he turns away. I don't care. Let him think what he likes” (Sidhwa, 1989, p.230).

Compliant and *detached* Lenny feels pity at the fate of Ayah and wishes that “she must get away from the monster who has killed her spirit and mutilated her ‘angel's’ voice” (p.264). Good-natured Lenny's *mimetic* role as a realistic character in the novel seizes here, while her *aesthetic* role as a narrator as well as a connecting character to all the events and other characters continues till the novel ends, where the narrative persona of Lenny completes her story.

(III) Shanta (Ayah)

Shanta, Lenny's eighteen years old Ayah (a paid nurse or maid who cares her and looks after her affairs) is a physically attractive girl. Her complexion is chocolate-brown, is

plump and fleshy, and has “full-blown cheeks, pouting mouth and smooth forehead curve” (Sidhwa, 1989, p.3). She is sexually seductive in her physical attire and agitating gait. In addition to her stunning looks, “she has a bouncy walk that agitates the globules of her buttocks” and attractive “half-spheres” of breasts “beneath her short sari-blouses” (p.3). Nonetheless, she has all the awareness about her seductive attractions. During her routine walks on streets along with Lenny, she was the object of attraction for all the onlookers. “Stub-handed twisted baggers”, “hawkers”, “cart-drivers”, “cooks”, “coolies”, “cyclists” and even the “holy men” gaze at her “with hard, alert eyes” and she keeps on going ahead “with the unconcern of [a] Hindu goddess” (p.3). Her awareness about the power of her sexual attraction as well as her admirers’ “covetous glances” produces in her the *narcissistic* impulses. *Narcissistic* people control others through “self-admiration and the exercise of charm” (Horney, 1950, p.212). Such people “develop [a ...] sense of their powers and importance” (Paris, 1997, p.24). They charm people “with a scintillating display of feeling, with flattery, with favours and help ----- in anticipation of admiration or in return for devotion received” (Horney, 1950, p.194). *Narcissistic* people make use of people through their unquestioned belief in their “greatness and uniqueness” (p.212). Seductive Ayah is aware of the “covetous glances” of others (Sidhwa, 1989, p.3). They build in her a *narcissistic* sense of self-admiration and the power of exercising her charm. She controls Ice-candy-man, the Masseur, and all other admirers through a “display of [inviting] feeling” and receives their “admiration”, “devotion” (Horney, 1950, p.194) and favours in the meals at the cheap restaurants or a free massage. Through her seductive charm, Ayah knows how to make use of her admirers, when to attract and when to get rid of them. *Narcissistic* people do “not seem to mind breaking promises, being unfaithful,

incurring debts, defrauding" (Horney, 1950, p.195). Ayah was a tactful defraud. She tries to get rid of Ice-candy-man soon after she eats meals at his cost. In addition to her defrauding nature, *narcissistic* Ayah is romantic, dreamy and an idealist. While retelling Lenny the romantic story of Sohni and Mahiwal, Ayah's "eyes [become] large and eloquent, rimmed with Kohl, soft with dreams" (Sidhwa, 1989, p.43), and she "lower[s] her lids over her far away and dreamy eyes" (p.44). Dwelling on the fantastic and fabulous world of "the glory of the dramatic" (Horney, 1950, p.314), *narcissistic* "Ayah cannot speak anymore. Her voice is choked, her eyes streaming, her nose blocked" (Sidhwa, 1989, p.44). Ayah's list of admirers expands: a "chinaman and [a] Pathan enter into the list" (p.73). She gets "embroidered boski-silk and linen tea-cosies, tray-cloths, trolley sets, tablecloths, counterpanes, pillowcases and bedsheets" from the chinaman as she "knows well how to handle" him for getting all the stuff without paying him the money (p.73). *Narcissistic* people "entitle [themselves] to every privilege" (Horney, 1950, p.313). Through her charms, *narcissistic* Ayah knows the art of making use of all of her devotees. They were victims to her charms, and the Pathan was not an exception:

The attentions of Ayah's Pathan admirer also benefit our household. All our kitchen knives, table knives, mothers' scissors and papper-knife and Hari's garden shears and Adi's blunt penknife suddenly develop glittering razor edges. And it is not only our household that Pathan services, Gita Shankar's, Rosy-Peter's, Electric-aunt's and Godmother's houses also flash with sharp and efficient cutting implements. Even the worn, stubby knives in the servants' quarters acquire redoubtable edges: for the Pathan is a knife-sharpener (p.74).

In Pathan's presence Ayah seems a bit nervous. "Her goddess-like calm" is replaced by her "shyness", and "they do not touch" each other (p.75). *Narcissistic* Ayah likes his company. Ayah's circle of admirers expands. It includes now the Government House gardener, the Falletis Hotel cook, the zoo attendant and *arrogant* butcher. After the

partition of the Sub-continent and the loss of all of her friends, Ayah undergoes a major change. She remains fearful of living in Lahore and mentions to Masseur that she will go to Amritsar for her safety. Masseur proposes her and tells her that no one will dare touch her in his presence. But before they could decide, Masseur is killed by some unknown person. Lenny notices the change in Ayah: “her glossy chocolate bloom [...] is losing its sheen” (p.177), and her “eyes are [haunted] by memories of Masseur. She secretly cries” (p.176). And, “often [Lenny] catch[es] her wiping tears” (p.176). The loss of her friends, especially of the Masseur, produced in her a sense of grief and inward pain. She became a bit quiet, inclined to *detached* behaviour and loneliness. She “has stopped receiving visitors. Her closest friends have fled Lahore. She trusts no one” since “Masseur’s death has left in her the great empty ache” (p.177). *Detached* people “worship freedom” as they love to be left alone (Paris, [1974] 2010, p.62). They withdraw and push people out of their inner lives and mark a limit to their relations by drawing “a kind of magic circle which no one may penetrate” (Horney, [1945] 1992, p.75). Ayah continued to visit the old places alone with Lenny. She drew an impenetrable circle around her. Lenny tells:

She haunts the cypresses and marble terraces of the Shalimar Gardens. She climbs the slender minarets of Jahangir’s tomb. We wonder past the zoo lion’s cage and past the chattering monkeys and stand before the peacocks’ feathery spread. We sit among the rushes on the banks of the Ravi and float in the flat boats on its muddy waters [...] Ayah shivers and whispering [...] and holding the end of her sari in her hands like a supplicant she buries her unbearable ache in her hands. I stroke her hair. I kiss her ears, feeling my inadequacy (Sidhwa, 1989, p.177).

Ice-candy-man keeps on following her and Lenny wherever they go, and one day a cavalry of Muslims come into Lenny’s house in search of Ayah. Despite a collective struggle of the whole household, they could not save her and the Muslims “drag[ged] Ayah out. They drag[ged] her by her arms stretched taut [...] Her lips [were] drawn away

from her teeth" (p.183). And "her violet sari slips off her shoulder, and her breasts strain at her sari-blouse stretching the cloth so that the white stitching at the seams shows. A sleeve tears under her arm" (p.183). She was dragged to a cart and they carried her away. The *detached*, innocent Ayah's hair were "flying into her kidnappers' faces, staring at [Lenny and all others] as if she wanted to leave behind her wide open and terrified eyes" (p.184). After the incident, she was seen by Lenny and her cousin many times riding in a speedy taxi. Lenny's cousin reported that she turned into a dancing girl at the red-light area of Lahore. Lenny's mother, her aunty and Godmother managed to work out her whereabouts. She was turned into a dancing girl / prostitute by Ice-candy-man and he married her strategically to defeat Lenny's mother's efforts to recover her. Ayah had lost her "radiance" and "animation" (p.260). Lenny questions herself at her sight, "can the soul be extracted from its living body?" (p.260). Ayah's "vacant eyes [were] bigger than ever: wide-opened with what they've seen and felt [...] Colder than the ice that lurks behind the hazel in Ice-candy-man's beguiling eyes" (p.260). It was Ayah who most closely had seen the real face of Ice-candy-man and her repulsion for him was reflected in her behaviour. Out of her enormously *detached* motivation she had for Ice-candy-man, she beseeches Godmother to send her to India as she did not want to live with Ice-candy-man. She utters, "I want to go to my family" and "I will not live with [Ice-candy-man]" (p.261). She was so abhorrent of him that her mind considered her *detached* strategy as a fit defense solution to leave him and to be sent to Amritsar. Even at Godmother's question, "what if your family won't take you back?" her answer was "whether they want me or not, I will go" (p.262). She holds Godmother's leg and expresses "Please ----- I fall at your feet, Baijee ----- please let me away from him" (p.263). Her heart is so filled with

his hatred that he remains “invisible” and “inaudible” to her even when he continuously patrols around her camp singing for her alluring love poems. She even does not leave her *detached* strategy when Lenny tries to look for her in the courtyard of the camp. She was as much pushed to the limit beyond all kind of tolerance as she developed in herself a cold, senseless feeling of stranger for Lenny even. “She looks up at [Lenny and others] out of glazed and unfeeling eyes for a moment, as if [they] are strangers, and goes in again” (p.274). That was the last time Lenny saw her, and a few days after, the *detached* Ayah is sent to Amritsar.

Discussion

In a response to my research questions keeping in view Sidhwa’s *Ice-Candy-Man*, I register that she displays great genius of creating human, real, and *mimetic* characters. Although the *mimetic* aspect of Lenny and Ayah is not so rich, Ice-candy-man is one of the greatest *mimetic* character creations in Pakistani novel. He is purely a *mimetic* character having no *aesthetic* role and a very little *illustrative* aspect. He is fully motivated by his own inner defense strategies, and displays a very fine combination of *arrogant-vindictive* and *perfectionist* trends. If seen in terms of Mudrick’s *semiotic* / *mimetic* dichotomy, he is a rich *mimetic* character who is very much close to the enrichment pole on the deflation-enrichment-continuum of the *mimetic* characters. He is essential, real person on page, a complex human entity. Sidhwa’s Ice-candy-man is perhaps her greatest psychological achievement generated from an unrivalled genius of character-creating impulse. He is a fully rounded, enriched *mimetic* character, having no extra burden of performing the *aesthetic* role, though he displays some *illustrative* function at some limited places of the novel. His complicated network of psychological

impulses is astonishingly uninfluenceable and unique. Ayah can be placed second next to Ice-candy-man on the deflation-enrichment-continuum. Displaying *narcissistic* and the *detached* trends, she is an independent, complex *mimetic* character having no *aesthetic* and *illustrative* roles. If compared to Lenny, who displays *detached* and *compliant* impulses, Ayah reveals much deeper psychological life as most of the part of Lenny's narrative is consumed either in her performance of *aesthetic / illustrative* roles or it remains engaged with amplifying the conceptual ideologies of the author herself. Nevertheless, she is a fine *mimetic* character exhibiting unbiased and uninfluenced motivations and character structure. *Ice-Candy-Man* is a great realistic novel representing the intricate psychological lives of its major characters. Also, at the conceptual and ideological level, *Ice-Candy-Man* is pregnant with the portrayal of the events of the 1947 partition scene. It is a great social novel as well representing the street life of 1940s and 1950s, horrors and riots of the horrible historical event and the socio-political discussions. Sidhwa's voice behind the narrative persona of Lenny is mature and realistically reliable. It reflects the events of the painful episode in human history. Sidhwa's *Ice-Candy-Man* is a richwork of art synthesizing two different strands of fiction writing, i.e. thematic perspective and psychological perspective. In this novel, I find a fine execution of the "compositional principle" (Bakhtin, [1963] 1984, p.17), her style is not "dry, [...] documentary discourse" (p.251), although it is realistically informative at the same time. Nevertheless, the higher degree of achievement of "compositional principle" has not been executed at the cost of the psychological *representation* of its great *mimetic* characters. Rather I find Sidhwa's genius for creating motivational characters more refined if compared to her thematic amplifications. Moreover, *Ice-*

Candy-Man is a homogenous synthesis of thematic and psychological trends, while her *The Bride* completely lacks in this higher artistic quality. Also, in *Ice-Candy-Man* all of Sidhwa's characters relate themselves to the entities of community, class, religion and nationality. Every class, community, religion and nation has been represented through her characters. Ayah, Lenny, Imam Din, Sher Singh, Masseur, Hari, Moti, Yousaf, Ranna, Colonel Bharucha, Godmother and Ice-candy-man represent every class, religion and nation. They are the real people of the partition scene. Hence *Ice-Candy-Man* calls for a realistic approach to literature, as it does not show the fantastic or fabulous world rather it represents harsh, cruel and bare socio-political reality, and realistically intricate characters bearing their specific psychological *anxieties* and a pack of motivational defense solutions, making them real persons. Sidhwa produces individualistically rich characters, not the non-human, carbon constructions on page. She produces real people (*mimetic* characters) *representing* a real world of pain, misery, torture and suffering. The present psychological reading reveals that the element of character is one of the most important element, and not an illusion, rather the structuralist theories of character are illusion regarding *Ice-Candy-Man*, the novel.

(4) *The Crow Eaters* by Bepsi Sidhwa

Authorial Rhetoric in The Crow Eaters

Rhetoric is “what we normally think of as theme” and “all the devices an author employs to influence readers’ moral and intellectual responses to a character, their sympathy and antipathy, their emotional closeness or distance” (Paris, 1997, p.11). *Authorial rhetoric* “involve[s] not only authorial commentary but titles, chapter headings, epigraphs, characters’ observations about one another, the use of foils and juxtapositions, and a wide

variety of stylistic and tonal devices" (Paris, 2003, p.15). The copyright page of Sidhwa's *The Crow Eaters* displays a statement: "The title is borrowed from an idiom commonly used in the sub-continent. Anyone who talks too much is said to have eaten crows" (Sidhwa, 1999). This two-sentence statement is Sidhwa's strong *rhetorical* device serving as epigraph utilizing the shared knowledge of the community of the readers in the sub-continent about the idiom. Sidhwa's epigraphic statement explains the meanings of the shared idiom for the understanding of the non-indigenous readers as well as for shaping the "intellectual responses" and developing the "emotional closeness" of the indigenous readers of the Indian sub-continent (Paris, 1997, p.11). The epigraph explains the usage of the idiom, and the keen readers immediately understand and anticipate the major theme of the novel that the story is about the Parsi community, their culture, their varied traits and customs. Among the members of the native community it is a shared knowledge that the Parsis are talkative. They speak too much, and so are labeled as the crow eaters. The title of the novel as well as the epigraph, in this way, determines the major theme and prepares the readers for the expected subject of the fictional text. Through their anticipation of the subject and theme, the readers' "intellectual responses" are shaped in a way and their "emotional closeness" (p.11) with the Parsi community is developed. The title and the epigraph of the novel also arouse readers' expectations about the communicating style and narrating technique of Sidhwa. A keen reader trained in the tradition of humorous and aesthetic literature immediately builds his / her expectations about the narrative technique and the author's style of communication. He / she anticipates that a good deal of entertainment awaits him / her ahead, in an extremely rollicking piece of fiction. He / she expects all the fun, bawdiness, and frank comic

humour. Sidhwa's *rhetorical* devices, so, import to the readers a good deal of information both about the content, theme and the style as well as the narrating technique of her novel. Paris opines that authors through their *rhetoric* glorify and "validate characters whose defensive strategies are similar to their own and to satirize those who employ solutions they have repressed" (Paris, 2003, p.16). Moreover, the *rhetoric* or *authorial interpretations* and judgments of characters "are often wrong and almost always oversimple, in contrast to their intuitive grasp of the character's psychology" (Paris, 1997, p.12). He further opines: "The more we recover their intuitions and do justice to their mimetic achievement, the more disparities we perceive between their representation of human behaviour and their interpretation of it" (p.12). Although Sidhwa glorifies both the life and culture of her religious community as well as of the strategic defense solutions of *perfectionist* Freddy by validating her major themes as well as by approving Freddy's motivational character structure, her *interpretations* of Freddy's motivational life is stunningly in line with the actual *representation* of his psychological impulses. In the case of Freddy's *interpretations* of her at least, Sidhwa's judgments and *rhetorical* statements are not "often wrong", and are not "in contrast to [her] intuitive grasp of [Freddy's] psychology" (p.12). I could not see disparities between Sidhwa's *representation* of Freddy's psychological behaviour and her "interpretation of it" (p.12). Nonetheless, Sidhwa's "authorial commentary" (Paris, 2008, p.56) glorifies the social, cultural and religious life of Parsi community, and this consumes a major part of her art of *rhetoric* in *The Crow Eaters*. A literary piece of work can be "approached from both thematic and psychological perspectives" (p.51). Moreover, in an artistically mature work both the thematic or *rhetorical* as well as psychological strands "combine in a higher

unity" through employing the "compositional principle" (Bakhtin, [1963] 1984, pp.16, 17). Such a work is "a genuine polyphony of fully valid voices" (p.6). Although Sidhwa's glorifying *rhetoric* for the illumination of the ways of Parsi community (which is the major theme and the purpose of the novel) can in no way be denied and her influencing commentary and singularly-perspective voice for the admiration of her community's culture and traits can be forcefully heard throughout the novel, her *interpretation* and *representation* of the psychological life of her main character, Freddy, is not in clash with each other. So, I see the same content, message and effect in both the voices of Sidhwa and Freddy while glorifying his motivational strategies. The *representation* of the character of Freddy has been fully synthesized in the *interpretation* of his fictive persona. Nonetheless, Freddy's character, both in his *representation* and *interpretation*, justifies the thematic content of the novel. So, I believe that this work is an example of a mature artistic work in Pakistani literature (except for a very few extracts of the text) in which both the thematic or *rhetorical* as well as psychological strands "combine" through the "compositional principle" (pp.16, 17). Paris observes, "when we understand [...] characters with the help of modern psychology, we find that they tend to escape the formal and the thematic patterns of which they are a part to subvert the authorial rhetoric" (Paris, 1991b, p.2). But in *The Crow Eaters* the compositional principle has been observed quite keenly, and I find no contradiction in the *representation* and *interpretation* of Freddy, rather Freddy fortifies the thematic patterns of the novel at most of the places in the text. Hence, he does not subvert Sidhwa's *rhetoric*. In *The Crow Eaters* a synthesis of thematic and psychological perspectives has been achieved, and Freddy, Putli and Jerbanoo perform a good deal of *illustrative* roles as well, although

Freddy and Jerbanoo are rich *mimetic* characters. So Sidhwa, although a realistic writer of Pakistani literature, does not face the dilemma of disparity between her *interpretation* and *representation* of Freddy, and there I can trace negligible “tensions between authorial rhetoric and mimetic characterization” (Paris, 2008, p.55). Such high degree of synthesis by Sidhwa is unique, and can be found only in *The Crow Eaters* when the novel is studied in comparison to her other novels chosen for the present study.

Booth (1961) considers *interpretation* or *authorial rhetoric* an inevitable component of fiction. He believes that author in a text remains continuously present. “He [the author] can never choose to disappear” (Booth, [1961] 1983, p.20). And, his “voice is [...] dominant in a dialogue that is at the heart of all experience with fiction” (p.272). Sidhwa remains continuously present throughout the novel, *The Crow Eaters*. Her dominant voice runs through all the experience of her community life. I can see the glorification of Parsi life, its religious and cultural rituals, its world-view and moral principles with Sidhwa’s loving approval and satisfying pleasure she cherishes for her community. Sidhwa’s major theme in *The Crow Eaters* is not universal; rather it is limited by her *rhetorical* focus on the glorification of the ways of Parsi community, their life styles, traits and customs, moral values and cultural and religious existence. Parsis’ world-vision and their sense of honour, respect and morality has been introduced to the rest of the world with a forceful intention to glorify author’s community. Sidhwa writes in the ‘Author’s Note’ of the novel: “Because of a deep-rooted admiration for my diminishing community ----- and an enormous affection for it ----- this work of fiction has been a labour of love” (Author’s Note in Sidhwa, 1999). Author’s intention to glorify her religious community is obvious from the statement. Freddy, Jerbanoo and Putli

represent Sidhwa's intentions. Freddy, more specifically, is the center of Sidhwa's glorifying attention. She glorifies the pragmatic, opportunistic and *expansive* (*perfectionistic*) motivations of the richly *mimetic* character, Freddy. He could not tolerate his son Yazdi to marry an Anglo-Indian girl, Rosy Watson. Through this action of Freddy, Sidhwa cherishes the non-allowance of mixed marriages, a principle strictly observed in Parsi community. Even the novel opens with a forceful and strong introduction of the main character, Faredoon Junglewalla, or Freddy (abbreviation of Faredoon Junglewalla). In a third person narration, Sidhwa exalts Freddy through her influencing *rhetorical* voice. She tells the readers about his adorable characteristic features: He was "strikingly handsome, dulcet-voiced adventurer with so few scruples" who "succeeded in carving a comfortable niche in the world for himself" as well as "earned the respect and gratitude of his entire community" (Sidhwa, 1999, p.9). He was "listed in the 'Zarathusti Calendar of Great Men and Women'", and his "name [was] invoked in all major ceremonies performed in the Punjab and Sind" (9). This is "an ever-present testimony to the success of his charming rascality" (p.9). Sidhwa seems strikingly touched and impressed by the 'charming rascality' of her *perfectionistic* character, and her forceful *authorial* voice influences the readers to approve of all she will *tell* or *show* about him in the next coming pages of the novel. Sidhwa's account of admiration for Freddy venerates not only Freddy but the reputation of the entire Parsi community. In this connection she tells:

Faredoon's manly bearing and soft-spoken manners quickly found their way into Punjabi hearts. He had a longish, nobly-contoured, firm-chinned face. His slender nose was slightly bumped below the bridge, and large and heavy-lidded, his hazel eyes contained a veiled mystic quality that touched people's heart. His complexion was light and glowing. All this, combined with the fact that he was a Parsi -----

admiration she praises the pragmatic approach of her ancestors when they came into this part of the world. Her glorified *rhetoric* is at work behind Freddy's words:

There are hardly a hundred and twenty thousand Parsis in the world ----- and still we maintain our identity ----- why? Booted out of Persia at the time of the Arab invasion 1,300 years ago, a handful of our ancestors fled to India with their sacred fires. Here they were granted sanctuary by the prince Yadav Rana on condition that they did not eat beef, wear rawhide sandals or convert the susceptible masses. Our ancestors weren't too proud to bow to his will. To this day we do not allow conversion to our faith ----- or mixed marriages (p.11).

Freddy's words bear the voice of Sidhwa through which she introduces the history of her community to the rest of the world. This account seems so realistic and empirical as looks to be taken from a history book. Through her third person narrative Sidhwa imports to the reader Parsi's concept of creation. Her narrator informs: "Of the sixteen lands created by Ahura Mazda, and mentioned in the 4,000-years-old Vendidad, one is the 'Septa Sindhu'; the Sind and Punjab of today" (pp.12-13). Sidhwa's bias towards Muslims is reflected in her account of introducing different religions. Her choice of words in comparison to Muslim, Hindu and Sikh religions is astonishingly full of partiality. See:

The muezzin's cry, suppliant, plaintive and sensual, rose in the hushed air among the domes. Bells tinkled in a diminutive Hindu temple, snuggled in the shadows of the mosque. A Sikh temple, gold-plated, gleamed like a small jewel in the shadows (p.20).

Sidhwa uses the lexeme 'cry' for 'Azan' (Muslims' prayer call); and the soft, pleasantly connotative lexeme 'tinkle' for the bells in Hindu temple; and sight-soothing lexeme 'gleam' for the gold-plated Sikh temple. Her audio-visual imagery produced by such word choices in comparison to the three major religions of the sub-continent reflects authorial bias as she glorifies Hindu and Sikh religion and with irritative hate dishonours Muslims. Such *rhetorical* judgment of illuminating some specific religions and

dishonouring the other one cannot be without a partial impulse rooted in the author. Sidhwa's *rhetoric* performs her major aim in *The Crow Eaters*, i.e. the glorification of the ways of the Parsi community, their values and moral standards. She tells in relation to the initial days of the advent of Freddy in Lahore:

An endearing feature of this microscopic merchant community was its compelling sense of duty and obligation towards other Parsis. Like one large close-knit family, they assisted each other, sharing success and rallying to support failure. There were no Parsi beggars in a country abounding in beggars. The moment a Parsi strikes it rich he devotes a big portion of his energies to charity. He builds schools, hospitals and orphanages; provides housing, scholarships and finance. Notorious misers, they are paradoxically generous to a cause (p.21).

Through this account she glorifies and illuminates the entire Parsi community. Her *rhetoric* for the introduction and praise of her people is scattered throughout the text.

Consider a bit large extract from the text:

Parsis are a tiny community who leave their dead in open-roofed enclosures atop hills ---- to be devoured by vultures. The British romanticized this bizarre graveyard with the title 'Tower of Silence'. Just a word or two about the Tower: The marble floor slopes towards the centre where there is a deep hollow. This receives the bones and blood. Underground ducts from the hollow lead to four deep wells outside the Tower. These wells are full of lime, charcoal and sulphur and provide an excellent filter. The outer rim of the floor is made up of enough marble slabs to accommodate fifty male bodies, then comes accommodation for fifty females, and the innermost space, around the hollow, is for children. It takes the birds only minutes to strip the body of all flesh. Now, the height of the Tower is precisely calculated. The vultures, taking off at full throttle, are only just able to clear the Tower wall. If they try to get away with anything held between their claws or beaks they invariably crash against the wall. Understandably, only professional pall-bearers are allowed to witness the gory spectacle inside the Tower (p.45).

Authorial rhetoric is at work again. Sidhwa's own voice lurks behind the compassionate introduction of the Parsi community, their culture and way of life. This episode is quite outside the world of the novel where lives of the people as well as the events of the story have been introduced by a third person narrator. But this third person narrative gets

interrupted and the voice of Sidhwa emerges from behind. The author imposes a pause to the flow of the story and tells the readers that she wants to inform them about the burial practices of her community. Such extracts seem to be taken from a book of anthropology, and not from an aesthetically encoded text of prose literature. Her *rhetoric* further glorifies Parsi burial mechanism. She tells:

At a time when arable land was too precious to be used as a graveyard, this system was both practical and hygienic. The custom originated in the rocky terrain of Persia. Since then the Parsis have moved to the Indian sub-continent and to cities like Bombay and Karachi. Bombay, where Parsis live in substantial numbers, can boast four Towers. Parsis who choose to settle in far-flung areas have to be content with mere burial (pp.45-46).

Sidhwa tells that Freddy's household strictly adhered to the religious practices. In her account she imparts information about Parsis concept of fire, a symbol of God. She admires illuminatingly Parsis ways of worship:

Fire, chosen by the Prophet as the outward symbol of his faith, is venerated. It represents the Divine Spark in every man, a spark of the Divine Light. Fire, which has its source in primordial light, symbolizes not only His cosmic creation but also the spiritual nature of His Eternal Truth. Smoking, which is tantamount to defiling the holy symbol with spit, is strictly taboo ----- a sacrilegious sin. Theirs was a household in which candles were snuffed with a reverent pinch of the fingers. The cooking fire was never permitted to be extinguished: it was politely preserved in aches at night, and fanned alive each morning. To blow upon fire is vile. Priests tending the temple fires cover their mouths with cloth masks, least spittle pollute the *Atash* (pp.49-50).

Sidhwa tells the readers about the meticulous care Parsis observe regarding the registering of accurate time of childbirth. She displays inner zeal in extracts where she imparts any information about her community:

The birth of Parsi infants is timed with the precision of Olympic contests. Stop-watch in hand, anxious grandmothers and aunts note the exact second of delivery. This enables Hindu pandits to cast the horoscope with extreme exactitude. It is an enigmatic diagram of circles and symbols, quite beyond the scope of layman, hence the need for interpretation (p.53).

In another extract she talks like documenting some history book in which she provides some historical account of the Parsis:

The table once again echoed [Freddy's] reverence for all faiths; a tradition dating back 2,500 years to the Persian kings, Darius and Cyrus the Great, who not only encouraged religious tolerance, but having freed the Jews held captive by the Babylonians, rebuilt their Temple. The Torah, written at this time, testifies to the influence of Zoroastrianism on Judaism, and the influence of the ancient religion of the Parsis on other Semitic religions can be dated to this period. A Hindu scholar says that 'the Gospel of Zarathustra, the *Gathas*, covered all the ground from the Rig-Veda to the Bhagwad-Gita, a period extending over 1,500 years at least, in the short span of a single generation ... Zoroastrianism lies, thus, at the centre of all the great religions of the world, Aryan and Semitic ...' (p.52).

Through the narrator's words Sidhwa tells the readers about the social treatment with a Parsi woman in her own house when she passes through her monthly cycle. During such days a woman is not allowed to come out of a specific room reserved for this purpose. She stays alone in the room and no one else dares to enter there. She is provided food inside by a servant, and whenever she needs to go to the bathroom, she cries aloud to inform others to get out of her way as she needs to come out for the purpose. Sidhwa tells:

Every Parsi household has its *otherroom* specially reserved for women. Thither they are banished for the duration of their unholy state. Even the sun, moon and stars are defiled by her impure gaze, according to a superstition which has its source in primitive man's fear of blood (p.70).

In the *illustrative* role of Freddy, Sidhwa's *rhetoric* is at work. Through Freddy's words she glorifies the unique status of Parsi seed. See Freddy's words when he is talking to Yazdi:

I believe in some kind of a tiny spark that is carried from parent to child, on through generations ... a kind of inherited memory of wisdom and righteousness, reaching back to the times of Zarathustra, the Magi,

the Mazdians. It is tenderly nurtured conscience evolving towards perfection (p.128).

In this passage Sidhwa's pride for her unique race is reflected. All such extracts of Sidhwa confirm to her purpose of glorifying the Parsi community.

An important point needs immediate attention: Sidhwa writes in "Author's Note" to *The Crow Eaters*: "The characters drawn in this piece of pure fantasy have no relation whatever to any existing people" (Author's Note in Sidhwa, 1999). Her statement should not be taken for the meaning that *The Crow Eaters* is not a piece of realistic fiction devoid of realistic and *mimetic* characters. This statement is only a disclaimer to avoid any possibility of exact identification of any of her characters with the real people in the entire Parsi community living in real world outside the world of the novel. Sidhwa's narrative style is frank, humorous, comic and funny, and this humorous treatment surrounds her major characters. Her disclaimer only intends to avoid any impending trouble in future caused by her exaggerated comedy and black humour with which she surrounds her characters, least any reader may exactly identify himself / herself with any of the characters and feel dishonoured. The disclaimer, in no way, means that her characters do not show the psychological motivations of real people. Sidhwa's characters are (her *rhetorical* humour and fun apart) fully grown *mimetic* characters possessing independent psychological lives. Sidhwa has such a great character-creating impulse that even after registering her note before the narrative begins she could not suppress her artistic impulse to create rich *mimetic* characters of Freddy and Jerbanoo. A great artist of realistic literature works in her and she unknowingly creates characters possessing their own independent motivational lives. Since humour and fun created around characters is only for the entertaining purposes, they cannot be misjudged as the characters of the

fantasy or fabulous literature like those in the fantasy worlds of J.K. Rowling and J.R.R. Tolkien. Sidhwa's purpose to write *The Crow Eaters* is the illustration and illumination of the ways of Parsi community, so the frank, exaggerated humour and fun is inevitably necessary narrative style quite fit for her purpose. Such narrative style communicates her intended sets of world-views and desired imagery because such style of narration softens the readers' perceptions and makes them willing receptives. So, all the frankness, wicked humour, fun, ingenuousness, and bawdiness are for making it an entertaining, rollicking novel, a pleasure to read and receive. But such humour and comedy aroused Sidhwa's fear least some real person / reader may find exact biographical parallel with any of her characters and feel dishonoured. Hence her "Author's Note". But in no way it suggests that her characters are not human, devoid of independent psychological lives.

Characters in *The Crow Eaters*

(I) Faredoon Junglewalla (Freddy)

Freddy is a predominantly *perfectionist* character. Through his *expansive* psychological impulses he "succeeded in carving a comfortable niche in the world for himself" and he "earned the respect and gratitude of his entire community" (Sidhwa, 1999, p.9). He succeeded to attain "the rare distinction of being locally listed in the 'Zarathusti Calendar of Great Men and Women'" (p.9). Freddy's opportunistic and "charming rascality" is so perfect that his "name is invoked in all major ceremonies performed in the Punjab and Sind" (p.9). He is a *perfectionist* "adventurer with [very] few scruples" (p.9). Being a pragmatic opportunist Freddy's whole structure of his world view is based on his philosophy of "needs and wants" (p.10). He believes that "the sweetest thing in the world is [one's] need" and it is "the mainspring of [one's] wants, well-being and contentment"

(p.9). His opportunistic and pragmatic philosophy springs from his *expansive* (*perfectionistic*) psychological motivations. People with predominant *expansive* tendencies possess values, goals, and traits quite opposite to the values, goals, and traits of the *compliant* people. Such people “need to excel, to achieve success, prestige, or recognition” (Horney, [1945] 1992, p.65). It is success and recognition that appeals to them. They struggle to generate in themselves “the efficiency and resourcefulness” which is inevitable for their defense solutions (p.167). *Expansive* people “aim at mastering life. This is their way of conquering fears and anxieties; this gives meanings to their lives and gives them a certain zest of living” (Horney, 1950, p.212). The values, goals and traits of Freddy are reflected in his philosophy of needs and wants. He achieves “success” and “recognition” through every means (Horney, [1945] 1992, p.65). He extracts his “efficiency and resourcefulness” from his opportunistic and *perfectionistic* character structure (p.167). His “zest of living” is his aim to master life through his *perfectionistic* trends (Horney, 1950, p.212). Being a pragmatic and *perfectionistic* opportunist he devises strategies to fulfill his needs and wants. He tells to his children and grandchildren:

Need makes a flatterer of a bully and persuades a cruel man to kindness. Call it circumstances ---- call it self-interest ---- call it what you will, it still remains your need. All the good in this world comes from serving our needs. What makes you tolerate someone you'd rather spit in the eye? What subdues that great big “I”, that monstrous ego in a person? Need, I tell you ---- will force you to love your enemy as a brother! (Sidhwa, 1999, p.10).

He goes on telling:

Yes, I've been all things to all people in my time. There was bumptious son-of-a-bitch in Peshawar called Colonel Williams. I cooed to him ---- salaamed so low I got a crick in my balls ---- buttered and marmalade him until he was eating out of my hand. Within a year I was handling all traffic of goods between Peshawar and Afghanistan! (p.10)

And:

And once you have the means, there is no end to the good you can do. I donated towards the construction of an orphanage and a hospital. I installed a water pump with a stone plaque dedicating it to my friend, Mr Charles P. Allen. He had just arrived from Wales, and held a junior position in the Indian Civil Service; a position that was strategic to my business (p.10).

A *perfectionistic* person strives “to attain the highest degree of excellence” by utilizing every means (Horney, 1950, p.196). Horney’s psychoanalytic concept regarding the underlying reason of the motivations of a *perfectionistic* person exactly matches with Freddy’s philosophy of needs and wants behind all of his pragmatically opportunistic moves and *perfectionistic* trends. Horney believes that an admiration and sticking to “rigid and high moral standards”, and “drive toward rectitude and perfection” is not generated from an instinctual superego, but emerges out of unique needs and urges in response to a specific external set of conditions (Horney, [1939] 2000, p.207). By utilizing every means, Freddy attains “highest degree of excellence” (Horney, 1950, p.196). Freddy’s “rigid and high moral standards” are his unscrupulous opportunistic and *perfectionistic* variety of strategies he devises from time to time in order to achieve highest standard of excellence (Horney, [1939] 2000, p.207). His “rigid and moral standards” are his philosophy of his needs and wants, and his “drive towards rectitude and perfection” (p.207) emerges not from any instinctual superego, rather comes out of his personal concept of human needs and wants and the strategically important role they play in the lives of the people. Pragmatically opportunistic and *perfectionistic* trends are apparent in the words as well as the actions of Freddy. He tells about his *perfectionistic* endeavours while sitting before his children:

One day Allen confessed he couldn’t get his prick up. “On account of this bloody heat”, he said. He was an obliging bastard, so I helped him.

First I packed his wife off to the hills to relieve her of her prickly heat. Then I rallied around with a bunch of buxom dancing-girls and Dimple Scotch. In no time at all he was cured of his distressing symptoms! (Sidhwa, 1999, p.11).

Having without any scruples, *perfectionistic* Freddy knows it is the best time to gain ever-lasting favours of Mr. Allen. See the artistic manifestation of psychological state of Horney's *perfectionistic* character structure in Freddy's words:

'Ah, my sweet little innocents', he went on, 'I have never permitted pride and arrogance to stand in my way. Where would I be had I made a delicate flower of my pride ---- and sat my delicate bum on it? I followed the dictates of my needs, my wants ---- they make one flexible, elastic, humble. "The meek shall inherit the earth", says Christ. There is a lot in what he says. There is also a lot of depth in the man who says, "sway with the breeze, bend with the winds,"' he orated (p.11).

Freddy tells that he is so perfectly tactful person that he made friends throughout his life only to fulfill his personal motives and yet his friendship with them is successful in every respect: "I've made friends ---- love them ---- for what could be called 'ulterior motives', and yet the friendships so made are amongst my sweetest, longest and most sincere. I cherish them still" (p.11). Extending his philosophy of needs and wants he tells:

No, not in the East. For us [sun] rises ---- and sets ---- in the Englishman's arse. They are our sovereigns! Where do u think we'd be if we did not curry favour? Next to the nawabs, rajas and princelings, we are the greatest toadies of the British Empire! These are not ugly words, mind you. They are the sweet dictates of our delicious need to exist, to live and prosper in peace. Otherwise, where would we Parsis be? Cleaning out gutters with the untouchables ---- a dispersed pinch of snuff sneezed from the heterogenous nostrils of India! Oh yes, in looking after our interests we have maintained our strength ---- the strength to advance the grand cosmic plan of Ahura Mazda ---- the deep spiritual law which governs the universe, the path of *Asha* (p.12).

Perfectionists are quite opposite to the *narcissists* in that they love hard work and remain obsessively engaged with details. What matters to them is the "flawless excellence of the whole conduct of life" (Horney, 1950, p.196), and through their sense of excellence thy

control destiny. They do not consider success as a matter of chance or fate, neither they believe success as an inevitable reward for the ruthlessness and the shrewdness. Success to them, rather, is the token of virtue. Freddy was a tough hard worker throughout his life. His whole life reflects his flawless excellence in devising *perfectionistic* strategies based on his opportunistic philosophy of needs and wants. Success for Freddy is neither a matter of chance nor is it a reward to a person's ruthless and cruel motives. For him success is the token of virtue, and his concept of virtue lies in his pragmatic philosophy of needs and wants. For a *perfectionist* "an infallible justice [... operates] in life" and virtue is a proof of success (p.197). Paris opines that a "perfectionistic person has a legalistic bargain in which being fair, just and dutiful entitles him 'to fair treatment by others and by life in general. This conviction of an infallible justice operating in life gives him a feeling of mastery'" (Paris, [1991a] 2009, p.22). Paris mentions that the *shoulds* are the reason of an individual's *bargain* he / she makes with fate, God, or the people around. A person's "claim will be honoured if he lives up to his shoulds" (p.26). The *bargain* of people and realistic characters is if they live up to the dictates of fate and providence, they will be honoured, blessed, rewarded and successful. Characters and people feel, "if we think, feel and behave as we are supposed to, we will receive our just deserts" (p.2). Such *bargains* are between them and "the structure of the universe" (p.2). Paris believes that "bargaining is a magical process in which conforming to the impossibly lofty demands of our neurotic solution [...] will enable us to attain our impossibly lofty goals" (p.12). A person's "bargain is that if we obey our shoulds, our claims will be honoured, our solution will work, and our idealized conception of ourselves will be conformed" (Paris, 19997, p.33). Paris further mentions that "it is important to recognize that the

bargain with fate involves not only an expectation that our claims will be honoured if we live up to our shoulds, but also a conviction that we will be punished" only "if we violate them" (p.33). Paris mentions that individual's predominant solution "involves a bargain with fate in which obedience to the dictates of that solution is supposed to be rewarded" in which *expansive* people gain their objects "through the pursuit of mastery and triumph" (Paris, 2003, p.3). *Perfectionistic* Freddy believes in the infallible justice that operates in the universe as long as a person sticks to his / her conceptual values based on his / her personal *shoulds* and *claims*. Freddy gains a feeling of mastery and success by adhering to his *bargain* he makes with God and the structure of this universe while remaining true, just and dutiful to his philosophy of needs and wants. Freddy's "claims [are] honoured" as he "lives upto his shoulds" (Paris, [1991a] 2009, p.26). Freddy's *shoulds* are: one should stick to one's needs and wants. One should never permit "pride and arrogance to stand in [one's] way" (Sidhwa, 1999, p.11). One should never make "a delicate flower of [one's] pride" (p.11). One should follow "the dictates of [one's] needs, [and] wants" (p.11). One should "sway with the breeze, bend with the winds" (p.11). One should serve one's "ulterior motives" (p.11). One should look after one's interests and maintain one's strength. Freddy's *bargain* is if he obeys his *shoulds*, his *claims* will be honoured and he will succeed in achieving his *shoulds*. His *bargain* based on his *shoulds* and *claims* originating from his perfectionistically opportunistic character structure is between himself and God and the bigger "structure of the universe" (Paris, [1991a] 2009, p.2) He tells: "you look after your needs and God looks after you" (Sidhwa, 1999, p.12). In his *bargain*, Freddy confirms to the "lofty demands of [his] neurotic solution" (Paris, [1991a] 2009, p.2) and sticks to his philosophy of needs and wants throughout his life,

and life bestows upon him his just deserts. In his *bargain* he completely obeys his *shoulds*, so his *claims* are honoured, his solution works, and his idealized conception about himself is conformed. Paris opines that people and characters believe that they “will be punished if [they] violate” the dictates of their *shoulds* and do not obey their *bargains* (Paris, 1997, p.33). Freddy exactly reflects such a conception of his *bargain* when he praises the pragmatic approach of the Parsis of sub-continent. He tells to his children that his Parsi community strictly adhered to the “sweet dictates of [their] delicious need to exist, to live and prosper in peace” (Sidhwa, 1999, p.12). He draws a dark picture of the situation in the case if his community would have violated the dictates of their *perfectionistic* bargain. He tells: “Otherwise, where would we Parsis be ? Cleaning out gutters with the untouchables” (p.12). Freddy’s character is quite unique as it is the artistic manifestation of the descriptions of human psychology. Freddy’s words are so close to the exact words of a theoretical psychologist as it seems that his words and conversations have been taken from a chapter on personality and motivation in a book of psychology. In this respect Freddy’s character in relation to all other characters analyzed in this research is unique and peerless.

Perfectionist Freddy was 23 years old, “strong and pioneering” (Sidhwa, 1999, p.12), “adventurer”, (p.9), unscrupulous, hardworking and courageous when he “saw no future for himself in his ancestral village” (p.12) and “tucked away in the forests of Central India [...] to seek his fortune in the hallowed pastures of the Punjab” (p.12). He reached Lahore along with his wife Putli and mother-in-law Jerbanoo. Throughout his life, as a *perfectionist*, he “gently governed and completely controlled his wife with the aid of three maxims (p.13). See:

If she did or wanted to do something that he considered intolerable and disastrous, he would take a stern and unshakeable stand. Putli soon learnt to recognize and respect his decisions on such occasions. If she did, or planned something he considered stupid and wasteful, but not really harmful, he would voice his objections and immediately humour her with his benevolent sanction. In all other matters she had a free hand (p.13).

These maxims of a *perfectionist* controlled and governed his wife. Freddy displays *perfectionistic* motivational solutions in the entire text of the novel. The humorous episode of getting rid of the troublesome rooster and his mother-in-law, while he intended to copulate with his wife during his journey to Lahore at the initial days of his youth, refers to his opportunistic resourcefulness. Although he believed very little in the religious concept of sacrifice, he utilized this concept in order to get rid of bothersome rooster. Despite a very strong *perfectionistic* psychological character structure, Freddy shows some *arrogant-vindictive* impulses for his mother-in-law. He becomes obstinate, stubborn towards her at times. Text shows when he entered Lahore on his cart along with his wife and mother-in-law he settled his mind to stop there and test his luck when his mother-in-law disfavoured his idea to stop and settle in Lahore:

Jerbanoo's disfavor set the seal on his inspired decision. Like hens settling on eggs, Freddy's mind settled on a smug clutch of smiling thoughts. Right there he took a silent oath that he would never leave Lahore so long as he lived (p.20).

Predominantly *perfectionist* Freddy immediately works and finds out Parsi families in Lahore. Being a *perfectionist*, he works systematically: "Freddy systematically found his way to the homes of the four Parsi families settled in Lahore: The Toddywallas, the Bankwallas, the Bottliwallas and the Chaiwallas" (p.21). Attired in the possibly finest manner, *perfectionist* Freddy drives to the Government House to get his name registered the next day he enters Lahore. Text mentions: "the very next evening, rigged out in a

starched white coat-wrap that fastened with bows at the neck and waist, and crisp white pajamas and turban, he drove his cart to Government House" (pp.21-22), and "established his credentials and demonstrated his loyalty to 'Queen and Crown'" (p.22). He did all this very perfectionistically and promptly, and did not wait one day more to get his name registered with the Government. To earn an honourable reputation in the locality and the community, Freddy treated the women of his household in a religious manner and he started giving alms on Fridays:

Faredoon made a point of giving small alms every Friday and his wife and mother-in-law never appeared in public without *mathabanas* ---- white kerchiefs wound around the hair to fit like skull caps. The holy thread circling their waist was austereley displayed and sacred undergarments, worn beneath short blouses, modestly aproned their sari-wrapped hips. Stern-visaged, straight-backed, the two women faced the world with such moral temerity that Hindu, Muslim or Christian, all had profound respect for the man and his family (p.23).

This was the part of his *perfectionistic* bargain to exhibit religious trends in order to earn the respect of the people around. During the early days after they arrived in Lahore, Freddy's *perfectionistic* trends failed to manage the irritating and troublesome behaviour of his mother-in-law, Jerbanoo. So he preferred to avoid her and kept silent even at her extremely intolerable ways to him and his business. He preferred silence as being a *perfectionist* he was fearful of damaging his reputation with neighbours, his community and his own wife, Putli. See:

Jerbanoo stomped around with a smug, challenging look in her snappy eyes that Freddy dared less and less to meet. At the slightest hint of protest, at the mildest counter-suggestion, she would cannonade into an injured fury and scream at the very top of her voice for the benefit of the neighbours. Or, popping her offended eyes, she would sag into a melancholy fit of weeping so prolonged that Freddy, terrified of the resultant effect on his perpetually pregnant wife, was forced to appease and calm her with presents (p.29).

Jerbanoo had smelt Freddy's fear of the neighbours and the community, so she exploited his fear for her petty gains of edibles as well as for the satisfaction of her dignified ego. Extremely irritated and tired of this situation, Freddy consults a *Fakir* (mystic) to get rid of Jerbanoo. At Fakir's advice he tries to cut a coil of Jerbanoo's hair but fails. Freddy is perfectionistically so adamant to his objectives that he even does not hesitate to seek help of the Fakir who will use the magic and cast spell on the coil of Jerbanoo's hair. He does not hesitate to seek the help of magic even in order to get rid of Jerbanoo. *Perfectionistic* Freddy remains *arrogant-vindictive* towards Jerbanoo throughout the novel except at two occasions, i.e. he sheds off his spitty *arrogance* and innate *vindictiveness* full of hate he has for Jerbanoo at the time when his predominant *perfectionistic* impulse forces him to be polite with her in order to gain her confidence so as he may reach near her to cut "a coil of her hair" (p.34). He asks his children to be extra polite with her. He shows similar *compliant* behaviour towards Jerbanoo again in the novel at the occasion when he decides to set his own house and store on fire when she was inside it alone. The display of *compliant* attitude towards Jerbanoo just before the arson scene was also for the same motives, i.e. to gain the confidence of the community and avoid any danger of suspicion regarding his attempt of deliberate murder. Such shifting of motivation from *arrogant-vindictiveness* to *compliance* for Jerbanoo was to satisfy his ulterior motives ----- to get rid of Jerbanoo, and this refers to his pre-dominantly *perfectionistic* character structure. The meticulous care he exhibits in his attempt to cut off Jerbanoo's coil of hair indexes to the *perfectionistic* aptitude of his personality. Sidhwa tells that he "was a patient and meticulous man", and "he bided his time and three days later an opportunity to implement his mission rewarded his patience" (p.37). Living in the early years of

twentieth century India, Freddy was a worldly wise man who displays all the mature strategies a perfect opportunist can have. He gets insured his property and relations because as far back as the early 20th century he was well aware of the benefits of insurance policies. He “insured everything insurable. His children, his wife and his mother-in-law” (p.57). But he could not manage the big amount of the premium. Moreover, “he was already in debt” (p.59). In such hard times his *perfectionist* mind was at work:

Live or die! Live or die! The words reverberated dizzily in Freddy's mind. And this vibration sparked the germ of an idea that had Freddy quaking in his chair. He turned pale. His legs beneath the table went limp. His hands trembled so violently that in desperation he flung his napkin on the table and pretending to be offended by what Jerbanoo had said, marched stiff-necked from the room. He had never done this before, Jerbanoo had provoked him much worse without such a display (p.60).

His resourceful mind generated the idea of insurance fraud and arson. The idea was quite perfect and workable. He could see a huge insurance amount and could get rid of Jerbanoo in his unscrupulous and cruelly innovative idea. *Perfectionistic* Freddy's conscience could not decide for a while that what he should do, but very soon he “[came] to terms with his conscience” and he decided to “kill two birds with one stone” (p.61).

See his unscrupulous *perfectionistic* attitude and meticulous care:

The plan was exquisite in its simplicity. He went over the details carefully, examined all the angles, and in a self-congratulatory frame of mind marveled at his brain. As usual, a proverb wormed its way into his consciousness: ‘Two birds with one stone ... kill two birds with one stone,’ it whispered sagely out of the pages of his thick books. With this omen, he knew he could not fail (p.61).

As a strategy to execute his *perfectionistic* plans he changes his *arrogant-vindictive* behaviour with Jerbanoo and shows extreme care, love and concern towards her. As a

first step to execute his plan “Freddy inaugurated the scheme with a subtle change in his attitude towards Jerbanoo” (p.62). See his *perfectionistic* behaviour:

Day by day, unobtrusively and suavely, he evinced more interest in Jerbanoo’s ailments and in her well-being. His polite glances now included her when he addressed his family. It was hard for him and embarrassing, since he had made a fine art of avoiding her eyes. Freddy proceeded so gradually, it was almost a week before Putli noticed that the relationship between her husband and her mother had somehow changed (p.62).

As a second step to launch his strategy his “love of the outdoors became an obsessive passion” (p.64). All of a sudden he “discovered that his four children, and Putli and Jerbanoo were too pale” (p.64), and he vowed “to put some colour into [their] cheeks” (p.64). He took them often to long drives and outings till Jerbanoo got tired of such exercises. She got fatigued and preferred to remain at home while all others went for outings. To make Jerbanoo decide to remain at home was the part of Freddy’s strategy. As a third step he filled his store with a huge fresh stock of goods, and then very carefully and silently shifted his major part of the stock at another place before setting his store and house on fire. Freddy was a systematic *perfectionist* without any scruples; or if he had any, he simply had reasoned them out and “had come to terms with his conscience” (p.61). Such reasoning out with his conscience at this event settled once for all the guiding principles of his life ----- pragmatism and opportunistic *perfectionism*. As a part of his strategy he manages the ledgers, account books, and receipts and all the record of the store in a way to secure maximum insured amount from the insurance company. He is so perfect at his calculations that he knew beforehand that Jerbanoo would never accompany them to the house of Toddywallas because he knew she was not at good terms with Soonamai. So on the day of execution of his plans he declared that all are

going to the house of Mr. Toddywalla for an outing and in response to Mr. Toddywalla's invitation. See:

Freddy had singled out Mr Toddywalla for an invitation because he knew Jerbanoo did not get along with Soonamai, Mr Toddywalla's mother-in-law. He did not know the exact cause of the enmity between them but made a shrewd guess (pp.72-73).

On that day he "was calm. And more than calm, in a mild state of elation" (p.72). Unscrupulous and *perfectionistic* "Freddy's brainwave was as unique as the discovery of the wheel" (p.76). His behaviour and words at house of Mr Toddywalla, when he goes there again after setting his house and store on fire, are calm and without showing any scruples. He is an exact example of a pure *perfectionist*. See:

'Junglewalla Sahib, Junglewalla Sahib!' called the voice. 'Damn it! Can't they let me alone even on a Sunday?' Freddy swore mildly? Rewarding his attention to the cards he told the servant, who was pouring tea, 'Tell the fellow to wait'. 'It's Harilal', said Putli, recognizing the clerk's voice. 'I think you should find out what it is.' 'Some mighty English gentleman must have run out of Scotch, what else! Why don't they worry another fellow? No, they must come to me. Well, I won't open the shop for anyone today'. Just then the clerk, followed by the servant, burst into the room. 'Sahib', he panted, his eyes distended, his limbs trembling, 'The shop is on fire' You must come quickly'. Consternation. Freddy left from the table, knocking his chair over. He caught the undersized man by the shoulders and shook him like a bottle of medicine. 'Speak up man. Speak up!' He bellowed (p.79).

After the news, his *perfectionistic* impulse, while he was running to ride on the carriage, entirely overpowered him and he, "clutching the pocket of his coat, so the loose change in it wouldn't spill out, galloped after" the servant (p.80). Recording Jerbanoo's escape from death at the arson scene, Freddy was too much disappointed. He tried his last at the occasion to persuade Jerbanoo to "jump into [his] arms" from the height of twenty feet (p.89). He was praying that "she'd jump before a rescue was affected" (p.89), but he had to remain contended at the success of one part of his strategy. Over the years Freddy

utilized his *opportunistic* and pragmatic trends and “he dabbled in a variety of trades, deftly ‘buttering and marmalading’ the Col. Williams of his acquaintance and obliging others like Mr Allen with Scotch and dancing girls” (p.101). Soon he opened his stores in Peshawar, Delhi, Amritsar. At one occasion he relates the story of the years of his young age and tells his children that his parents and siblings had been using him for their ends until he realized that he must respect his own needs. See his philosophy of needs and his personal opportunistically *perfectionistic* concepts of contentment, chaos, and divine path of *Asha*:

‘... I realized that you have to respect your own needs! You can’t go wrong! My family had been using me and I had buried my needs. But God has fashioned man as a creature of desires and fulfilling desires brings contentment; the driving force, the essence, of life. Such a man follows the divine path of *Asha*. But a discontented man creates chaos! Thus spake Zarathustra!’ Sighed Faredoon, content at the scholarly effect he created by quoting the title of Nietzsche’s book [...] ‘I was unhappy until I asserted myself; and we were happier all round for it in the end. I stayed with them for a year, till Hutoxi was born. I stopped giving them money. My sister’s husband regained his self-respect when he started looking after his own family. My sister was happier. Then I embarked for Lahore (p.113).

Freddy’s “lavish battery of titles, the ‘My lords’, ‘Your honours’ and ‘Your excellency’”, to the influential people and the arrangement of parties, wine and girls was strategic to his opportunistic world view (p.119). As a *perfectionist*, Freddy knew he could never allow his son Yazdi to marry outside Parsis, so he tactfully manages to reason out with him to bring him to the point where he wanted him to come. He talked to Yazdi of the pure “tiny spark” (p.128) of the Parsi seed, their “compassion”, “honesty”, “creativity”, “honour”, “pride”, and the absence of “arrogance” and “ambition” (p.129). As out and out an ambitious and a *perfectionist* person, Freddy himself had no such qualities. He talks about these qualities using his *perfectionistic rhetoric* only to win his argument and push

his son to keep away of his decision of marrying Rosy Watson. Freddy's ambitious *perfectionism* made him an "undisputed head of [his] community. He was also spokesman and leader of the Parsis scattered over the rest of the Punjab and the North West Frontier Province right up to the Khyber Pass" (p.150). His *perfectionistic* trends invoke in him the hate for the lazy, careless and non-perfectionists. Horney reports that a *perfectionist* "feels superior because of his high standards, moral and intellectual, and on this bases looks down on others" (Horney, 1950, p.196). Freddy shows extraordinary range and disgust for Mr Polly Sodawalla who was caught in an attempt to smuggle illegal opium and was in prison in England. Freddy did not show his displeasure for the hate of the crime on moral grounds, rather he was extremely unhappy with Mr Polly for displaying such a careless and non-perfectionistic attitude while performing the job as an opium smuggler. Talking to his brother, Adi Sodawalla, Freddy calls Polly lazy and stupid:

‘Cunt! The lazy, stupid cunt!’ exploded Freddy slowly. His voice was bitter. ‘Do you know how much money your brother would have made if he had succeeded? At least fifty thousand rupees! Even a toothless baby would have known to clear the luggage first. But no. his Imperial Majesty was too tired ... he had to go to a hotel to wash behind his ears first ... he had to curl up on a sofa like a carefree lamb, and fall asleep. He deserves to be in jail!’ (Sidhwa, 1999, pp.151-152).

“Faredoon was meticulous” *perfectionist* (p.230). He had the religious books of all the faiths. His “yearning heart discovered an affinity with all religious thought” (p.52). See his prayer room:

Famous English Proverbs [...] stood on a shelf right above the prayer table, snug between the Bible and the Bhagwad-Gita. Other books on the shelf were a translation of the Holy Quran and Avesta (the holy book of the Parsis), the complete works of Shakespeare, Aesop’s Fables, *Das Kapital*, and books representing the Sikh, Jain and Buddhist faiths (pp.51-52).

And:

A picture of the Virgin Mary was framed with an inset of the four-armed, jet-haired goddess Laxmi. Buddha sat serenely between a sinuous statue of Sita, provocatively fixing her hair, and an upright cross supporting the crucified Christ. Photographs of Indian saints crowded the table. Then there was the sacred silverware: rose-water sprinkler, pyramid shaped *pigan* and anointing bowls. Fresh coconuts, joss sticks, flowers, figs, prayer beads and garlands of crystallised sugar completed the ensemble (p.52).

Freddy was a pragmatic opportunist and ambitious *perfectionist* having no scruples. The last words of the novel are the words of Freddy where he is giving his wise opinion about the future of Parsis in the sub-continent after the partition of India. Freddy says: "We will stay where we are ... let Hindus, Muslims, Sikhs, or whoever, rule. What does it matter? The sun will continue to rise ---- and the sun continue to set --- in their arses ... !" (p.283). *Perfectionist* Freddy had realized through his long experiences of sagacious life that his community will face no risk and feel endangered as long as it follows the pragmatic and opportunistic philosophy of needs and wants, no matter who rules over them.

(II) **Jerbanoo**

Jerbanoo displays *arrogant-vindictive* behaviour towards Freddy for the exact reason unknown. Right from the start to the end of the novel she irritates him through her disgusting attitude as well as spiteful words. One reason for her eternal hostility towards Freddy can be that she was reluctant to be uprooted from her native place and "ancestral village" (Sidhwa, 1999, p.12). With her "black vindictive eyes snapping" and "arms akimbo", "she never failed an opportunity to castigate" Freddy (p.17). One of the reasons of her *arrogant-vindictive* behaviour towards Freddy could have emerged from indiminishable and everlasting memory of the sufferings of harsh journey from her native

place to Lahore, another could be that she might have sensed the apathetic, singularly ambitious, and *perfectionistic* impulses in Freddy since he was as much obsessed with his future and fortune as he exhibited little respect towards the wishes of Jerbanoo to stay back at their ancestral village. Hence, out of her *vindictiveness* rooted deep in Jerbanoo for Freddy as well as of her realization of his apathetic *perfectionism* she might have decided that she will not “dance to” his “tune all the time”, forever (p.18). She has “sheer disgust” for him whom she calls a “heartless daemon”, “obstinate fiend” and labels his *perfectionistic* dreams as “whims” (p.18). *Arrogant-vindictive* persons’ motivations are their psychological needs for *vindictive* triumphs. Such a person is ruthless, cynical and exploits “others, [...] outsmart[s] them” and employs them to do work for him (Horney, [1945] 1992, p.167). Devoid of any emotional involvement he “uses [his] relations” to “enhance his own position” (Paris, [1974] 2010, p.61). He is “isolated and hostile” (Horney, 1950, p.204). *Arrogant-vindictive* people are mostly sadistic. “They want [...] to play on [peoples’] emotions, to frustrate, disparage, and humiliate them [...]. The happiness of others ‘irritates’ them” (Paris, 1997, p.23). Jerbanoo is ruthless and cynical towards Freddy and feeds on him. In a way she employs him to work for her mouth and stomach. Despite a close relation, she is isolated from Freddy and hostile towards him. For Freddy she is sadistic; she irritates, frustrates and disparages him:

Jerbanoo was a canker, a thorn in his side that blighted his life. She had not stopped moaning, sighing, muttering and quarrelling for a moment. His wife bore her mother’s eruptions stoically, attributing them to her uprooting and her widowed state. But Freddy, whose sensitive soul was more impatient of her rowdy outbursts, found her vitriolic presence increasingly unbearable (Sidhwa, 1999, p.24).

She was constant source of torture for him:

She took a malicious delight in needling him, of this he was sure. She complained, had headaches, snored, wept and raved for the sole

purpose of irritating him. Often he struck his head in despair, bemoaning his fate and wondering what monstrosities he had committed in previous births to merit this punishment (p.24).

She uses her relation as his mother-in-law to appease his greed, and in this way inflicts pain on him:

He could not bear the way she appropriated the largest, choicest portions of food when they sat at table. Every time she pounced on the chicken dish, prying out bits of gullet and liver with her fingers and popping them into her mouth, he winced. The more he flinched, the more she delighted in swiping these delicacies from beneath his very nose and stuffing them into her voracious mouth. She would then sink back contentedly in her chair and pulling all the dishes closer to her plate, proceed glutonously to help herself to second favourites (p.24)

And:

Her hunger grew voracious and, undaunted, she gorged herself before her son-in-law's burning gaze. She appeared to expand beneath his very eyes. And the fatter she grew the leaner he became ----- and the leaner he became, the more Jerbanoo ate to vindicate herself ----- until both felt quite ill (pp.25-26).

The *arrogant-vindictive* trends get more and more *expansive* in Jerbanoo and she inflicted damage to Freddy's control on the household, servants and to his reputation among the acquaintances: "She swaggered all over the house, roaring commands and bequeathing council. She took complete charge of their lives and Freddy, too weak and bewildered to counteract her bullying, allowed the situation to slip out of hand" (p.26).

And:

Increasing her circle of acquaintances, Jerbanoo invited droves of plump, middle-aged ladies to long sessions of morning gossip and emotional unburdening. Nodding with sympathy, these Hindu, Muslim, Christian and Parsi ladies exhorted Putli to stand up to her tyrannical husband and take better care of her own mother. Freddy sensed that his good name and standing were being criticized publicly and he was resentful, but the more harried he became the less he was able to cope (p.26).

In order to satisfy the psychological need of her *vindictive* triumph over Freddy Jerbanoo brings “huge quantities” of edibles from his store:

Not satisfied with commandeering the household, Jerbanoo extended her sway to the store. Whenever Freddy was away, riding roughshod over the salesman’s scruples, Jerbanoo appropriated huge quantities of chocolate, biscuits, perfume and wines. These were used by her and her friends at their leisure; or magnanimously bequeathed. Harilal the clerk and the two salesmen were constantly popping in and out of the store on errands. While they carried coyly decorated trays bearing gifts, invitations, and messages back and forth, Freddy found himself handling the store alone (p.26).

She began to exploit Freddy at his fear regarding his reputation with the neighbours and his concern for his ‘perpetually pregnant wife’:

Jerbanoo stomped around with a smug, challenging look in her snappy eyes that Freddy dared less and less to meet. At the slightest hint of protest, at the mildest counter-suggestion, she would cannonade into an injured fury and scream at the very top of her voice for the benefit of the neighbours. Or, propping her offended eyes, she would sag into a melancholy fit of weeping so prolonged that Freddy, terrified of the resultant effect on his perpetually pregnant wife, was forced to appease and calm her with presents (p.29).

At an occasion when Freddy, out of his annoyance and complete loss of patience, calls her an ass, she shrieked and rebuked him so loud that “he never repeated his mistake” (p.29). Jerbanoo employs *vindictive* offense against Freddy as a strategy to achieve her targets. She makes use of her *arrogant-vindictive* behaviour as a defense strategy to retreat *perfectionistic* moves of Freddy. All this went on till Jerbanoo got frightened by Freddy’s attempt to cut off her coil of hair. In his attempt Freddy had been successful at least “in terrorizing her” (p.41). She became careful. “She threw nervous little glances over her shoulders like someone who expected a bee to sting her” (p.41). *Arrogant-vindictive* people “get others before [others] get [them]” (Paris, [1974] 2010,p.61). In this

way they protect themselves. *Arrogant-vindictive* Jerbanoo devises strategies to save herself from Freddy's future attempts:

She took to wearing her *mathabana* at all times; even during her afternoon siestas. Each millimeter of hair, combed back in a tight knot, was tucked away beneath the squire white kerchief as in a steel safe. She blackened her eyes and pressed too large spots of soot on her temples to protect herself from the envious and evil eye (p.41).

Jerbanoo now irritated Freddy through another *vindictive* strategy. All of a sudden she turned excessively religious, and in this way started to damage his pocket:

Jerbanoo turned excessively religious. All at once she recalled the death anniversaries of her departed relatives and ordered costly masses for each of them. She prayed five times a day and each time, imitating the example of temple priests, piled their kitchen-fire with sandalwood (p.43).

Although Freddy felt this practice good for the family, he knew that "the good was countered by the damage to his pocket" (p.43). Nevertheless, Jerbanoo exhibited as a new strategy in her behaviour an "unforgiving obedience and martyred docility" for the purpose to irritate Freddy (p.43). Even Putli was irritated by her new strategy. Freddy observed her transformation from a noisy creature to a woman of "unforgiving obedience and martyred" with a keen understanding (p.43). He knew that it was not as his problems with her had been solved. He was aware that her transformation is just the adaptation of her another form of *vindictive* strategy. He was not relieved even when Jerbanoo stopped crying and shrieking aloud. In reality she only switched over to another manifestation of her *vindictive* solution against her. He knew that "it was like the shifting of a burden from his left to his right shoulder" (p.44). Through her "unforgiving obedience and martyred docility" (p.43) and arousing a vision of her "Imminent Death" (p.44) she continued to irritate Freddy and poison his life: by compelling him showing to her his "concern and

commiseration”, she irritated him (p.44). Jerbanoo is innovative at devising her *arrogant-vindictive* strategies towards Freddy. She started pricking Freddy and added much to his irritation of her for holding him responsible for her approaching eternal damnation while talking on the topic that she would have to be buried instead of placed in the Tower of Silence since Lahore has no such tower. She uttered often that it was all because of Freddy who uprooted her from her native place. A major shift occurs in Jerbanoo’s behaviour after the arson scene. She got too much frightened of Freddy. She was clever enough to understand Freddy’s strategy and his motives and targets in the arson episode. Out of his fear, she decided to subdue and “seized to be a problem” for Freddy (p.100). As a strategy she thought it fit not to offend him for a while:

Jerbanoo was subdued beyond recognition. In Freddy’s presence she was as quiet and unobtrusive as a fat little mouse. Not that she was convivial or full of kindly forgiveness. Not at all. She hated his guts. But her terror of his unprincipled methods outbid her loathing. Her terror was such she had not let out even a peep of her suspicions. Not even to Putli. She was convinced of Freddy’s true intent, but shrewd enough to know that no one would believe her (p.100).

Things with Freddy regarding her got settled once for all. But her predominant *arrogant-vindictive* and troublesome trends always appear with other people. She remains “ever ready for battle and finding things too dull at the flat” of Billy and Tanya (p.247). She keenly waits for any hint of conflict between Billy and Tanya, and in such moments jumps into the battle while taking up Billy’s side. “She added fuel to the fire and toasted [Tanya’s] boisterous little heart in the glow” (p.247). On her visit to London she could not understand the servantless life of the English people, took their simple life styles as a sufficient source of reason to underrate and humiliate them. Hence her predominantly *arrogant-vindictive* teasing for Mrs Allen came to surface. She considered Mrs Allen’s role of an English housewife as a “treacherous degradation” and “could not reconcile her

fantasies of England to the commonplace Londoners" (p.254). Hence her "scorn" for the Londoners emerged and "she maintain[ed] this disdainful expression throughout her stay in London" (p.254). Jerbanoo is such an *arrogant-vindictive* character whose *arrogance* and *vindictiveness* can only be countered by such an incalculable and unpredictable *arrogance* of other persons which can produce in her their fear. Her *arrogant-vindictiveness* can only be controlled by arousing her fear of others, and in this at least Freddy was successful.

(III) Billy

Billy, exactly like Freddy, is a rich *perfectionistic* character. In his adolescent days he used to listen to Freddy's opportunistic and pragmatic philosophy of needs and wants. He "devoured each word" of his father's sermons and "believed his [...] utterances to be superior even to the wisdom of Zarathustra" (Sidhwa, 1999, p.10). When the control of things came into his hands, he displayed more rich *perfectionistic* and opportunistic aptitude and behaviour in his conduct than was displayed by Freddy. After the death of Soli he managed the affairs of the business as easily as "a duck to water" (p.182). Naturally he was "greedy to learn and picked up the trade as one born to it" (p.182). Billy "was quicker than Soli even" (p.182). His *perfectionistic* trends brought forth to his miser nature and love of money. "He spent all day in the store; and evenings studying beneath a lamp-post out on the street to save on electricity" as "he took his sudden responsibilities" as well as "his future commitment as man of the house" seriously (p.182). His love of money and miserly nature compelled him to lurk "through the flat switching off lights, quarreling with wasteful servants, and criticizing expenses in the management of the household" (p.182). His pragmatic trends of an acute pinchpenny spring from his

perfectionistic motivations. *Perfectionistic* people "need to excel, to achieve success, prestige or recognition" (Horney, [1945] 1992, p.65). They generate in themselves "the efficiency and resourcefulness" which is inevitable for their defense solutions (p.167). Such people "aim at mastering life. This is their way of conquering fears and anxieties; this gives meanings to their lives and gives them a certain zest of living" (Horney, 1950, p.212). Billy seeks the success of his values and goals in the *perfectionistic* philosophy of Freddy's needs and wants. His impulse to achieve success and master life generates in him "the efficiency and resourcefulness" (Horney, [1945] 1992, p.167) through which he controls all his business affairs, and this "gives [him] a certain zest of living" (Horney, 1950, p.212). See:

Billy straightaway had introduced a series of stringent reforms. No one was allowed to be even five minutes late, or to loiter, or to pop out on brief personal errands. The small leakage of sweets and the occasional syphoning off of a bottle of spirits (attributed to breakages and ignored by Freddy and Soli) received Billy's full censure. His beady, alert eyes were ever ready to pounce upon the shop assistants, and the fuss he made if the least bit of stock failed to tally made them feel persecuted (Sidhwa, 1999, p.183).

He was obviously *perfectionistic* in his conduct with other people. His love for money, stingy nature and opportunistic trends were as straightforward as were not concealed by his willing attempts to conceal them. See:

Unlike his father, Fareedun Junglewalla, Billy's was an uncomplicated character. You knew right away where you stood with him, and his values, once you grasped the one-track bent of his mind, were straightforward. He was suspicious, and he exposed this aspect of his personality at once in any transaction. He was avaricious. His dealers knew exactly where they stood with him, and their faith in his cunning was seldom misplaced. Billy had a simple vocation in life. MONEY! He existed to make, multiply, and hoard it. He was notoriously and devoutly penny-pinching (p.192).

A *perfectionistic* person strives “to attain the highest degree of excellence” by utilizing every means (Horney, 1950, p.196). What matters to him is the “flawless excellence of the whole conduct of life” (p.196), and through his sense of excellence he controls destiny. For him, success is not a matter of chance or fate. Success to him is the inevitable result of paying attention to minute details of an affair. Billy’s *perfectionistic* trends and his efforts to achieve the excellence and success in life are reflected in his advertisement he published in the newspapers to find a suitable Parsi girl for marriage. As far back in 1930s he was *perfectly systematic and accurate in his opportunistic* trends. Only for once in his whole life he sheds off his miserly attitude and spends extravagantly in order to win the heart of Tanya but that was just before his marriage with her; and for a very brief span of time as well. He could not tolerate the spendthrift temperament of Tanya after marriage. His love for money and miserly attitudes began to overcome his love for Tanya, and as a *perfectionist* penny-pinching he “could not forgive Tanya’s impulsive spending” (Sidhwa, 1999, p.247). Billy “brooded over it. It lacerated his sensitivities. It aroused a gigantic conflict between his passion for his wife and his passion for money. Money, being his first love, triumphed” (p.247). His miserly nature begins to inflict pain on Tanya and she quarreled initially but gradually she learns that “Billy’s will and tenacity were greater than [hers]” (p.275). So she “finally gave in to his tyrannies” (p.275). *Perfectionistic* money-lover grows more stubborn and obstinate in his demands after he became the absolute master of the house:

The pattern of Billy’s life was set, his tyrannies established. He governed his household with an authority that was inviolate. Lacking confidence in himself he found it necessary to command, demand, and order about. He required stringent discipline and prompt, unreasoning obedience (p.276).

Regarding his conduct towards Tanya his *perfectionistic* commandments were clear and had no ambiguity. His commandments in order of preference were:

Thou shalt not spend money!
Thou shalt not waste.
Thou shalt give me a minutely detailed account of expenses.
Thou shalt obey thy husband, and jump to his bidding.
Thou shalt bring up thy children to obey and to love me more than they do you.
Thou shalt never require anything.
Thou and thy children shall not disturb me.
Thou shalt switch off all lights and fans.
The commandments continued endlessly. Few, like Billy, have the overriding tenacity to enslave (p.278).

Discussion

Sidhwa's *The Crow Eaters* exhibits enormously rich *mimetic* characters since the novel is an exact example of realistic literature in Pakistani context. Her realistic presentation through the *representation* of her *mimetic* characters as well as *rhetorical interpretations* sketches out the motivational lives of her fictive persons in a way that her glorification of them does not contradict with the portrayal of their inner psychological lives. Freddy, Jerbanoo, and Billy are powerfully rich *mimetic* human beings. The predominant character structure of Freddy and Billy is *expansive* and *perfectionistic*, while Jerbanoo has powerful *arrogant-vindictive* impulses. Although Freddy and Jerbanoo perform *illustrative* role as well, their *mimetic* role in the whole narration is so rich and powerful as it dominates their *illustrative* roles. Nevertheless, the *mimetic* role of the major characters (i.e. Freddy and Jerbanoo) does not contradict their *illustrative* role; rather both kinds of roles go in line with each other. The *mimetic* lives or the psychological character structures of the characters under study are not complicated. Freddy and Billy display one type of motivation throughout the novel, i.e. *perfectionism*. Their motivation does not get changed except in Freddy it can be noticed that he displays *arrogant-vindictive* behaviour

and feelings at some places of the novel for Jerbanoo. The character of Jerbanoo is also not complicated: I can notice that she is psychologically motivated by only with one defense strategy, *arrogant-vindictiveness*. She exhibits *vindictive* behaviour towards Freddy, Tanya and Mrs Allen. No movement or switching over to other defense solution is traced in any of the characters in *The Crow Eaters*. All the characters are psychologically less complicated, hence can be placed near the flat pole on the cline of flat and round characterization. But all are psychologically motivated *mimetic* characters charged by one or the other psychological motivation, so are such fictive human beings and phantoms on page who are analyzable through the theories of Third Force Psychology. Hence, for the purpose of analysis the novel calls for the realistic approach of art. Moreover, at the thematic level, *The Crow Eaters* represents the realistic picture of Parsi community, their life patterns, their traits, customs, world views, and moral standards. Sidhwa's *rhetoric* in *The Crow Eaters* is not dry and documentary; rather it is deliciously absorbing, captivating and picturesque. Her characters present the difficult and struggling times of the forefathers of her Parsi community, and they relate to a specific community which honourably exists in Pakistan. Her characters represent her religion, community, and a specific class in Pakistani society. In *The Crow Eaters* Sidhwa's art of *showing* and *telling* gets synthesized. Freddy, Jerbanoo, Billy, and Putli are the real people who realistically represent a specific community at thematic level, and every human being at psychological level. Neither *The Crow Eaters* is the fantasy world nor are the characters fantasy characters. Here Sidhwa produces real people representing real world. Hence the novel needs to be studied through the analysis of her characters. So,

the present psychological analysis reveals that *semiotic* theories of character are not applicable on realistically written *The Crow Eaters*.

An important point needs to be discussed here. Freddy as a fictive person is quite unique when he is compared to all the other characters in all of the novels selected for the present study. In other novels, the motivations of all of the *mimetic* characters can be traced mostly by observing their behaviours at different junctures of the fictional world of their specific narratives, while Freddy's motivational character structure can be judged both through conversations or verbalized ideology of life as well as through his actions and behaviour as he displays throughout the narrative. His fictional persona is singularly unique among all the analyzed characters of present research: not like any other character discussed in this study, he talks like a psychologist. His words, ideas and dialogues in his conversations with other people seem to be written by some professional psychologist trained in the theory of Third Force Psychology. His words are the empirical declarations and conclusions about human psychology while utilizing the framework of humanistic and motivational psychology. Sidhwa's *representation* and *interpretation* of Freddy's words and actions seems to be taken from a core book of Third Force Psychology. No other character in any of other novels selected for present study displays such peerless shade of *mimetic* characterization as Freddy exhibits. Through his talks as a psychologist he imparts objective and scientific sermons about the psychology of human beings. Other characters of Sidhwa reflect their *mimetic* aspect mostly through their actions while Freddy reflects his motivational impulses mostly through his words and sermons. Moreover, Freddy, Putli and Jerbanoo perform some *illustrative* role as well, although Freddy and Jerbanoo are good *mimetic* characters. Through their *illustrative* role they

perform in a way to transmit Sidhwa's *rhetoric* about the Parsi life and community. Recording Bakhtin's compositional principle, *The Crow Eaters* is the most artistically mature work out of all her three novels selected for present study since a much higher degree of synthesis of the thematic and psychological strands has been achieved in it. When viewed on the cline of deflation-enrichment-continuum, *perfectionistic* Freddy remains close to the enrichment pole, hence a good *mimetic* character. Next to him can be placed the characters of *arrogant-vindictive* Jerbanoo and *perfectionistic* Billy respectively.

Although Bakhtin's compositional principle has been observed in *The Crow Eaters* and the thematic and psychological perspectives have been combined together quite successfully, as a great psychological novel *The Crow Eaters* does not display such artistic standard as *Ice-Candy-Man* and *The Bride* exhibit. As a great psychological novel, *Ice-Candy-Man* displays finest representation of the complicated psychological lives of its characters. The character of Ice-candy-man is complex and complicated, full of motivational movements. *The Bride* comes next to *Ice-Candy-Man* as a rich psychological novel. Zaitoon and Qasim show movements in their psychological impulses, but I could not see such complicated psychological lives in the characters of *The Crow Eaters*. All the characters remain motivated only with one defense solution till the end of the novel; hence they are inclined to flat characters in comparison to the major characters of other novels of Sidhwa selected for the present study.

(5) *The Scent of Wet Earth in August* by Feryal Ali Gauhar

Authorial Rhetoric in The Scent of Wet Earth in August

While distinguishing between *authorial rhetoric* and *mimesis*, Paris opines that in a realistic fiction “there is usually a conflict between plot and rhetoric on the one hand and *mimesis* on the other”, and psychologically motivated characters “tend to escape their roles in the plot and [...] subvert the view of them advanced by the rhetoric” of the author (Paris, 1997, p.xii). The nature of *authorial rhetoric* employed in *The Scent of Wet Earth in August*, quite contrary to Paris’ stated rule, does not produce friction between *mimesis* and plot construction. It is a specifically unique novel as quite a distinct narrative among all the novels analyzed in the present study. *The Scent of Wet Earth in August* has no overtly round and closed plot structure telling a complete story about the lives of its characters. Also, it has no authorial thematic concerns and glorified ideological stances. So no tension exists between *mimesis* and plot / thematic progression. The novel is a collection of individual, lone and desolate characters who are separately struggling with their psychological anxieties, all in a way that their motivational lives have been represented by the author which lacks the artistic expertise of a great psychological novelist. Indeed Gauhar’s characters can be safely marked as *mimetic* ones, but they are weak *mimetic* characters devoid of showing to us their deep psychological lives. Their poor level of motivational complexity as well as the lack of the sense of completion of story combined with author’s reluctance to move some thematic stance becomes the reasons of the absence of tensions between *rhetoric* and *mimesis* in *The Scent of Wet Earth in August*. Such a feature is unique among all the novels analyzed in the present study. Moreover, Paris reports that through their *rhetoric* authors glorify and “validate

characters whose defensive strategies are similar to their own and to satirize those who employ solutions they [authors] have repressed" (Paris, 2003, p.16). None of Gauhar's characters has been glorified by her; rather she shows to us, through her deflated *mimetic representation* of them, the surface layer of the motivational impulses of her characters. So, neither her occasional *rhetoric*, nor her *representation* of her characters glorifies or attacks any of her characters. All this is quite obvious since she is not gifted with a psychologically rich character-creating impulse of a genius, hence she as a novelist does not "suffer from inner conflicts" informed by her authorial confusions born of a natural conflict between her ideological concerns and rich character-creating impulses (Paris, 2012, p.xiv). Paris tells that "a rhetorical device commonly employed in [...] fiction is authorial commentary" (Paris, 2008, p.56). I can trace Gauhar's non-influencing and non-persuading presence through her authorial comments in the following passages:

There were many hours to go before the Imam at Masjid-e-Mahbubia would waken the believer and unbeliever alike to turn away from the darkness and face his or her Maker with a prayer in the heart, or on the lips, depending on how deeply this devotion to Allah was felt (Gauhar, 2002, p.2).

The words reflect *authorial rhetoric* dispensing author's personal conception of religion. The comments do not line up with the story of the novel, neither are they thought, felt or spoken by any character of the novel. And:

The ablution block at Masjid-e-Mahbubia was a raised, cemented structure meant to cleanse the souls, and the feet, hands and other exposed body parts of the faithful. Four gleaming brass tapes positioned above a drain carried away the grime and despair of many hearts (p.5)

Author's concept about the effect of belief and obedience is reflected through this passage. Such brief comments neither help extending the story or plot of the narrative

while criticizing or glorifying any thematic stance, nor do they inform us about the character structure of any character in the world of the novel.

Another feature makes *The Scent of Wet Earth in August* quite unique and distinctive among all the other novels selected for present study, i.e. dramatic setting and realistic imagery informed by the use of real, authentic vocabulary. Such vocabulary includes real manufacturers of different household objects including machinery and edibles as well as names of real people, film stars, musicians, titles of feature films, and original song lyrics. Paris tells that *rhetoric* is “all the devices an author employs to influence readers’ moral and intellectual responses to a character, their sympathy and antipathy, their emotional closeness or distance” (Paris, 1997, p.11). The use of realistic vocabulary in Gauhar drawn from the authentic sources of external real world “influences readers’ [...] responses”, and their “emotional closeness” to the world of the narrative is established (p.11) since the details and descriptions of the authentic vocabulary involves familiar objects of usual household goods in any lower-middle class house of first decade of 21st century Pakistan. Such authorial description provokes readers’ cognitive nostalgia through capabilities of identification and their psychological association with them. Their quick and immediate recognition of real household goods, names of real people, film stars, musicians, feature films and lyrics of songs drawn from Pakistani and Indian movies incites readers’ visual imagery. The collective overall effect of such narrative style infused with the use of real and authentic vocabulary stands for realistic literature which alludes to author’s narrative technique of sociological presentation to communicate to the readers a reliable, believable and authentic social reality, though such technique of presentation does not stand for approaching reality through a psychological perspective.

A negative effect of Gauhar's rhetorical technique of using authentic vocabulary is that the readability and understanding of such narrative discourse remains limited. Such a communicative discourse between the author and readers does not become universal regarding time and space; it remains regional and time-specific. It remains understandable only to the community of readers who know the specific authentic vocabulary used by Gauhar in *The Scent of Wet Earth in August*, and for rest of the readers it loses its communicative ability, hence fails to generate the desired imagery and realistic effect.

Gauhar's real authentic expression drawn from real, external world of immediate social environment makes use of multiple linguistic registers, i.e. register of appliances, kitchen goods, utensils, manufacturing companies, film industry, music etc. What makes such use of authentic expression astonishingly different from any other use of authentic linguistic material is that Gauhar uses the exact names / titles of the exact, actual brands and manufacturing companies popularly used in the lower-middle / middle class Pakistani homes. Such sharply exact and precise description of goods is Gauhar's distinguished narrative *rhetoric*. Moreover, Gauhar's authentic vocabulary includes dramatic words, phrases and expressions taken from real social context of Pakistani linguistic environment. She uses as realistic code of expression as taken directly from the real authentic linguistic environment of Pakistani sociological context of communication. Such narrative style in a piece of fictional prose is an unusual feature since it is inspired by dramatic imagery employed in the dramatic genre. All other novels discussed in the present study do not exhibit such mixing of dramatic features in fiction. Consider, for example, the following dramatic expression: "Mod Girl Fairness Cream could change

your life forever ----- Use it today for a more beautiful tomorrow" (Gauhar, 2002, p.11).

It is a real authentic expression taken from a television advertisement about a real fairness cream, Mod Girl Fairness Cream. The product is a real brand used in present-day Pakistani homes by women for the fairness of their complexion. Gauhar has exactly taken the words of the advertisement about the brand being telecast recurrently on our native TV channels. Such a use of real language of media advertisement adds into the dramatic effect of Gauhar's fictional narrative.

Gauhar's authentic vocabulary includes real brand names drawing upon registers of automobile manufacturers, appliances, kitchen, food, hygiene, health, cosmetic industry, medicine, furniture, foot-wear; and names of real institutes, real places, and entertainment organizations. Locomotive carriers include real brand names of "Suzuki van" (Gauhar, 2002, p.106) and "Sohrab Cycle" (p.93). Suzuki van is an automobile while Sohrab is a bicycle; both are widely used vehicles in Pakistan as a source of transportation. Among the real appliances Gauhar uses the authentic expression "S-I-N-G-E-R" (p.7), a real brand name of a sewing machine well used in lower-middle class Pakistani homes; and "Rahbar Water Cooler" (p.229), a water container commonly used in an average Pakistani household to keep the drinking water cool.

Among kitchen and food items, Gauhar utilizes authentic brands of edibles, i.e. "Milo Chocolate Drink" (p.7), "Tapal Danedar Tea" (pp.7-8, 221), "English Biscuits Tin" (p.20), "BP fruit bun" (pp.154, 231, 265). She employs the names of real brands from the register of hygiene: "Binaca" (pp.8,270), "Hamdard ka Dentonic" (pp.8, 262), "Yardley's English Lavender Soap" (p.18), "Lux Soap" (p.20), "Eagle Razor" (p.145), "Brut Aftershave" (p.146). Binaca is a real product, a toothpaste, Hamdard ka Dentonic is the

name of a dental powder, Lux and Yardley are real multi-national brands. Eagle is the brand name of a real razor used for shaving purposes while Brut is a brand of after-shave lotions and colognes. All are real commonly used objects by the consumers in Pakistan. Objects of cosmetic industry and fashion include "Mod Girl Fairness Cream" (p.11), "Night in Paris", "Tibet Snow" (pp.14,16-17,118), "Femina April 1962" (pp.18,20), "Billi Marka" (p.71), "Super Hasmi Surma" (p.109), "Coty's Luscious Luster No. 36" (p.118), "Ponds Dreamflower Talcum Powder" (p.118), "Admiral Talcum Powder" (p.146), "Cool Breeze Talcum" (p.222). These are the real cosmetic products of fairness creams, vanishing creams, perfumes, incense sticks, lipsticks, talcum powders, kohl, and the title with exact edition of an authentic women magazine (Famina, April 1962). Register of medicine used in the novel includes real product titles of "Vaseline" (p.12), "Hamdard ka Safi" (p.12), "Hamdard ki Sualin" (pp.157, 171), "Hamdard ka Surficol" (pp.159,263), "Hamdard ka Joshanda" (p.171), "Actifed tablets" (p.262). These are real pain-relieving creams, cough tablets and syrups, cold and flu dealing medicines. Health relating items include "Scissors Cigarettes" (p.26) and "Kainchi Cigarettes" (p.163). These are real brand names of cigarettes. "Farmica Counter" (p.9) has been taken from the register of furniture. It is a term used for a specific type of carb-board utilized in the making of table tops. "Sandak chappal" (pp.55, 110) is a real shoe product and footwear in Pakistani shoe stores. "Waheed Murad" (p.14), "Shabnam" (p.14), "Madhubala" (p.19), "Devika Rani" (p.19), "Leela Naidu" (p.20), "Amir Khan" (p.42), "Juhi Chawla" (p.42), "Shahrukh Khan" (p.86), "Madhuri Dixit" (pp.86,233), "Javed Sheikh" (p.233) are the real persons and film-stars in Pakistani and Indian film industries. "Nusrat Fateh Ali Khan" (p.11), "Mehdi Hassan" (p.115), "Ahmed Rushdi" (p.116),

“Malika-e-Taranum, Noor Jehan” (p.233) are the actual singers and music composers of Pakistan. “Loafer” (p.27), “Doolhan Ek Rat Ki” (p.40), “Tum Se Pyar Ho Gaya” (p.40), “Pyar Ke Madari” (p.40), “Pyar Aur Mati” (p.40), “Do Raha” (p.116), “Hum Aapke Hain Kaun” (pp.233-234) are real movie titles produced by Indian film industry. “De Montmerency Dental College” (p.19), “Lucky Irani Circus” (pp.60, 70), “Sozo Water Park” (p.197), “Lady Wellington’s Hospital” (p.200) are actual institutions, hospitals, or entertainment organizations in Lahore. “Shahi Mohallah” (p.19), “Data Sahib’s Darbar” (pp.21, 82), “Bano Bazar in Anarkali” (p.145), “Karamdad Qureshi” (p.197), “Multan” (p.197), “Shrine of Bibi Pak Daaman”, “Bazaar Sheikhupurian”, “Dheruwalla Cottage”, “Uncha Chet Ram Road”, “Frontier Hotel” (p.10) are actual places, shrines, cities in Pakistan. Moreover, Gauhar writes the lyrics of real Urdu songs produced by Indian and Pakistani film and music industry (see Gauhar, 2002, pp.11, 14, 116, 117, 160, 177, 234). All these instances of authorial vocabulary utilized by Gauhar in *The Scent of Wet Earth in August* does not contribute in the illustration of the motivational / *mimetic* lives of its characters, though they reflect the real social environment of common man of Pakistan.

Characters in *The Scent of Wet Earth in August*

(I) Fatimah

The people having dominant *compliant* trends struggle to overcome their *basic anxiety* through seeking affection, approval, self-esteem, love and protection by controlling others by being good, weak, and affectionate. They control “others through [their] need of them” (Paris, [1974] 2010, p.57). Such persons’ “salvation lies in others” (Horney, 1950, p.226). Such a person values humility, sympathy, unselfishness, love and shuns pride and vindictiveness. He struggles to meet the expectations of others “often to the

extent of losing sight of his own feelings" (Horney, [1945] 1992, p.51). A *compliant* person "tends to subordinate himself, takes second place" (p.52). His / her values "lie in the direction of goodness, sympathy, love, generosity, unselfishness, humility; while egotism, ambition, callousness, unscrupulousness, wielding of power are abhorred" (p.54). A *compliant* person feels attraction to the opposite type of persons having *expansive* tendencies. "To love a proud person, to merge with him, to live vicariously through him would allow him to participate in the mastery of life without having to own it to himself" (Horney, 1950, p.244). Being acid-stricken, weak timid and marginalized, Fatimah, the mute girl "damaged", "scared and wordless" girl (Gauhar, 2002, p.44), is a predominantly *compliant* in nature having romantic and loving tendencies. Her strategy to get rid of her *basic anxiety* is being affectionate for seeking love and approval of others. See:

Her eyes betrayed the remains of some unremembered fear. But her eyes were often lowered, and no one really bothered to look into them. What mattered was that Fatimah always smiled, always greeted passersby and neighbours and vagrant men tripping over their feet with a quick nod of her finely balanced head (Gauhar, 2002, p.21).

Being a timid and idealist, her salvation lies in finding true love. Naturally she values humility, sympathy and love and shuns pride and *vindictiveness*. She subordinates herself against the wishes of Shamshad, Raunaq and Pyiari. She always remains anxious to meet the expectations of her three mothers while living with them in Begum Haveli. Being a *compliant* person, Fatimah gets attracted to Babar Khan Alias Bobby, the owner of Charlie Video Palace, who has masterful, proud and *expansive* tendencies. For *compliant* Fatimah life is meaningful only in a love relationship. Love for her is "the ticket to paradise, where all woe ends: no more feeling of lost, guilty and unworthy; no more

responsibility for self; no more struggle with a harsh world for which [she] feels hopelessly unequipped" (Horney, 1950, p.240). Fatimah keeps on thinking about her relationship of love with Bobby, "dreaming up possibilities, recalling the songs she had heard in his shop, the touch of his hand as it brushed past her while taking down a video for a customer" (Gauhar, 2002, p.2). *Compliant* Fatimah "would lie in the dark, eyes open, hands restless, groping for something to hold close to her body" (p.3). Consider the eagerness, haste and passion when she moves to Bobby's shop to meet him:

Fatimah made her way down the steps quickly, almost taking two at a time. Bobby's shop was just round the corner ---- the familiar green door and the glass window plastered with film posters. Although Fatimah had not spoken to Bobby, the yearning in her eyes, she was sure, must have presented his soul, warming it with expectation, readying it for the final acceptance. She flew into the video shop, catching Bobby off-guard as he combed his hennaed hair, preening himself. Fatimah stood at the entrance. Bobby turned around, and smiled with so much love that it made her heart ache with happiness (Gauhar, 2002, p.26).

In the lone moments of her spare time after performing household chores, she imaginatively searches for the possibility of the fulfillment of her love with Bobby. See:

Fatimah wiped her hands on the surface of her sweater, ridding them of the small seeds ripped out of the bellies of green chilies. The day's meal had been prepared, and while the three women who alternated between loving her and wishing her dead rested, waiting for the fragrant vegetable curry simmering on the stove, Fatimah too retired to the silence of her room. Drawn by some compulsion to the corner of the decimated almirah, Fatimah began to pull out objects one by one, placing on the mantelpiece of a long-forgotten fireplace a magazine, a mirror, and a tiny basket made of fluorescent magenta nylon thread. Inside the basket sat a plastic pot of vanishing cream, a gift from Bobby. Fatimah had hidden the pot along with the compact of rouge and the tube of Cleopatra Kajal bought from Dilawar's vending cart with the change she would save up on days when Raunaq decided to make payments for household purchases instead of buying them on credit. Fatimah would use all these beauty aids at the suitable moment, when Bobby would fulfill the promise which gleamed in his eyes (p.39).

Among her days filled with humiliation and hard work she waits for the day to enter into her imaginative paradise. She keeps on visiting Bobby's video shop for listening to his words "about her beauty and his love" for her (p.42). Text of the novel clearly displays her predominantly *compliant* impulses through the lines when she is shown to listen imaginatively to the sound of a radio. She imagines as if the radio is telling her the words:

Remember the gift you will offer your husband is the greatest gift a woman can give her master, it is the gift of submission, of yearning, of love, and dear sister, the pleasure you shall receive from this act is equal to no other pleasure and for this you must wait until that moment when your husband will rule not just your heart and mind but also your body (p.59).

Such are the thinking patterns of a *compliant* person who shuns pride and takes second place, and "becomes 'unselfish', self-sacrificing, undemanding ----- except for his unbound desire for affection" (Horney, [1945] 1992, p.51). Such a person never shows self-protective, self-assertive tendencies and stands against "all that is presumptuous, selfish, and aggressive" because "any wish, any striving, any reaching out for more feels to him like a dangerous or reckless challenging of fate" (Horney, 1950, pp.219, 218). Fatimah does not show any selfish, aggressive or presumptuous tendency and does not challenge the fate, through her own best possible choices she makes according to her understanding, by "reaching out for more" (p.218) as she feels that she "must wait" (Gauhar, 2002, p.59). A turn is traced in Fatimah's emotions. She feels pangs of jealousy when notices another girl entering in a romantic and intimate relationship with Bobby. She feels jealous and insecure:

Fatimah caught her breath, clenching the fist that clasped her love note. She bit her lip. She trembled, seized with panic. Right in front of her, in front of the whole bazaar, another woman had usurped her place in Bobby's shop, in Bobby's heart, a beautiful woman who spoke words, a smooth-skinned woman groomed with dangerous intent (p.62).

She keeps on watching at his shop when *expansive* Bobby is busy in alluring another girl:

Fatimah's heart stopped beating. And her eyes brimmed over with tears. She watched, transfixed by this treachery, as Bobby squeezed himself into the space at the edge of the bench. Reaching for the woman's hand, he took a deep breath; shut his eyes, and, pressing his sensuous mouth against the fair, unblemished skin, he kissed it. Fatimah gasped. Bobby put the woman's hand on his heart, and the sound of Fatimah's heartbeat drowned out the doog-doogi and the cheering. She shut her yes (pp.62-63).

This incident of betrayal is of nuclear importance in building up her motivational psychological life. She feels herself betrayed and deceived by Bobby. The relationship of a *compliant* person with a person having masterful tendencies can develop into a morbid dependency, and the *compliant* person can be caught up in a crisis if he / she feels that his / her *compliant* behaviour is not getting the reward. In connection to Horney's categories, Paris tells that “‘self-effacement and goodness invite being stepped on’ and ‘dependence upon others makes for exceptional vulnerability’” (Paris, [1975] 2010, p.58). Fatimah feels ‘being stepped on’.

She had not imagined Bobby was capable of betrayal. She had never doubted that he loved her. She had not thought that perhaps this was the way of green-eyed man who knew how to make others love them, giving them in return only the terrible pain of dismissal (Gauhar, 2002, pp. 65-66).

Horney reports that “the relationship from which [a *compliant* person] expects heaven on earth only plunges him into deep misery. He is all too likely to carry his conflicts into the relationship and thereby destroy it” (Horney, [1945] 1992, p.62). *Compliant* Fatimah, after Bobby's betrayal ‘plunges into deep misery’ and she once for all destroys the relationship with Bobby. She destroys all the tokens of love given to her by Bobby:

Fatimah wept till the fog of sadness in her head had thinned and she could see clearly again. She reached into the crevice and with faltering fingers she pulled out a green brocade slipcover stitched to protect the Holiest of Holy Books. Inside it were things sacred to her: cards with

donkeys holding a bunch of flowers, cards with winking men, cards with *I Love You* balloons, cards with one tearful eye dripping sorrow onto a broken heart. Fatimah took each card, and began to tear it into tiny shreds. She ripped them into halves, and then into quarters, eighths and sixteenths. Then she began to breathe evenly. She stood and stared again at the old play of light on her walls. It was almost evening. Golden-melon light crept into the room, edged up to a crevice on the wall, slid in, curled up, and went to sleep (Gauhar, 2002, p.67).

She feels relieved of the agony of humiliation as she feels that perhaps she could not get the right person. *Compliant* people show religious tendencies as well. They adopt religious values since they feel them inevitable to their defensive system. Fatimah does not object and receive the amulet from Aatish- baaz Aaliya in the hope of finding love and comfort in life. She notices Shabbir's strong feelings of love for her and considering him the right person in her life she gives way to her emotions of love for him. Tokens of love get triggered to be exchanged between Fatimah and Shabbir. She starts "sending him cards with pictures of hearts and birds and lovers exchange gleaming, golden rings" (p.109). She goes with Shabbir to a cinema to watch a movie, and there they get engaged in a slightly intimate physical contact. When they were returning from cinema, Shabbir couldn't control his emotions and Fatimah's conduct was also of allowing and approving. They made love "on the bare floor of the back room, over the bat droppings" (p.136). Here, *compliant* Fatimah was swept by emotion and considering Shabbir a token to paradise, she let him do what he wanted to do since she could "read trust in his eyes" and believed that after meeting Shabbir "the bareness of her life was over" (p.136). The three mothers of Begum Haveli locked her up in her room fearing that the news of her illegitimate fetus in her womb will get open in the whole Mohallah. In her extremely miserable condition doubled with humiliation, pain and agony, Fatimah could not forget

Shabbir's loving passion for her. She lay there, completely needs to be possessed by Shabbir, after the incident of their love making:

Her room was dark and damp and cold, so she wrapped herself in the old razai which kept her warm and made her feel safe in the vast emptiness of her life. She longed for the assurance of his voice and the refuge of his embrace. The women would not speak to her. Not even Shamshad, who had loved her more than anyone else ---- but less than the man who lived inside her now, inside her heart and mind, and deep inside the pit of her belly (Gauhar, 2002, p.157).

The rest of novel's text display no physical or psychological movement or impulse in Fatimah. Fatimah, the dumb and acid-victim girl is locked up for several months in her room. She is not even treated by a gynecologist and the illegitimate child is born in her room without any medical help. The reader cannot trace and look through her emotions, impulses and motivations as she is unable to show these through any of her means: being dumb she could not talk; as a restrained captive in her room lone and desolate for several months she is not let with any room to display her emotions and motivations either through her actions or her feelings. Even the authorial comments do not provide any insight about her psychological life as Gauhar's narrative concentrates on other characters, i.e. Shabbir, Basharat, Shamshad, Rounaq, Bobby. Only the last moments in the novel, again reveal Fatimah's *compliant* and *self-effacing* impulse when she runs through the streets of the Mohallah to find her child. Out of her motherly emotions for her baby, she madly struggles to find him, ignoring her own health:

she ran through the drenched lanes, her bare feet slipping on the melon skins and mango seeds, she ran past a dead cat, it's belly distended and eyes glazed over, she ran past Gulrez Khan's home, past Parveen Nak-kati's string cot, past the toothless old man defecating at the edge of the gutter, she ran through Bazaar Sheikhupurian past the shoe shops and New Charlie Video Shop, she ran past the shrine of Bibi Pak Mubarak and past the home she had been born in, and over a pile of broken syringes and empty morphine vials ---- she ran endlessly until she came to the little door leading to the room on the third floor where Aatish-baaz Aaliya had once told her that she would find love and

happiness and someone to care for [...] She heard the baby screaming and she knew it was hers ----- the patch of wetness on her shirt told her it was hers, the blood trickling down her leg told her it was hers. He's mine he's mine, she shouted (pp.277-280).

Fatimah with dominant *compliant* trends tries hard to overcome her *basic anxiety* of losing her baby by seeking affection, love and care of Aatish-baaz Aaliya. In her agony she tries to find her "salvation [...] in others" (Horney, 1950, p.226). As life for a *compliant* person is meaningful only in a love-oriented relationship, Fatimah's love for Shabbir is her ticket to paradise where all her problems come to an end and she will get free from the sense of loss. But, her relationship with Shabbir from which she expects love, care, and affection merely plunges her into deeper misery, though not because of him but because of others around.

Fatimah's character remains *compliant* from the beginning to the end as she switches over to no other strategy.

(II) Shabbir

People having predominantly *compliant* trends feel themselves as a constituent part of a big, larger scheme, yielding to a big thought of religious devotion, standing by a cause, or are engaged in an affectionate love relationship. Such person's "salvation lies in others" (Horney, 1950, p.226) and "his need for people ... often attains a frantic character" (p.226). His "self-esteem rises and falls" along with the approving or disapproving gestures of others (Horney, [1945] 1992, p.54). Such a person believes in such a providential order therein virtue never goes unrewarded. So, he struggles to meet the expectations of others, "often to the extent of loosing sight of his own feelings" (p.51). "He becomes 'unselfish', self-sacrificing, undemanding ----- except for his unbound

desire for affection. He becomes ... over-considerate ... over-appreciative, over-grateful, generous" (pp.51-52). Being conciliatory and appeasing, "he tends to subordinate himself, takes second place, leaving the limelight to others" (p.52). A *compliant* person's values "lie in the direction of goodness, sympathy, love, generosity, unselfishness, humility; while egotism, ambition, callousness, unscrupulousness, wielding of power are abhorred" (Horney, [1945] 1992, p.54). He adopts religious values as he feels them inevitable to his defensive system. Out of his intrinsic urge to surrender, he gets attracted to the opposite type of persons having *arrogant-vindictive* tendency. "To merge with [a proud person], to live vicariously through him would allow [a *compliant*] person to participate in the mastery of life without having to own it to himself" (Horney, 1950, p.244). *Compliant* Shabbir is practically devoted to religion. He is the next to Moulvi Basharat, the Imam at the mosque in Bazaar Sheikhupurian. His salvation lies showing his devotion to religion and to those people who are associated with religion; hence his salvation lies in Moulvi Basharat. Moreover, through Basharat's *expansive* trends he tends to "live vicariously through him [...] to participate in the mastery of life" (p.244). Along with the approving and disapproving gestures of Moulvi Basharat, his self-esteem gains and loses its realization. He loses the importance of his own feelings and emotions and becomes self-sacrificing, undemanding and gets merged with the *expansive* Moulvi Basharat by taking second place and shunning all the ambition and desire for more. He always remains engaged to meet the expectations of Basharat. He is over-grateful and over-appreciative for Moulvi Basharat in return for his looking after his needs and livelihood. He believes that religious values of humility and gratefulness are inevitable qualities for his defense system. Hence always remains indebted towards Moulvi

Basharat. Out of his religious set of beliefs raised upon his *compliant* world order, “Muhammad Shabbir”, every morning, “religiously [sweeps] the courtyard of the mosque and wash[es] the ablution block, readying it for use during the day” (Gauhar, 2002, p.5). Being predominantly *compliant*, Shabbir cherishes a healthy feeling to preserve every entity, living or nonliving alike. He remains awkwardly obliging towards Moulvi Basharat, fearful and submissive before Bobby and Dilawar, and romantic, loving and emotional towards Fatimah. So he often displays frantic behaviour in front of these people. All of his personality traits refer towards his inner drives to preserve and save every object of external world. His natural inclination for the preservation of these things is “captivated by the design” even, “made on the blue-black scene [of Moulvi Basharat’s TV set] that had settled through the holes in the crocheted cover” (p.17). *Compliant* Shabbir “would take [...] a long time to wipe away the delicate design” made by dust (p.17), and “he was always left with an extraordinary feeling of loss, as if his large, clumsy hands had destroyed something fragile” (p.17). Being a strongly *compliant* person, he is engaged in a passionate love relationship with Fatimah. She “had begun to invade his thoughts at unexpected moments confusing him, making him feel things he was not familiar with” (p.51). *Compliant* Shabbir’s emotions are already set in the direction of sympathy, goodness and humility, having no ambition and callousness. Now he is strongly motivated by his love and desire for Fatimah. His feelings and thoughts are haunted by his romantic affection for Fatimah: often “in the dark, Fatimah’s eyes haunted him, and he stood still awhile by an ancient wall and closed his eyes. And [...] the faint, warm odour of her sweat filled his senses” (p.52). His unbridled emotion for her swept him thoroughly and “he leaned against the wall and wept” (p.52). He “knew that there

was no balm in the world which would soothe his aching heart" (p.52). For Shabbir now the meaning of life lies only in a healthy love relationship. Through his swift imagination he builds a love relationship between him and Fatimah and his ego gets hurt at the incident in which his "clothes had been stained with the falling garbage ---- rotten eggs, used tea leaves, cracked animal bones" (p.76). He felt much embarrassed as all this occurred before Fatimah, the wordless one. "Worse than the shock of having a garbage bag land on him was the absolute humiliation of this most unfortunate incident happening in the presence of the wordless one" (p.76). Blazing with the romantic passion he had for her, he often "felt her warmth in his bones" (p.78). Unable to control his restlessness and anxiety, he contacts a fortune-teller to know about the fate of his passion for Fatimah. He feels relieved of the tension arousing from the feeling of uncertainty, once he finds positive statement from the fortune-teller: "You will find the one you love and good fortune will be yours, after paying the price required" (p.83). Having pure and soft passions of love for Fatimah, Shabbir wanted to "find a way to get the wordless one away from [that] place" (p.98). He wanted to "find a way to tell her that she deserved to be in a place where birds sang and flowers bloomed and love was sacred" (p.98). He wanted to bring Fatimah away from the place of sin. He could never tolerate the seductive manner of talk Dilawar had with Fatimah. On one of such occasions he displays his restlessness: "His feet began to sweat in his Sandak chappals. He was outraged. *Women have to be treated with respect, comments about their person have to be restrained*" (p.110). He delves into a strong conversation with Dilawar on this topic, and in his conversational confrontation with Dilawar, Shabbir shows first signs of boldness, courage and bravery in order to speak for the honour and respect of Fatimah. By and by, *compliant* Shabbir starts

to remain in dreamy, delusionary world full of Fatimah's love. He remains distracted in his daily duties allocated by Basharat. Being a potent *compliant* person, Shabbir considers love as "the ticket to paradise" (Horney, 1950, p.240). His world of imagination in the company of Fatimah is paradise for him. He writes her a letter to seek her love and offers her to move along with him quite away from Shahi Muhallah. Fatimah responds him positively and accepts his love. He takes her to a cinema to watch a movie, and there they get engaged in a slightly intimate physical contact. When they were returning from cinema, Shabbir could not control his emotion and, founding Fatimah allowing and approving, they made love "on the bare floor of the back room, over the bat droppings" (Gauhar, 2002, p.136). Fatimah too was swept by emotion and let him do what he wanted to do since she could "read trust in his eyes" and believed that after meeting Shabbir "the barrenness of her life was over" (p.136). Shabbir's restlessness in his love-stricken heart is invoked when Fatimah has been restrained by the three mothers in Begum Haveli. He was dying to meet her. He could not sleep since the night they made love. "It had been many days since he had seen her. Yearning ate away at his heart till it was an open wound" (p.142), and "with each passing day Shabbir's discontent grew like a sore" (p.170). By and by he had given up his hope to meet her again, nevertheless his *compliant* character structure compels him to "linger outside the paan shop" near her house (p.181). "Her absence was a hole in his heart" (p.181). Also, "the relationship from which [a *compliant* person] expects heaven on earth only plunges him into deep misery" (Horney, [1945] 1992, p.62). And the *compliant* person becomes "terribly disillusioned" since he feels that probably he could not get the right person (Paris, 1997, p.21). Shabbir falls into the trap of deep misery since he develops suspicion

about Fatimah's loyalty. Accidentally, he comes across her photograph in Bobby's shop. At this point his passion for Fatimah begins to vanish. Anger, anguish, pain and humiliation led him to think of a *detached* strategy and he begins to consider leaving the city of Lahore and Fatimah forever. He feels disgust and hate for her and develops *detached* impulses inside him. He expresses his desire to move to some other mosque in some other city. Forlorn, desolate, humiliated and frustrated Shabbir thinks of Fatimah's disloyalty and throws off the ring, a token of love from Fatimah, and switches over to *detached* behaviour. He wanted to move to the mosque in Karamdad Qureshi. "It was becoming increasingly difficult for him to continue living here amongst his tormentors, surrounded by reminders of the wordless one's betrayal" (Gauhar, 2002, p.214). Filled with agony of separation mixed with humiliation, he suffered due to an objectionable photograph of Fatimah, Shabbir gets motivated by the *detached* strategy. He wants to move to where no one would remind him of her. But he could not materialize his *detached* motivations to move to Karamdad Qureshi and remains at the mosque of Shahi Muhalla. Moulvi Basharat allows him to say the aazan (prayer call) and begins to transfer to him the religious responsibilities till the time comes when it is finally revealed to him that he is the father of the baby boy born to Fatimah as a result of their love-making episode. At this revelation *compliant* Shabbir feels relaxed and elated and gains his confidence and self-esteem for the first time in his entire life. The story ends displaying no explicit information about further development in Shabbir and Fatimah's relationship.

Discussion

In my analysis, Gauhar's characters are not richly *mimetic*, deeply and psychologically evolved human beings, since the *mimetic* aspect of Shabbir and Fatimah as well as other

minor characters is not complex and evolving. Her characters are very close to deflation pole of deflation-enrichment-continuum. Both Fatimah and Shabbir are not richly portrayed psychological persons, although their lives have been motivated psychologically. Both are the instance of weak *mimetic* beings having *compliant* character structure, and no motivational movement has been explored in their psychological personalities. Since authentic expression of the aspect of the *authorial rhetoric* is dominant in the novel, both the major characters could not attain full attention of the author in character-creating process. The character structure of Shabbir and Fatimah is not intricate; hence the characters of *The Scent of Wet Earth in August* can be marked as the weakest *mimetic* characters among all of the characters analyzed in the present study.

The Scent of Wet Earth in August presents a small gallery of black and white still photographs of life-size characters. The narrative does not, neither through *authorial rhetoric* nor through any kind of character category (i.e. *aesthetic*, *illustrative*, *mimetic*), present and stand for any glorification of a certain theme. Also, the novel has no closed plot containing a complete story about its characters. It shows different individuals, desolate, lone and psychologically perturbed, though the genius of the author regarding highly refined and multi-layered psychologically motivated characters is too immature to grant her the label of a great psychological novelist. The novel starts and ends in telling us about the individual and separate existences of its characters who are struggling with their anxieties.

The novel is a panorama of realistic and human images; deflated *mimetic* characters hung separately on the wall of the gallery of still photographs of real human

beings. Being a realistic novel, *The Scent of Wet Earth in August* is the work of social reality showing to us the horrible picture of our part of the world full of desolation, wretchedness, torture, suffering and dejection. Mumtaz, Moulvi Basharat, Shabbir, Naseem, Fatimah, Raunaq, Shamshad, Pyari, Rashida, Aatish-baaz Aaliya are the victims of the chaotic social order and bad governance in the country. Gauhar reports about the miserable conditions of the tortured souls. Of all the novels selected for present study, *The Scent of Wet Earth in August* is the weakest example of psychological fiction, though it is a psychological novel indeed. The characters are *mimetic* in their nature without any doubt, yet their inner lives have not been displayed with such a mature mastery of genius which is expected from a great psychological novelist. Characters remain just individual *mimetic* images devoid of great psychological depth while revealing slightly about one of the psychological facets of their lives, while their deep psychological aspects remain blurred and uncertain. Such impression as whims of *mimetic* characters pushes them very close to the deflation pole of the continuum. Moreover, they are the only instance of characters in present study who do not perform any *aesthetic* or *illustrative* role either for the inner formal construction of the narrative or for the glorification and progression of any theme or author's ideological contention. The fact that neither the author, nor any of the characters of *The Scent of Wet Earth in August* have any *illustrative* purpose as well as the cinematographic *representation* of the anxieties of individual (although a poor *representation*) characters of the novel make its characters *mimetic* indeed.

The novel's story has no end, as it has no start. It also lacks, what Bakhtin calls, the compositional principle. The novel only shows individual characters, locked up in their individual glooms, miseries and psychological anxieties. The plot lacks action and

movement of events, save one explicit action, i.e. Shabbir and Fatimah's love-making and the birth of their child. Without a well-developed and closed plot-structure, Gauhar's novel is replete with *authorial* authentic *rhetorical* expressions as well as it displays weak *mimetic* characters. Realistic authentic material arouses the dramatic imagery but it restricts readers' flight of imagination since their imagination gets tucked with the authentic expressions stopping it from hovering in any fabulous and fantastic fictional world. Such expressions increase author's level of reliability and readers' disbelief is suspended as authentic linguistic material indexes to an immediate world of reliability, readily recognizable and believable. Such style of narration reflects reality, not fantasy, in precisely such a way that is beyond the grasp of any other narrative style in fiction. Nonetheless, such style has a big disadvantage as well: its impact and appeal denies any claim for broader universal spectrum. It gets trapped by the constraints of time and space owing to the fact that it draws the attention of a very limited readership that represents a specific community and is the part of a specifically narrow communicative interaction.

CONCLUSIONS AND FUTURE RESEARCH PROSPECTS

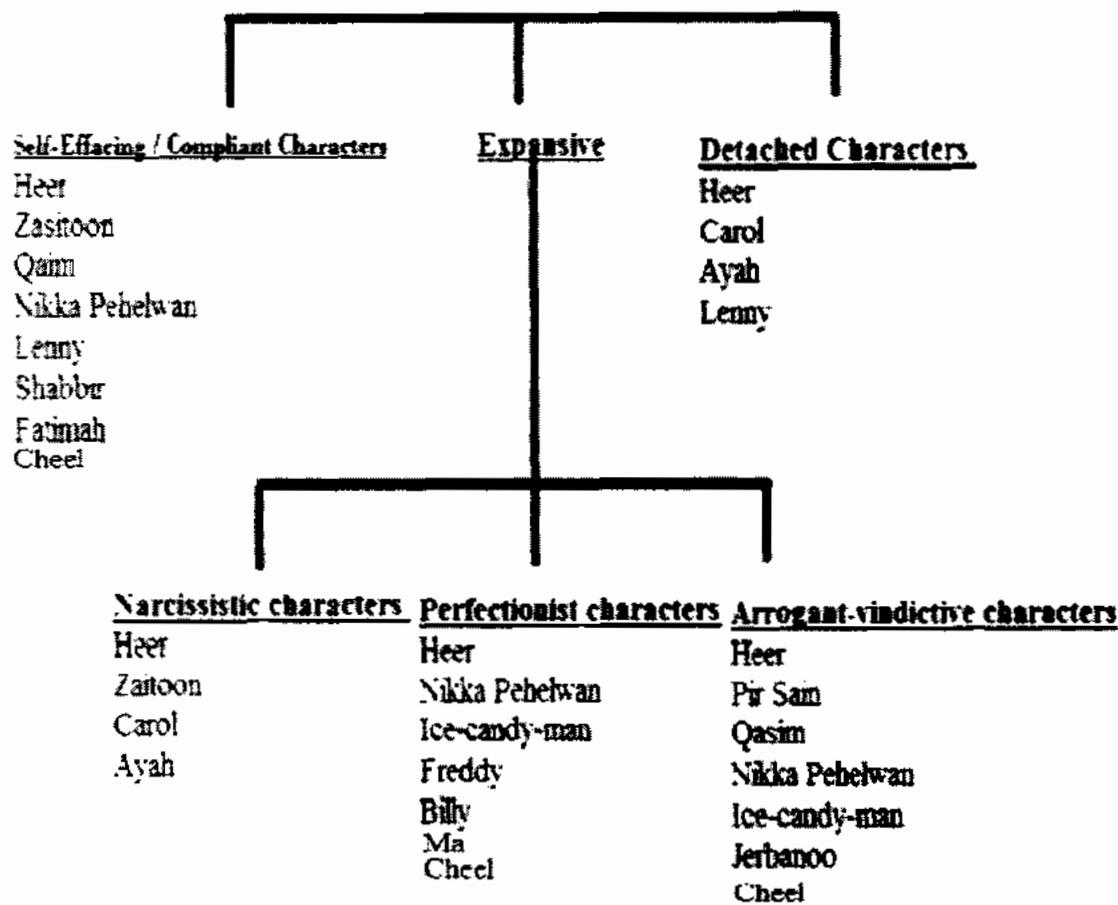
The present study originated from the distinction between the *mimetic* and *semiotic* kinds of characters in literature. Three research questions pertaining to the nature of characterization in Pakistani literature were formed. In order to find answers to the research questions formulated in the backdrop of Mudrick's (1961) *mimetic / semiotic* controversy of literary characters as well as Scholes and Kellogg's ([1966] 2006) distinction between *aesthetic*, *illustrative*, and *mimetic* categorization, a selection of five novels written by three Pakistani female novelists has been analyzed thoroughly. The answers to the research questions based on a detailed analysis of the texts of the selected novels establish that the Pakistani novel in English written by female writers present *mimetic* characters. Characters in Pakistani literature are not types, hence not generalizable. They are strongly self-motivated, real human beings having their own inner drives which have singularly directed and individualistic movement. They are powerful illustrations of the *mimetic* characters in literature. My analysis of the selected texts reveals that, since the inner psychological lives of the characters under study are rich, complex, and full of conflicts, they are as fully analyzable as real human beings can be in motivational terms. Since the *mimetic / semiotic* controversy regarding the nature of characterization in literature is not as such to be taken as two extreme poles, there exists a continuum representing the degree of maturity of characters upon the cline of *mimetic* characterization. Characters in Pakistani novel, as the analysis and discussion of the selected texts in previous chapter reveals, show a very strong tendency towards the *mimetic* pole, and on the *mimetic* cline they show higher degree of maturity, although this degree differs from character to character while determining their specific positions on

the continuum in relation to each other. The psychological theories of motivation and neurosis presented by Karen Horney (which have been elaborated, illustrated and utilized by Bernard Paris and a host of other critics) have been employed as framework for the present study.

A number of European critics have already established that *mimetic* characters strongly exist in literature. They have been applying the psychological theories of Karen Horney upon a number of characters in European literature from the second half of the twentieth century to the recent times. They established the view that characters in realistic literature cannot be analyzed in *semiotic* terms of the structuralists. Such humanist psychoanalysts have analyzed a large number of characters in European literature in *mimetic* terms and established a counter view of the existence of *mimetic* characters in literature quite in contrast to the structuralists' concept of *semiotic* characterization. The present study stands for the existence of the *mimetic* character in Pakistani literature since no previous relevant research has been carried out on the literature of Sub-continent, although to the best of my knowledge an Indian critic Usha Bande is an exception who presented the view that Anita Desai, an Indian novelist constructs strong *mimetic* characters.

The nature of characterization in selected Pakistani novels, according to my analysis, is strongly *mimetic*. Structurally, they are motivated by their inner psychological drives, and can be discussed under three major kinds: *compliant / self-effacing, expansive* and *detached*. Secondly, Pakistani female novelists reflect psychological realism through their characters. Such psychological realism has been worked out by studying their independently unique defense solutions. Also, all the five novels present the indigenous

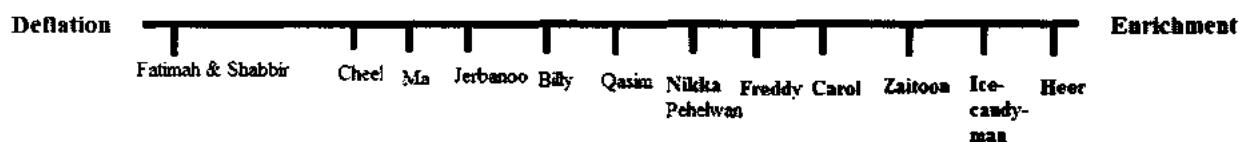
social reality by displaying an indigenous world of desolation, misery, agony, suffering and pain. Characters in Pakistani novel are not phantoms on page; rather they are strongly motivated fictive persons bearing their individual defense impulses and are well-analyzable through the realistic approach of art. Thirdly, keeping in view the theories of Third Force Psychology and Karen Horney's categories of neurotic persons, selected Pakistani novels display all five types of motivations, which, in some characters, keep on shifting from one type of motivation to another depending on the psychological need of the characters concerned. See figure below:



(Figure 1: Categorization of Characters of selected Pakistani novels in terms of Horney's Defense Strategies)

Heer, Zaitoon, Qasim, Nikka Pehelwan, Lenny, Cheel, Shabbir, Fatimah are the *self-effacing / compliant* characters. *Narcissistic* characters include Heer, Zaitoon, Carol and Ayah. The list of *perfectionist* characters contains Heer, Nikka Pehelwan, Ice-candy-man, Freddy, Billy, Ma and Cheel. *Arrogant-vindictive* characters are Heer, Pir Sain, Qasim, Nikka Pehelwan, Ice-candy-man, Jerbanoo Freddy and Cheel; while the list of *detachedfictive* persons includes Heer, Carol, Ayah and Lenny.

Keeping in view the psychological lives of *mimetic* characters analyzed in this study in terms of deflation-enrichment-continuum the following figure emerges:



(Figure 2: Deflation-Enrichment-Continuum of *mimetic* characters)

On the cline of deflation-enrichment-continuum of *mimetic* characters in the present study Heer (*Blasphemy*) is the strongest *mimetic* character who strongly adheres to the enrichment pole. She is deeply motivated by her independently unique defense solutions. She is a real person on page and deeply complex human entity. She is the greatest psychological achievement in Pakistani literature created out of peerless artistic gift of the author for her character-creating impulse. Heer is one of the exceptional characters in realistic fiction who exhibit all the psychological types of Horney's motivational defense strategies at different junctures of her psychological growth. Next to Heer, I place Ice-candy-man (*Ice-Candy-Man*) who is the strongest *mimetic* character

after Heer. He is fully motivated by his own inner defense strategies, and displays a very fine combination of *arrogant-vindictive* and *perfectionistic* trends. He is Sidhwa's greatest character creation. His complicated network of psychological impulses is astonishingly unique. Next to Ice-candy-man comes Zaitoon (*The Bride*) who is relatively less enriched *mimetic* character on the continuum. Zaitoon displays *self-effacing* trends towards her father and *compliant* attitude towards all other people around her. She feels *narcissistic* impulses whenever she recalls the affection of Ashiq Hussein. She also displays self-protecting *arrogance* when needed. Her complex character structure reflects a complicated combination of defense strategies which she adopts according to the demands of the sources of *externalization* as well as a result in obeying to the call of her *intrapsychic pride system*. On the deflation-enrichment-continuum of *mimetic* characterization, I assign Carol (*The Bride*) fourth position on enrichment pole. She is a *narcissist* and is fully conscious of her charms. She gradually evolves and by the end of the story begins to foresee the ruining of her *bargain*, so moves unto the *detached* strategy. After Carol, I place Freddy (*The Crow Eaters*), the *perfectionist*. Freddy displays one type of motivation throughout the novel, i.e. *perfectionism*, though at some places of the novel he shows *arrogant-vindictive* feelings and behaviour for Jerbanoo. Although Freddy receives fifth position on the continuum, he is a unique *mimetic* character in a specific way. In all other characters discussed in this thesis the motivations of all the *mimetic* characters can be traced mostly by observing their behaviour at different junctures of their fictional narratives, while Freddy's motivational character structure can be judged both through conversations or verbalized ideology of life as well as through his actions and behaviour as he displays throughout the narrative. Not like any

other character discussed in present study, he talks like a psychologist. His words, ideas and dialogues in his conversations with other people seem to be written by some professional psychologist trained in the theory of Third Force Psychology. Such is the matchless shade of his *mimetic* characterization that through his talks as a psychologist he imparts objective and scientific sermons about the psychology of human beings. Nikka Pehelwan (*The Bride*) exhibits three motivational trends simultaneously. He is *arrogant-vindictive* and *perfectionist* for all the people around him and *compliant* towards Zaitoon and Miriam. Qasim (*The Bride*) comes after Nikka Pehelwan on the continuum since his character displays weaker *mimetic* impulses in comparison to Nikka Pehelwan. Predominantly *arrogant-vindictive* Qasim is *compliant* towards his children and wife and also towards Zaitoon (Munni) before he brings her into the mountains. He behaves in an *arrogant-vindictive* manner when deciding to marry Zaitoon to a tribal man. But his previous *compliant* impulse for her emerges again when he realizes the futility and cruelty of his decision. Billy (*The Crow Eaters*) takes his place next to Qasim. He is *perfectionist* and his motivation does not change throughout the novel. Next comes Jerbanoo (*The Crow Eaters*) who presents *arrogant-vindictive* impulses. Ma (*Blasphemy*) is an *expansive* (*perfectionist*) person, and Cheel's (*Blasphemy*) character transforms from *perfectionist* to *arrogant-vindictive*. Nonetheless, she displays *compliant* attitude only towards Heer. Shabbir and Fatimah (*The Scent of Wet Earth in August*) are the weakest *mimetic* characters. They are not deeply and psychologically evolved human beings, although they show *compliant* psychological trends. They are very close to the deflation pole. Both Fatimah and Shabbir are not richly portrayed psychological persons, although

their lives have been motivated psychologically. Nevertheless, no motivational movement has been explored in their psychological personalities.

All of the five novels when viewed through the concepts of thematic vs psychological readings display different levels of artistic maturity. The thematic and psychological strands of readings are combined in *Blasphemy* by applying Bakhtin's "compositional principle" (Bakhtin, [1963] 1984, p.17), while these incompatible and heterogeneous materials are left non-unified in *The Bride. Authorial rhetoric* through all of its devices does not hamper the independent development of the psychological lives of the characters in *Blasphemy*, rather both the thematic and psychological perspectives of the novel complement each other and no one singles out the other. On the contrary in *The Bride* both forms of the thematic perspective (author's ideological perspective on the historical incidents, and her *interpretations* of the characters' personalities) do not complement the psychological reading of the novel. The compositional principle is violated, and the *interpretation* as well as the *representation* of the characters does not move along the same direction. The *interpretation* fixes the compositional characteristics of the characters, while *representation* brings to the readers the evolutionary, non-fixed character structure through *showing* shifts in their motivational strategy. Moreover, a great deal of *rhetoric* in the form of socio-political knowledge of the contemporary history is at work in *The Bride* which is out of context of the narrative world of the novel. It breaks the rules of the fictional composition. *Blasphemy*, on the other hand, has been handled through a much more artistic maturity displaying aesthetically superior complexity. It is a wonderful fictive composition of social and psychological fiction. The psychological portraits of its characters are more spontaneous in their motivational

independence. No character (Zaitoon included) displays spontaneity of inner motivational life in such a way that is completely free of the heavy presence of the author in it. Zaitoon, Qasim, Nikka are the characters quite like independent human beings, but they seem (especially Qasim and Nikka) phantom characters when compared to Heer. Durrani's artistic narrative skillfully and artistically *shows* and *represents* the specific world she chooses to unfold to us, while Sidhwa is less mature in her art of *showing*. Sidhwa's *Ice-Candy-Man* is a rich work of art synthesizing two different strands of fiction writing, i.e. thematic perspective and psychological perspective. Here her style is not documentary dry discourse, and I find a fine execution of compositional principle. Moreover, in *Ice-Candy-Man* a higher degree of achievement of this principle has not been executed at the cost of the psychological *representation* of its great *mimetic* characters. Rather, *Ice-Candy-Man* shows Sidhwa's genius for creating motivational characters that are more refined if compared to her thematic amplifications. *Ice-Candy-Man* is a homogenous synthesis of both the trends, while Sidhwa's *The Bride* completely lacks in this higher artistic quality. Viewing in the context of compositional principle *The Crow Eaters* is the most artistically mature work out of all of Sidhwa's three novels under study, since a much higher degree of synthesis of the thematic and psychological strands has been achieved in it. Gauhar's *The Scent of Wet Earth in August* displays so weak psychological perspective as even the question of compositional principle and artistic synthesis cannot be applied on this novel.

Keeping in view the *mimetic* achievement of her psychological characters, in my view, Tehmina Durrani may be regarded as a writer who creates strong, life-like characters. Durrani's characters are strongly motivated fictive persons bearing their

individual defense impulses, and are well-analyzable through the realistic approach of art. Durrani's *Blasphemy* is a great social novel as well which presents the seamy side of Pakistani society. Besides, all of Durrani's characters relate themselves to the notions of religion, community, and nationality while *representing* the world of torture, suffering and misery. Set in the Pakistani context of rural areas, the characters of *Blasphemy* represent the distorted version of religion while destroying the religico-social rights of the people of our community. Next to Durrani, I place Sidhwa who has a great gift of creating psychologically motivated *mimetic* characters. Her characters are independent human entities. Her *mimetic* characterization reflects the realistic approach of art in Pakistani fiction. Furthermore, her thematic strand provides references to the event of subcontinent partition which is the part of real history. She *represents* to us the real world of misery, pain, torture and suffering. So, her characters relate themselves to community, class, religion and nationality. In the art of creating rich *mimetic* characters, Gauhar creates relatively weak characters that are close to the deflation pole of the continuum. Her authentic expression of the aspect of the *authorial rhetoric* is dominant in the novel, so her characters could not attain her full attention during the process of their creation. Gauhar's characters are a small gallery of black and white still photographs of life-size images. Her novel is a panorama of realistic and human pictures; deflated *mimetic* characters hung separately on the wall of the gallery of photographs of real human beings. Her characters are the victims of a chaotic social order. They do not bear strong psychological depth in their portrayal. The characters are *mimetic* in nature without any doubt, yet the novel lacks what Eliot calls 'Objective Correlative', rendering the characters near types who all suffer because of the forces larger than their individual

capacity and they just keep on floating with the flow of the events. Also, they are the only instance of characters in present study who do not perform any *aesthetic* or *illustrative* role either for the inner formal construction of the narrative or for the glorification and progression of any theme or author's ideological contention.

The present study is an analysis of five selected novels while concentrating upon three Pakistani women novelists. Since this is not a feminist/gendered study at all while employing Horney's mature theory, it implicates to further psycholanalytical research in Pakistani novel which may focus upon other fictional narratives of other writers across the gender divide. Secondly, my work relates to the *mimetic* study of 'fictive persons', the future researchers may explore the role of *semiotic* characterization in Pakistani literature in English. Thirdly, other researchers, apart from looking at the art of characterization, can focus upon the thematic/ideological strands of indigenous fiction. Moreover, the aspects of plot construction in Pakistani fiction can also be researched by forth-coming researchers.

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