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### PHAEDRA COMPLEX AND OEDIPUS COMPLEX IN SAMRAT UPADHYAY'S THE CITY SON

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#### **ABSTRACT**

The research paper attempts to explore the Phaedra complex, a mother's unrestrained incestuous attachment for her step-son, and Oedipus complex, a son's clannish fanaticism for his mother or step mother in the unconscious, in Samrat Upadhyay's novel, *The City Son* and their consequences in the family and Nepalese society where such complexes are taboos. Through a close reading of the text within the parameters of the Freudian psychoanalytic criticism based chiefly on Phaedra complex and Oedipus complex, the study is an attempt to analyze the psychic motive behind the sexual attraction of the mother, Didi for her step-son, Tarun, also the protagonist of the novel, and Tarun's emotional, physical affection for his step-mother. The research reveals that it is Didi's revenging drive for the second marriage of her husband, Masterji that impels her to indulge her incestuous passion with Tarun, and ruin his life disregarding his newlywed wife, Rukma, society and incest taboo, and feelings of other family members.

#### **INTRODUCTION**

Committing incest, sexual relationship with a close member of the family, is an esoteric crime (Thorslev, 1965). Though incest is a taboo in the orthodox Nepalese society, some people are marked being indulged in them. Samrat Upadhyay is the first Nepali-born English whose works were published in the West (Walsh, 2003). He is an emerging writer of Nepali Diaspora, and a master of illuminating the characters' complex psyche in his novels. The Nepali writing in English, initiated by Laxmi Prasad Devkota in the 1950s, and carried on by Abhi Subedi, Mani Dixit, Padma Prasad Devkota, obtained its aesthetic strength with the publication of Samrat Upadhyay's *Arresting God* in Kathmandu in 2001 (Min Pun, 2017). Like a Buddhist Chekhov, Samrat Upadhyay speaks to common truths startlingly good (Straus, 2001). His novel, *The City Son*, published in 2014, was shortlisted for the PEN Open Book Award in the very

year of its publication. Born in 1963 in Kathmandu, Nepal, Upadhyay moved to the United States at the age of twenty one to attend the undergraduate degree from the College of Wooster in Ohio, and achieved Ph D from the University of Hawaii in 1999 (Shrivastwa, 2021). His first story collection, *Arresting God* in Kathmandu earned him a Whiting Award, and his first novel, *The Guru of Love* (2003) was a *New York Times* Notable Book and a *San Francisco Chronicle* Best Book of the Year (Fabiano, 2017). The world depicted by Samrat Upadhyay sounds to be very distant despite being very close to us. He deconstructs the myth that surrounds the people of Kathmandu (Fabiano, 2017). Upadhyay's stories and novels have demonstrated his considerable gifts for depicting the dynamics of Nepalese people and the complexities of their relationships.

Since the publication of *The City Son*, critics have proffered striking and valuable judgments on the theme, characterization, narrative techniques of the novel. Readers can mark "an eerie element of black magic in Didi's Svengali-like manipulation that evokes the domestic horror novels of Shirley Jackson" ("The City Son", 2014). Judging on the setting of *The City Son*, Mukharjee (2014) states that *The City Son* explores dichotomies already familiar to readers of his work: he sets the city, always Kathmandu, against the village, and men against women. The interviewer of Samrat Upadhyay, Fabiano (2017) records Upadhyay's comments on the experimentation of his novels, *The City Son* and *Mad Country* in these words: "I have been a writer of realism, but with these two books I have played with the elasticity of both the novel form and the short story form to become slightly experimental" (p. 4). Brodie (2014) scrutinizes that *The City Son* is a hard-hitting book, one that punches the reader right between the eyes and its content matter is horrific, but the writer knows what he is talking about. Reading Samrat Upadhyay's disturbing new novel, *The City Son* is the literary equivalent to watching a horror film; his style is assured and unadorned (Springstubb, 2014). There are no complicated networks of events in the plot. When Didi is reported that her husband, the Masterji, has been concealing his pretty lover, wife, Apsara and their young son, Tarun in the capital city, she shifts into the city with her two sons from Masterji, with an instinct of ravaging the second family. Apsara, Masterji's second wife, shifts with her city son, Tarun into another flat for she can't tolerate the sight of her rival. Tarun visits Didi every Saturday and Didi starts kissing, loving him, which very soon becomes the cause of his unconditional affinity for her. We are suggested that Didi's relationship with Tarun is oriented to Phaedra complex.

Though Tarun marries a girl, Rukma owing to the promise he had to make with his dying mother, he doesn't adore his wife. Rather he continues dating and lavishing with his step-mother. The novel ends without any solution for Rukma, and Tarun either, because he and his step-mother continue quenching each other's libidinal desires. *The City Son* is, indeed, an alluring and ravishing novel. Divakaruni (2013), at the press release of the novel, *The City Son* acknowledges that Upadhyay has masterfully blended history, tragedy, politics and romance to create the arresting story of a family in a very unique way.

Some reviewers of the novel have also inferred judgments on the characterization and language style of the novel. Upadhyay's female characters living in an unprotected situation because they are insisted on living with partners settled in arranged marriages, and later on left by their husbands because they fall in love with other women (Mukharjee, 2014). According to Joe (2019), the rural, female protagonist of *The City Son* refuses to accept her fate, and fights back in a manner that challenges not only social norms, but also what we've come to expect in a South Asian female character, period. The author's use of words makes this a quick read, and easily and seamlessly weaving his native language into a novel written in English (Lori, 2014).

All the shocking, psychoneurotic events that occur in the novel provoke a researcher to analyze the text from Phaedra complex and Oedipus complex. The novelty of the research lies in probing the results of such mother-son bond, a taboo in case of the conservative societies like Nepal. Though wide varieties of criticisms are made about this novel *The City Son* on its characterization, themes, and narrative technique, there are many fields about this text which has remained unexplored. Some critics have also focused on its psychic dimensions. However, critics have failed to notice Phaedra complex and Oedipus complex influencing the life of the characters and their family as well as their society in the novel. Therefore, I have studied these recurring psychic complexes in *The City Son* within theoretical framework of psychoanalytic theory

## RESEARCH METHODOLOGY

### *Analytical Procedure*

For the justification of the proposed hypothesis, the study makes the close reading of the primary resource, that is, the text, *The City Son* by Samrat Upadhyay from the psychological perspectives. Besides this, secondary sources such as the reviews on the text written on journals, websites, and other resources commentaries are studied to find the research gap. It applies a qualitative research design to research to collect data from the primary and secondary texts and analyze them. The systematic sampling method is used to test the working hypothesis.

### *Conceptual Framework*

This study develops a theoretical modality based on psychoanalytical theories. To analyze these why the major characters of the Upadhyay's novel, *The City Son*, Didi and her step-son, Tarun suffer from the conflict between their repressed sexual desires and their family relationships in realities, intensive analysis of the text is made from the two distinct psychic drives: Phaedra complex theorized by Raymond de Saussure and Oedipus complex theorized by Sigmund Freud, in addition to taking references from other psychological theorists.

Psychological criticism deals with the inheritance of psychic disposition which are transferred from one generation to another (Tyson, 2006). Psychoanalytic theory is originated from Freud. Sigmund Freud was the first theorist to write

about the psychoanalytic theory of personality. According to Freud (1900), personality is composed of three elements: id, ego and superego. The Phaedra complex is used to refer to “the non-pathological stepparent-stepchild attraction” (Messer, 1969, p. 213). Phaedra complex stems from the Greek myth of Phaedra, Theseus's wife (Pam M. S., 2013). Whenever the stepson of Phaedra, Hippolytus refused the proposal of her love, Phaedra raped her.

Maddock (1989) analyses a model of family sexuality and marks that unhealthy and tensed pattern of sex relations in families are bred in bad culture. In psychoanalytic theory, the Jocasta complex is the incestuous sexual desire of a mother towards her son (Jon E, 2006). Raymond de Saussure, the son of the linguist, Ferdinand de Saussure, introduced the term, ‘Jocasta complex’ in 1920 by way of analogy to its logical converse in psychoanalysis, the Oedipus complex (Vermorel, 1988). And Phaedra complex may be used to cover different degrees of attachment, including domineering but asexual mother love for her stepson (“Phaedra complex”, n. d.). Freud (1900) introduced the concept of Oedipus complex in his *Interpretation of Dreams* (1900). The word Oedipus is derived from the Greek mythology. When the prince of Thebes, Oedipus unknowingly slew his father and married his mother, Jacosta who was the queen of Thebes, he underwent a great trauma of incest. Therefore, Oedipus complex is also associated with trauma. The Electra complex is a sexual desire for father by a daughter. The Oedipal complex occurs during the Phallic stage of development (ages 3-6) in which the source of libido, life force, is concentrated in the erogenous zones of the child's body (Freud, 1900). McLeod (2018) elucidates that Oedipus complex, in psychoanalytic theory, is a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex.

The psychoanalytical approaches, psychosexual discourse mentioned above are useful tools to which provide chances to understand how Didi and her step son, Tarun in Samrat Upadhyay's novel, *The City Son* dare to establish physical relations by challenging the deep-rooted heterosexual norms and social values.

### **ANALYSIS/DISCUSSION**

The research is concerned to show how the leading characters in Samrat Upadhyay's novel, *The City Son* are troubled by the surreal psychic complexes. The central characters of Upadhyay's novel, *The City Son*, Didi and her step son seem to have been influenced by adult neurosis and infantile neurosis in the novel. Psychoanalysis aims at releasing the repressed emotions, digging out the unconscious or subconscious at the conscious level (D. Coon & J. O. Mitterer, 2008). And there is a motive for the inclination towards sex drives for the kith and kin. Psychic observations tend to suggest that a mother's incestuous desire is an indication of intimacy towards her son caused her frustration and hostility towards husband. We become startled to notice the Phaedra complex in Didi, Masterji's first wife, at the very outset of the story when a stranger comes to her village and reports Sulochana or Didi that her husband, Masterji is living with another wife, Apsara in a flat in the city, Kathmandu, and they have a beautiful son, Tarun. Didi says, “I can't stop thinking about that little boy” (p. 13).

Fromm-Reichmann (1950) points out the idea that aggression causes the abnormal sexuality in neurosis. Here, obviously, Didi's aggression is provoked by her husband's secret and deceptive marriage to a city woman. It is also not astounding to note that Tarun has no any physical, sexual instinct for his step mother at the beginning. Had Masterji not betrayed Didi by secretly marrying Apsara, a teller at a bank in Kathmandu, in the city, her mind might not have conceived the instinct of Phaedra complex for avenging the husband. Overtly, Didi didn't have the Phaedra complex when she had bred two sons, Amit and Sumit from her heterosexual relationship with her husband. Like a normal young wife, Didi had neither anxiety nor malevolent incestuousness; rather she seemed content with her husband. Once she got married to Masterji, she enjoyed the adult life at her best:

When Masterji got tired, she rode him, with abandon, uncaring of the noise- the rocking, the crunching, the moans, and the whimpers. She made him cry, gasp, and, occasionally, shout-so loud and rollicking was their lovemaking. The pleasures he experienced those nights- her ample thighs, and arms enveloping him, smothering him. (p. 19)

Lacan (1975) elaborates that the sexual drives are directed not towards a whole person but towards part-objects. The woman does not exist for the man as a real subject, but only as a fantasy object, the cause of his desire. In this sense, for Masterji, Didi simply exists as a fantasy object, the cause of his desire. It is this driving force that incites his to marry another woman in the town. But for Didi, 'sex' is the best way to emancipation. Her sexuality emphasizes what Osho (2003) advocates "sexuality is biological need for human being and it shouldn't be suppressed" (p. 49). Didi's hidden sexual drive for her step-son Tarun must have been kindled by tension of separation anxiety. The conflict caused by the feelings of separation and individuation disturbs one's psyche (Freud, 1990; Fromm-Reichmann, 1950). Didi's anxiety of separation forces her to shift herself to the town without even informing Masterji. When Didi first sees Tarun, "Her eyes are reserved for Tarun on whom she bestows a small, encouraging smile" (p. 23). After Didi arrives in the town, Masterji, guilt-ridden, becomes reserved. Now it is Didi who is physically demonstrative. Tarun's mother, Apsara, heartsick and devastated, slowly begins to lose her mind. Tarun therefore becomes inclined to Didi for love a mother bestows to a child. We can notice her fondness for the child beneath her luring look.

Didi recreates defenses. Defenses are the processes the contents of the repressed are kept in the unconscious (Freud, 1990). Irritated by the arrival of the rival, Apsara rents a flat in Kupondole and lives separately with her son, Tarun. Then Didi, missing Tarun, asks Masterji to fetch him to her one Saturday. Didi loves her step-son, still a child, intensely, saying, "You should have been born my son" (p.32). Didi feels forlorn, dejected by the contemplation of her husband's seductive appeal for his new wife, and this fosters the instincts of unhealthy sexual appetite for her step son in alternative way. Frustration in adults leads to the search for satisfaction within the close circle of the family because they think they have the power to control the situation and keep it private (Terenova, 2018). Didi's sons, Amit and Sumit cannot surmise their mother's intention. Tarun visits Didi every Saturday and she serves him delicious foods. Her elder

son, Amit, who is a bad-mannered boy, bullies Tarun saying “randi ko chhora [prostitute’s son]” (p.45). Later on he even states Tarun frankly that he is having a good time with her, pointing toward his mother. It is quite amazing that Didi does not have Jacosta complex, incestuous lust for own sons, Amit and Sumit. She even beats Amit, her elder son when he bullies Tarun. Then “ She’ll wipe his tears with her palm, kiss him, then lead him to the tap where she’ll wash his face, her thick and stubby fingers vigorously eliminating all remnants of pain” (p. 45). When Tarun wants to go back to his mother’s flat, Didi says, “Why does my son need to go home tonight? Why doesn’t he stay the night here, with his Didi?”(p. 47). Incest is human sexual activity between family members or close relatives, and sometimes those related by affinity, adoption, clan, or lineage (Millan et al., 2017).

Mead (1974) feels that a consistent repressive response from parents creates oedipal situations. Gradually Tarun also feels being connected to his step-mother emotionally because his mother, Apsara often stays alienated in the flat. His mother’s repressive response towards him disturbs him so much that “he can’t pay attention in school. When the teacher calls on him, he gropes for answers” (p. 66). Because of the lack of his own mother’s affection, the seed of Oedipus complex begins to sprout in his mind for his step mother, Didi. Tarun’s ‘Id’ overpowers his ‘ego’ and shatters his ‘superego’. According to the psychoanalytic critic, Freud (1900), ‘id’ is the primitive and instinctual part of the mind that contains sexual and aggressive drives and hidden memories, the ‘super-ego’ operates as a moral conscience, and the ‘ego’ is the realistic part that mediates between the desires of the id and the super-ego. Tarun can’t resist himself from visiting his step mother almost every day. He develops abnormal sexuality from family. Family is the context in which the meanings of sexuality are learned (Kupalanka et al., 2013). Every time Tarun visits to Didi, his instincts are muddled by her perverted mind: “every now and then her hand reaches out to touch his face- his eyes, his cheeks, his lips- and his neck and shoulders; once her hand rubs his chest as she cooks” (p. 71). She serves him rice pudding, closes the window of her bed room to accomplish her unrestrained passion:

Then she slides next to him and he can smell her- she’s put on some kind of perfume! Her breasts press against him. Her hands begin to roam all over his body, and she tells his name over and over in endearment. (p.73)

Here, we can note her indifference towards her family, and her society. The sexual jealousy has started damaging the life of her step-son and her own sons because she doesn’t care them properly. Rosemary (2006) explicates that if a woman struggles with the issues of low self-esteem, poor body image, depression, anxiety, and sexual or emotional abuses, she starts seeking for the abnormal sex. When Tarun looks at Didi, “he doesn’t think she is ugly. He’s come to like her cheeks, the chubby nose, the black spot on her face” (p. 71). In this way an unnatural passion of a child for his step mother starts making grip. Didi doesn’t bother about “flat and dark and uninteresting face” (p. 17). Her anxiety is mainly caused by her husband’s infidelity is so intense that it begins to hypnotize her son badly. And her thirst to play with her step-son in intensified by Tarun’s innocent and cute face. To accomplish her lusty drives for her step-

son, Didi manages somehow to make her house empty for a few hours every Saturday so that she can romance with her step son. The disloyalty of her husband has diverted her attachment from husband to her son. In the lonely room she most often enjoys the privacy with her step son:

She deep kisses him, her tongue darting in and out of his mouth, her lips sucking his tongue. Her hand is softly massaging his privacy. He's confused and a bit scared and wants to move away, yet it also feels good. (p.76)

Didi sometimes kisses Tarun so intensely that 'his lips are sore and swollen' (p. 77). Amit, Didi's elder son, notices Tarun's swollen lips and calls him "a sissy, because his lips look like those of a girl's puti [vagina]" (p. 77). A lack of spousal sexual activity breaks family integrity and the family itself is destroyed (Lande, 1989). It is horrible to know when the destruction often begins with the occurrence of incest. Didi does not bother what her growing sons, and family might be thinking about her insane demeanor. Though Tarun is still a child of eleven, he often imagines Didi all the time in his flat. Sometimes when he remembers his secret acts with his step-mother in his own flat in Lazimpat "his lando [penis] stiffens. He watches it rise. It's pencil thin, but it has a throb of its own" (p.77). When Tarun turns twelve, "he ejaculates one Saturday as Didi is fondling him over his trousers. His crotch becomes wet" (p. 81). Didi is happy to think that he has become bigger. He feels ashamed of this event but Didi adores his shyness. Didi's animal instinct is overtly demonstrated in such narration: "She pulls down his underwear and inspects his penis. There is a globule of semen on its tip, like creamy dew. She picks up the globule with her fingertip and tastes it with her tongue" (p.81). Slowly and slowly, Didi's Phaedra complex has initiated arousing Oedipus complex in Tarun, not letting him realize what this action leads to. When Didi meets Tarun privately one Saturday:

She runs her hand over his body hungrily, overzealously, as though she will not get another opportunity like this. He shuffles towards the bed, where, as soon as they lie down, she reaches inside his pants and touches him. He ejaculates in her hand. Her wet hand still inside his pants, she smiles. (p.88)

Blinded, Tarun enjoys whenever Didi masturbates him. Masturbation is when an individual stimulates their genitals for sexual pleasure, which may or may not lead to orgasm (Nichols, 2020). Didi keeps on brainwashing Tarun's psyche stating "I'm your real mother, am I not, even though I am ugly? You love your Didi, don't you?" (p. 88). Tarun replies, "Yes, you are my real mother" (p. 88). The most astonishing truth about their relationship is that it is quasi-incest, which is "seemingly sexual" (Quasisexual, n. d., para.1). Didi and her step son are having bliss with such foreplay activities. Masterji might have anticipated what was going on between them because "he repeatedly glances at Didi's face, then he studies Tarun, and something shifts in his eyes" (p.88). But he can't do anything because of his increasing old age and chest problem. Didi stands over next to his bed and says, "Poor soul. I will make some soup for you. You feel better" (p. 89).

Freud (1900) suggested that some behavioral manifestations of the oedipal relationship might involve a boy expressing possessiveness of his mother. "I'll never leave you Didi" (p. 90), he confesses touching her big and round breasts, "but he likes her largeness" (p. 93). Tarun is also affected by her emotions. "He moves up to her face and kisses her deeply and passionately on the mouth. He feels like a man kissing a woman" (p. 91). Didi permits him to touch her breasts without any hesitation. The act of quasi-sex between Didi and Tarun takes place whenever they meet privately: "She opens her blouse and bra, and he rubs and fondles her nipples. He also clumsily sucks on them, but they give off an odor, like the smell of damp clothes" (p. 90). But "She doesn't appear aroused, merely pleased, and sometimes overwhelmed with emotion" (p. 90). It occurs to him that no boy of his age, not even Amit, has access to a full-grown woman like this. Didi is so much possessive in her Phaedra complex that she doesn't like any girl approaching Tarun. She asks, "You won't let any of these princess distract you, will you?" (p. 97). Once Tarun encounters with a young girl at the bus stop. She casts him a seductive appeal but he is not affected by her appeal. This exhibits how the Oedipus complex has seized him mentally and emotionally.

Oedipus complex of Tarun begins to hinder him in his career. When Tarun becomes twenty-three, Mahesh Uncle gives him the responsibility to look after the Mahesh Enterprises as the director. He works responsibly, and attempts to uplift the fallen business of Masesh Uncle. He compliments the staffs who do jobs well, looks sympathetic towards his workers with family and children, allows his staffs time off for major festivals. Nevertheless, "His routine with Didi hasn't changed over the years" (p. 109). He goes to Bangemudha on Saturday, and Didi exits, locks the door from outside, then returns through the back door. Her delusion of relishing in the Phaedra complex manifests in this narration:

He lies in the bed. She approaches him and undresses him, leaving him in his underwear. She often doesn't wear a bra so when he unbuttons her blouse he has full access to her breasts. The sickly pleasure of being with her is still the same for Tarun; if anything, it seems to have intensified because his libido has increased. (p. 109)

Tarun's Oedipus complex is shaken when one Saturday Mahesh Uncle invites a girl's family to negotiate on his marriage without informing him. He feels irritated because his private time to cherish with Didi is being delayed. However, he has to maintain the formality talking by talking to, meeting the girl at the request of Mahesh Uncle. The girl, Rukma and Tarun are told to talk privately in the garden by the parents. His looks mostly reserved; he often remembers Didi instead of concentrating on the girl. He keeps on looking at his wrist watch and regrets for missing the lusty moments he would have shared with Didi by this time. When Rukma and Tarun return from the garden, the girl's family departs without formal negotiation. But his sick mother, Apsara makes him promise that he will marry Rukma before she dies. And she dies soon, and Tarun is bound to marry Rukma unwillingly owing to his promise made with his mother. No one, not even Masterji and Didi, are invited in the hasty marriage ceremony.



After marriage, Tarun appears unresponsive to his newly married wife, Rukma because of his sexual obsession with his step-mother, or maybe because of his Oedipus complex. The second night in bed when Rukma kisses him, "he feels petrified, and his body is cold and unresponsive to her touch" (159). Again on the fifth night, "her hand rubs his crotch, and harder with desperation, when she finds that there is no movement down there at all. All the time he is lying there stiff as a corpse, his heart pounding like a gong inside him" (p. 160). Tarun thinks "This is like a rape. I am being raped" (p.160). Sexual desire can be triggered by a large variety of cues and situations, including private thoughts, feelings, and fantasies, erotic materials, and a variety of erotic environments, situations, or social interactions (Heiman, 2001). But Tarun's desire for sex does not trigger for his wife because he is obsessed with his mother's passionate love for him. Tarun's mind is characterized by emotional turmoil, diminished self-esteem, and sibling incest that has been taking place in the context of a family system that does not provide a safe environment for its members. The same unresponsive husband, Tarun visits his step mother, Didi after a few days of his marriage. He takes her secretly into a room at top of a five stored building rented by Tarun before his sudden marriage to date with his step-mother. There the Oedipus complex in Tarun and Phaedra complex in Didi surfaces again: "She lovingly licks and laps his nipples. Her head moves down to his belly, his navel, where her tongue darts in and out. Now her right hand is on his crotch and she is lightly rubbing it" (p.167).

She asks if Tarun's wife does this for him. He replies, "I'll tell her that I love you more than I love her" (p. 168). The incest taboo is one of the most widespread of all cultural taboos, and most modern societies have laws regarding incest or social restrictions on closely consanguineous marriages (Lande, 1989). Incest in Nepalese society is also a cultural taboo. Though in Nepalese societies incest is illegal, Didi and Tarun have been practicing it as if it is real, legal for them. Rukma's life is ruined because of the unconscious unrestrained sexual, emotional affinity of her husband, Tarun with his step mother. Rukma once visits Didi and becomes startled to obtain hints Tarun and Didi love each other intensely. After a few days, Rukma notices Didi and Tarun passing privately through an alley by his office. She follows them secretly and finds them entering into the rented room on the top of a house. After sometime she is astonished to hear the sound of the interplay of the body organs of the mother and son. She feels her life is ruined.

It is because of the clannish love between the mother and her step-son in the novel, *The City Son*, the story ends in delusion, without offering a solution. In the Greek mythology, Phaedra accused that her step-son was approaching her. As a result, her step-son killed himself. But here, in the novel, Didi does not accuse Tarun of approaching her. Rather, she appeals him to indulge with her in all possessive and passionate manners so that he can forget his personal life and family. There are some behavioral manifestations of the oedipal relationship that might involve a boy expressing possessiveness of his mother (Freud, 1900). The conjugal life of Tarun and Rukma, especially Rukma's life, is shattered because of Tarun's unavoidable cliquish connection with his mother. Tarun, not realizing the dark and avenging motive of his mother behind her seductive appeal for her son, keeps on dating his step mother and

accomplishing his passion from her foreplays and masturbation. Rukma starts serving the poor and destitute old people by the Pashupati temple. Didi is unconcerned about the feelings of other family members and the society because her abnormal sexual instinct, aroused by her anxiety and aggression, has made her possessive and atrocious

### CONCLUSION

Samrat Upadhyay, in the novel, *The City Son* exposes how the guilt, frustration and jealousy of a wife can impel her to build the weird Phaedra complex for her son, and force the child as well to get indulged in the Oedipus complex so that she can take revenge against her husband for being sexually attracted to another woman without informing her about this. She is indifferent to the adverse impact of her sexual enviousness and upon her family, upon Tarun's life and upon the society. The Phaedra complex of Didi restrains her to look after her two children like a responsible mother. The newlywed Rukma's does not leave her husband, Tarun though he becomes the victim of the Oedipus complex of her husband. Even Tarun's adult, conjugal life is ruined because of the Oedipus complex built in him in course of his frequent meetings with his step mother. His emotional attraction for his step mother might be the outcome of his emotional attachment with his own mother in his unconscious in his infancy that remained unfulfilled. At the same time, Didi's Phaedra complex with her step son might be the outcome of her hysteria, her aggression and anxiety. Didi becomes neurotic, hysteric after she knows that her husband, Masterji has married another woman. Her lust for her son is repressed and this repression is fulfilled by kissing her step son, masturbating him and letting him suck her breasts, and play with her body. The experience they obtain from such quasi-incest, secret foreplays is obviously not equivalent to the bliss one experiences from hetero-normative sex. This indicates that the lives of mother, her step-son and the son's wife are all decayed. Both the son's psychosexual desire for his step mother and the mother's affection for her son blur their present and future leaving in them in utter delusion. They have no vision beyond this relation. From the psychoanalytic reading of the novel, we can deduce an essence that unnatural libidinal desires and incest or quasi incest relations lead to the disaster of all those siblings who are indulged in it or associated with this consciously or unconsciously.

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