

UNVEILING THE DEPTHS OF THE PSYCHE; A COMPARATIVE STUDY OF FREUD'S PSYCHOANALYSIS AND JACQUES DERRIDA'S DECONSTRUCTION THEORY IN USHA PRIYAMVADA'S SHORT STORY "VAAPSI"

Ms Geetanshi Buttan

Assistant Professor

Department of English

Sant Hirdaram Girls College

Bhopal

Email: geetanshibuttan28@gmail.com

Abstract

The aim of the research paper is to scrutinize the intricacies of the human mind and cognitive function by comparing Sigmund Freud's psychoanalysis and Jacques Derrida's deconstruction theory in reference with Usha Priyamvada's short story, "Vaapsi" Translated as "The Homecoming." by Hansda Shekhar.

The paper deals with a comprehensive view of the psyche of the protagonist dealing with highly amped emotions and feelings of alienation, suppressed impulses, otherness and inner turmoil that he faced in his own home.

In addition, the deconstruction theory explores the binaries of language and emotions faced by the protagonist in terms of inconsistent relations with his family, the multitudinous afflictions faced after his return and the arbitration that follows.

The research highlights the synergised psychoanalytical and deconstructive perspective by illustrating the convoluted literary compositions. The analysis not only describes the textual comprehensive but also throws light on the narratives by Usha Priyamvada.

Keywords: *Psychoanalysis, alienation, Deconstruction, emotions*

Introduction

The short story "Vaapsi" weaves a web of fragmented human emotions and alienation of the male protagonist through language which helps in developing the understanding of the Deconstruction theory by Jacques Derrida which revolves around a critical approach towards understanding of binary opposite emotions, emphasizing fluidity and opposition to belonging and alienation and multiple contradictory meanings within the textual reference.

The story begins by creating a duality of life that Gajadhar leads by metaphorically talking about the two suitcases "सामान पर एक नज़र दौड़ाई-दो बक्स" ¹ which is followed by a series of *differences* created in Derrida's theory. The parallel length also talks about the comparison between emotions that are interpreted through text and Freud's analysis of suppressed emotions that are stored in the subconscious mind.

The research paper will scrutinize how Priyamvada's short story has a comparative analysis of the view of language, emotions, the role of interpretation of both the reader and the fictional character and the deep-rooted sourced meaning by understanding the situation Gajadhar Babu. The story follows a textual weaving of subtle emotions unless Gajadhar Babu left for the home he longed for. The story reflects on the feeling of hollowness faced by the protagonist which only multiples.

"This room, his railway quarter, where he had spent so many years, looked bare now that his belongings had been cleared away."

Methodology

This research solely employs Qualitative Methodology, focusing on the theoretical framework of Sigmund Freud's human emotions psychoanalysis and Derrida's Deconstruction Theory to analyze binary opposition, differences and readers' interpretations. The study investigates how emotions might be used to express, hide, or distort involuntary ideas in literary writings and to study ID, Ego and Superego to articulate the surface level of emotions. The application of Derrida's Deconstruction is used to analyze the unstable use of language which gives multiple meanings and shifts of wordplay, and relational meanings to evoke divergent emotional responses.

Comparison

View on language and emotions: According to Jacques Derrida, interpretation of text follows “*Differance*” which means that the words convey the presence and absence of being deferred. In the story, the protagonist had happy emotions of reconciliation and on the contrary the feeling of emptiness and separation from Ganeshi and from the railway quarters which he converted into his small home of tranquillity. He was swinging in the flux of happiness and loneliness. On the contrary, Freud's analysis points out the repression and unconscious desire “इन वर्षों में अधिकांश समय उन्होंने अकेले रहकर काटा था। The fictional characters meet his family overpowered all the negative emotions of leaving his workplace where he worked for 35 long years. It was the place where he made happy memories and a place of peace.

On returning he found the behaviour of his wife, children and daughter-in-law utterly strange. He was shell-shocked at the response of his family members. It appeared as if the presence of the father did not matter at all “अरे, आप अकेले बैठे हैं— ये सब कहाँ गए”. All the joy of returning faded in the corner of the house. The theory suggests that Gajadhar was physically present but to his family, he was not there at all. Seeing such a flabbergasting reaction, all his emotions of love and warmth went in vain. The writer expressed this by writing about Gajadhar reminiscing about Ganeshi and how he was served with tea the first thing in the morning. The story chains with instances where the presence of Gajadhar Babu is only dealt with as a guest and not as a prominent father figure. The text is further deconstructed by telling the readers about the protagonist's insignificance in the house, which suggests that emotions are textually constructed. In parallel, Gajadhar experiences his repression of emotions and longing for the treasure of life he had where he worked. In Freud's terms, Gajadhar's emotions were rooted in his deep unconsciousness and suppressed desires.

Binary Pairs: In deconstruction theory, the Binary appears as a fundamental concept about two extremes. In language, the construction is understood as reason/vs/emotion, man/vs/women and speech/vs/ writing. He challenges the opposition by marking them as unstable and dependent. Freud's analysis terms the binary as a result of conflict rising from the unconscious. His binary deals with conscious/unconscious, repression/vs/expression and pain/vs/pleasure.

According to Derrida, opposition is the basis of instability and Freud terms it as the building blocks of the human sense. In the short story, the protagonist feels disconnected both from his home and the home that he had where he worked. He was not welcomed in his own home and was treated discreetly. His only bed or *Chaarpie* where he lay like a lost item was taken away from him. His views and opinions were shunned. His repetitive behaviour of giving lectures and maintaining discipline at home was burdened upon his family. Gajadhar started missing his old home but he still felt alienated and in solitary confinement. The binary resulted in traditional/vs/modern values of the story as well. Priyamvada weaves a shift in the house of Gajadhar. His wife who was once filled with love and warmth towards her husband had suddenly become agitated and money minded. She adopted the sense of modernity, seeing this Gajadhar Babu after his return started feeling unknown in his own house, the writer in Babu's words write "*उन्हें लगा कि वह लावण्यमयी युवती जीवन की राह में कहीं खो गई.*" The story narrates incidents where the traditional feeling of a father figure as the head of the house was replaced with a mere person who gave money. The house lacked the respect of the parents.

Modernity is reflected in their actions of spending more than their pocket. His wife served him two meals a day as her duty and her desire failed as a wife. The family couldn't give happiness to their father after his retirement. Whereas when he became nostalgic about Ganeshi, he recollected that upon his departure they felt like their father was going away, "*कहा, बाबू जी को पसंद थे।*" The two opposite of speech and silence shadowed the story. Gajadhar was forced into silence when wanted to express his isolated feeling and an expression of belonging.

In Freud's analysis the feeling of unconscious guilt and repression created a binary opposition. According to the theory the Id, Ego and Superego traveled through the subconscious binary of duty and desire faced by Gajadhar. He wanted freedom from his work life just to retire to the love of his family. These are reflected in the psychological conflict between psychological structures in a linguistic frame through speech and silence.

Reader Response Theory: Jacques Derrida's response theory criticizes the ambiguity of language and multiple interpretations of a meaning. In the initial passage, the story talks about how the room looks "Bare" without the protagonist's luggage. In this response bare can be termed either

as empty or free from his duties as a worker, baring himself to recover his long lost time with his family. The start of the story talks about “*Besan Laddos*” which in a linguistic capability represents, the binding and starting of a fruitful sweet life but the binaries also suggest a paradoxical reference to the starting of an imaginary sweet life with his family. The story captured the instability of presence, the gap between words creates a vivid sense of what was said and what was meant to be said. The theory also suggests that there is no final or absolute truth about emotions. The reader interprets their own construction.

The title of the story “*Vapsi*”, in linguistics concept might suggest the return of something but in textual terms, it is translated as Homecoming. The active reader Response Theory here suggests multiple ways in which a person perceives the word. To deconstructionist the word homecoming reflects a happy feeling and a joyous emotion, creating a subtle impression of meeting and warmth, whereas the story reflected homecoming as a negative reflection of alienation and isolation. Thus, the language of longing reflects the instability of meaning.

Freud's psychoanalysis deals with the hidden desire to return or the happy homecoming feeling. The linguistic choice helps the reader to perceive the happy ending of the story. The reader, if influenced by the subconscious, may sympathize with Gajadhar Babu's dilemma of leaving the house. The sensitive emotions of the reader might also empathize with the transition in the emotions felt by the protagonist. The depth of emotions is understood through linguistic and psychoanalysis theory which reflects on Freud's Reader Response Theory.

Conclusion

The research paper has sought to explore the intricate relation between Jacques Derrieda's Deconstruction theory and Sigmund Freud's Psychoanalysis theory by exploring the complex layers of human consciousness and cultural dissonance through the linguistic lens of the story *Vapsi* by Usha Priyamvada.

By thoroughly exploring Binary opposition and Derrida's concept of Difference, this paper has demonstrated how theories intersect to deepen and widen our understanding and to give a comprehensive view of the psychology of a fictional character. This paper has also dealt with

understanding the linguistic approach parallel to the psychoanalytical understanding of the reader and interpretation of the text.

The study has also shed light on the critical role language plays in both Freud's and Derrida's ideas, particularly in the construction and deconstruction of human emotions, desires, and values. Gajadhar, who finds contentment in his small role, contrasts strongly with the expectations and emotions he felt upon his return to his family home. This linguistic shift helped in shaping the understanding of materiality and its meanings. The juxtaposition highlighted in the paper reflects on the complexities and linguistic capabilities through deconstruction and psychoanalytical lenses.

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