

**Literary Depictions of the Inner Self in Selected  
Contemporary Novels**

التصوير الأدبي للذات الداخلية في روايات معاصرة مختارة

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## Authorization

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## Thesis Committee Decision

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## **Dedication**

I would like to dedicate my work to my family. They have always encouraged and supported me throughout my years of studies.

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### **Abstract**

Psychological Realism is a literary theory in fiction that focuses on the inner thoughts and motivations of the characters. This study investigates the inner self in Caroline England *Betray Her* (2019) and Shalini Boland *The Marriage Betrayal* (2019). This study aims to explore the inner self and the depiction of the internal moral and ethical dilemmas faced by the characters and the reasons that drive them to take particular actions. Besides, it is the purpose of this study to identify and apply the features of psychological Realism, such as characters' thoughts and motivations, the portrayal of characters' minds and personalities, the depiction of the characters' psychological, the types of flashbacks, the stream of consciousness and its relationship with the above-mentioned literary works. The study adopts Freud's psychoanalysis approach. The novels belong to the genre of psychological thrillers. The study argues that the themes of the two novels revolve around abandonment, depression, anxiety, jealousy, and betrayal. The analysis and comparisons among these novels show a common theme of depression and psychological problems. The analysis reveals that inner conflicts, familial issues, heart wounds, and tragic memories drive the characters to become cheaters and depressed individuals. The similarities amongst both literary works are manifested in the narrative technique, flashbacks, and stream of conscious. The study concludes that the elements of psychology vary between the two novels.

**Keywords: Contemporary Literature, Flashbacks, Psychological Realism, Stream of Conscious, The Inner Self,**



## التصوير الأدبي للذات الداخلية في روايات معاصرة مختارة

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الملخص

الواقعية النفسية هي فن أدبي يختص بالكتابة الخيالية يركز على الأفكار والدوافع الداخلية للشخصيات. تتناول هذه الدراسة تحليل الذات الداخلية بالإضافة إلى تصوير المشاكل الأخلاقية والأخلاق الداخلية التي تواجهها الشخصيات وتفسير الأسباب التي تدفعهم إلى القيام بمثل هذه التصرفات. تسعى الدراسة إلى التعرف على سمات الواقعية النفسية وتطبيقها، مثل أفكار الشخصيات ودوافعها، وفهم وتصوير عقول الشخصيات وشخصياتها، وتحليل الماضي النفسي للشخصيات، وذاكرات الماضي، وتيار الوعي وعلاقته بمثل هذه الروايات. تبنت الدراسة علم النفسي التحليلي لفرويد، تنتمي هذه الأعمال الأدبية إلى الأنواع التي تركز على الإثارة النفسية. وجدت الدراسة أن موضوع الروايات الاثنتين يدور حول التخلي والمفارقة والاكنتاب والقلق والغيرة والخيانة. وجدت الدراسة عند مقارنة وتحليل هذه الروايات أن السمة الموضوعية تتمحور حول الاكنتاب والمشاكل النفسية. خلصت النتائج أن الصراعات الداخلية والمشاكل الأسرية وجروح القلب والذاكرات السيئة تدفع الشخصيات إلى أن يصبحوا خائنين. تتجلى أوجه التشابه بين العملين الأدبية الاثنتين في التقنية السردية وذاكرات الماضي وتيار الوعي. خلصت الدراسة إلى أن عناصر علم النفس تختلف بين الروائيتين.

الكلمات المفتاحية: الواقعية النفسية، صورة الذات، ذكريات الماضي، تيار الوعي، الأدب المعاصر.

# Chapter One

## Introduction

### 1.1 Background of the Study

Literature reflects the inner conflicts and feelings of the characters. Inner conflicts are tailored to grasp a variety of emotional experiences. Inner conflicts are the psychological struggle within the protagonist's mind of the story (Kurniawan, 2019). A variety of literary works embody the psychological struggle of the protagonists.

There is a strong correlation between literature and psychology. In this respect Manikandan, Prema, and Arputhamalar (2020) indicate that literature and psychology are interconnected with each other. Both of them reflect human emotions, memories, conflicts, attitudes, thoughts, desires, reconciliations, and sorrows. The key element in both psychology and literature is "the total pattern of characteristic ways of behaving and thinking that constitute the individual's unique and distinctive method of adjusting to his environment" (Aras, 2015, p. 252).

Literature and psychology share a deep connection with human nature. They both deal with human behaviour, expressions, thoughts, and motivations. The well-known author Jung (1990) states in *Psychology and Literature*, a widely read work, it is obvious that psychology, as a study of psychological processes, can be applied to the study of literature since the human mind is the womb of all arts and sciences. According to Kartono, "psychology is the science of human behaviour." (Meiliana, 2020).

This study is concerned with the psychological realism genre, a method of writing that emerged in the late 19th and early 20th centuries. Such genre is connected mainly with American novelist Henry James who employed his fiction to manifest romantic desires, family relationships, and small-scale power suffer from daunting details.

There is a strong correlation between psychological Realism and psychoanalysis. To elaborate, psychological Realism is a literary genre that delves deeper into the internal experiences and lives of the protagonists (Sen, 2019). In respect of psychoanalysis, it is regarded as a therapy that is defined as a therapy that re-narrates the life of the individual (Sibi, 2020).

Before examining the concept of psychological Realism, it is important to differentiate the differences between Realism and psychological Realism. To elaborate, Realism concentrates on the events instead of the characters, whereas psychological Realism focuses on the psychological perspective of the protagonists (Sen, 2019). To put it differently, psychological Realism traces back to the 19th century and concentrates on “the internal life of the characters” (Sen, 2019, p. 13).

Manikandan et al. (2021) point out that psychological Realism is a kind of literary Realism and a fictional narration that concentrates on the character. To put it differently, the methodology of such a genre is concerned with analyzing the inner feelings of the characters as well as the reasons that urge them to perform their roles in the novel.

Similarly, Sanyal (2016) opines that psychological Realism is primarily concerned with analyzing the characters’ psyche rather than the development of the plot. This instrument penetrates the characters’ minds to highlight a variety of pictures inside the individual; “it is like a platter of psyches residing within one single mind”.

Mahdavimehr and Nazemian (2020) maintain that psychological Realism is relevant to psychology and philosophy. It aims at penetrating the mind of the characters and analyzing the reasons for their behaviour by selecting a social, political, or familial issue. Similarly, psychological Realism is a fictional narration that concentrates on the protagonists and the characters' inner motives (Manikandan, Prema, and Arputhamalar, 2020).

Chen (2012) indicates that psychological realism novels develop and inherit the realism novels tradition. Such novels embody the subjective mind and the objective reality by providing in-depth analysis of the protagonists' psychology, they mirror the reality of the social spirit evolution and show that such social spirit differs from the characteristics of novels artistic.

Psychological Realism consists of two aspects, namely, psychology and reality. Such two aspects overlap each other. To elaborate, the writer, by the psychology of the protagonists, could be able to mirror the objective world and reality, while the description of the psychology should coincide with the objective world (Wu, 2016).

Concerning the characteristics of psychological Realism, the first feature is that psychological Realism relies on factual information. Moreover, the works of psychological Realism reflect the protagonists' psychological loneliness and hopeless mood. Although the works of psychological Realism vary among each other, all of them stem from the active realization of social life to create an outstanding and in-depth spiritual world. However, they permit the reader to perceive the characteristics of the times; therefore, this creative thought is so-called psychological Realism (Wang and Han, 2017).

In respect of the characteristics of psychological realism novels, they focus on the inner activities of the characters; they combine internal psychology with external reality, they reflect the inner psychology of the protagonists by concentrating on subconscious activities; including sensory impressions, illusion, interior monologue, and nightmare, and they are inclined towards using internal narrative point of view (Wu, 2016).

It should be mentioned that flashbacks are considered one of the psychological realism characteristics. As Strachan (1990) puts it, there are two two-groups of flashbacks; the first one, the flashback that embodies and inserts events that consist of

three types of flashbacks, namely, internal retrospection, external retrospection, and mixed retrospection.

First, internal retrospection suggests confronting new events i.e. recalling previous events within the time included in the main story. Such previous events are considered highly important in supplementing the gaps that exist in the texts. Understanding and presenting previous events facilitates the process of understanding the origins of new events. In other words, it entails two aspects, completion and repetition (Genette, 1980; Strachan, 1990).

Second, external retrospection refers to the previous events that occur outside the period of time included in the main story (Genette, 1980; Strachan, 1990). Such flashback informs the reader about the matters that occurred before the story's beginning.

Third, mixed retrospection, in which the flashback contents start in the pre-story and stretch right into the main story's period of time; thus, it combines both internal and external retrospection (Genette, 1980; Strachan, 1990). This group of flashbacks includes one event.

As for stream of consciousness, it means indulging into the characters' minds and indicating the matters we discover (James, 1890). According to Cuddon (1999), stream of conscious the flow of the individuals' internal experiences; such feelings and thoughts come into our minds. Stream of conscious highlight the narrative "on the subjective knowledge of the individual mind" (Larbi, 2019, p.180).

The current study aims to concentrate on the following concepts of psychological Realism, including characters' thoughts and motivations, the understanding and portrayal of the human mind and personality, and the analyses of the psychological past of the protagonists, the inner motives of the characters, the non-chronological of events, the

types of flashbacks, and the stream of conscious in in *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019).

## **1.2 Statement of the Problem**

Psychological Realism is widespread in different literary works since psychology and literature share a common commitment to understanding human nature (Moghaddam, 2004). Unravelling the psychological Realism of the novel entails exploring the interior motives, psychological processes, and characters' mental narratives. To date, few studies have addressed the protagonists' psychological past and inner motives. As a matter of fact, the lack of studies conducted in this field has prompted the researcher to bridge this gap in the literature. To overcome this problem, the current study attempts to show how the protagonists in the novels have experienced betrayal from those close to them. the current study examines the characteristics of psychological Realism such as flashbacks and the stream-of-consciousness technique in order to analyze the representation of the inner self in *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019).

## **1.3 The Significance of the Study**

The significance of the study stems from the fact that it is one of the few studies to the best of the researcher's knowledge that investigates the inner motives, motivations, inner conflicts, familial problem, betrayal, and abandonment that fall under the aspects of psychological Realism in *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019). This will lead us to identify the psychological past of the characters, the narrative style, the types of flashbacks, and the stream of conscious. The researcher will define the major characteristics and themes of psychological Realism and apply them to the chosen works. After providing a detailed discussion of

“Psychological Realism”, she will investigate the selected novels and their relationship with this genre to determine their commonalities. Moreover, it is the aim of this study to provide an interpretation of these novels within the spectrum of psychological Realism to give a broader and more enriching reading of these works on the one hand and a practical demonstration of the multi-dimensional genre of psychological Realism on the other.

#### **1.4 Purpose of the Study**

This study will focus on psychological Realism as presented and portrayed in different literary works, particularly *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019) with special emphasis on the representation of the inner self as well as the depiction of the interior moral and ethical dilemmas faced by the characters and the reasons that drove them to take such actions in the chosen works. This study addresses these twenty-first-century literary works which demonstrate certain features and narrative techniques of this genre such as the stream-of-consciousness, the continuous flow of the experience of characters, and flashbacks.

#### **1.5 Questions of the Study**

This study seeks to answer the following research questions:

- 1- What are the protagonists' motivations and internal thoughts as well as the types of flashbacks and stream of consciousness in *Betray Her* by Caroline England (2019)?
- 2- What are the protagonists' motivations and internal thoughts as well as the types of flashbacks and stream of consciousness in *The Marriage Betrayal* by Shalini Boland (2019)?

- 3- What are the similarities and differences between the two literary works, namely, *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019) in terms of the motivations and the internal thoughts of the protagonists as well as the types of flashbacks and stream of conscious?

## 1.6 Objectives of the Study

This study seeks to achieve the following objectives:

- To identify the protagonists' motivations and internal thoughts as well as the types of flashbacks and stream of consciousness in *Betray Her* by Caroline England (2019).
- To determine the protagonists' motivations and internal thoughts as well as the types of flashbacks and stream of consciousness in *The Marriage Betrayal* by Shalini Boland (2019).
- To articulate the similarities and differences between the two literary works, namely, *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019) in terms of the motivations and the internal thoughts of the protagonists as well as the types of flashbacks and stream of conscious.

## 1.7 Definitions of Terms

- **Psychological Realism:** it reflects the feelings, human thoughts, emotions, and personality of an individual (Sanayl, 2016).
- **Flashbacks:** it considers one of the narrative techniques employed in literature, which is called the plot according to the narratologists meaning the second level of a text (Mojalefa and Phala, 2005).



- **The Stream of Consciousness:** it is a literary device that portrays a person's perspective in which the written equivalent of the character's thought processes either in a relation to his/her sensual reactions to external occurrences or in a loose interior monologue, or in connection to his or her sensory reactions to external occurrences. This narrative device is strongly linked to the modernist movement (Wilson, 2001).

### **1.8 Limitation of the Study**

This study is limited to the motifs of psychological Realism, flashbacks, and stream of conscious. They are also confined to analysing the protagonists' inner motives, motivations, familial problems, past, and inner conflicts. More importantly, it is restricted to the analysis of two literary works, namely, *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019). They are limited to the psychological thriller genre.

## **Chapter Two**

### **Review of Related Literature**

This chapter is a survey of prior research and studies on psychological Realism, stream of conscious, flashbacks, and inner conflicts of the protagonists. The studies that analyze how the previous studies addressed the tenets of psychological Realism are presented first in this chapter. The chapter proceeds to give research that demonstrates how the tenets of psychological Realism differ among the novels.

#### **2.1 Theoretical Framework**

Novels are considered an instrument to study human nature. Several kinds of human nature and life phenomena are portrayed in a novel, such as the phenomenon of psychopathic behaviour. Psychopaths are an intriguing topic in literary studies because the narrative stories are considered emotional and stimulate and intrigue the reader's psychology (Virayuda and Kasprabowo, 2021). To analyze the psychological Realism of the characters, the study adopts Freud psychoanalysis theory, which attributes actions and thoughts to unconscious conflicts and motives (Zhang, 2020).

Psychoanalysis theory that there is a system behind any psychic force or desire that interacts with one another and with the "givens" of the world in more than one discernible way. For example, a person's psyche, spirit, or personality are systems of forces or desires. That was one of Freud's first major hypotheses. (Toman,1960). According to Sibi (2020), psychoanalytic theory facilitates understanding the personality and its development of the individual, while psychoanalysis is regarded as a clinical method to treat psychopathology.

Freud believes that the conscious mind is aware of the present memories, thoughts, feelings, and perceptions. Under this conscious mind, a preconscious mind holds the

available memory. Such a preconscious mind enables the person to retrieve memories into the conscious mind. There is no argument regarding the two layers of the mind. Freud's view indicated that such two layers are considered as the smallest parts of the mind. However, the unconscious of the mind is constituted a large part. All the matters that are not easily available at a conscious level, including our instincts, memories, drivers, and emotions correlated with trauma (Sibi, 2020).

According to Freud (1923), the personality is constituted through conflicts among three basic structures of the human mind, namely, id, ego, and superego. According to Freud, the id, ego, and superego are the tools of the mind that function one's personality (Saavedra, 1980). At first, the id is related to the unconscious part since it reflects the principles of pleasure. The id consists of two types of biological instincts the Eros and Thanatos. Eros helps the individual to survive in the real world and practice their daily activities while the death instinct calls Thanatos as it is a group of destructive forces that are visible in all humans. Therefore, Freud claims that Eros is much stronger than Thanatos.

Second, the ego in the unconscious and conscious mind is related to real-life experience since it is developed from the id during infancy and is responsible for moral principles. Third, the superego stands for the aspect of personality, which has the morals that the individual gains from society. It works as a guide for judgments, and it has been developed through childhood. Therefore, Freud extrapolates that the unconscious mind demonstrates the conscious. The behavior and personality of individuals are formed by the combination of Id, Ego, and Superego that are represented by their interaction with others and their behavior in the society (Zhang, 2020).

## 2.2 Empirical Studies

Mecholsky (2014) addressed psychological Realism in literature. The study indicated that psychological Realism is a contradictory self-conflicted genre. The study showed that the following motifs, such as serial killers, past trauma, severe psychological illness, and unreliable narrators and misleading narratives, dominate psychological thriller books.

Thompson (2015) examined philosophical Realism and psychological Realism in Samuel Richardson's *Pamela* and Henry James' *The Portrait of a Lady* novels. The study investigated how the authors in such novels recreated the psychological inner of the protagonists' minds. The study adopted Maurice Beebe's theory of the *Künstlerroman*. The study indicated a correlation between artist and author as well as the author and the character. The study portrayed the characters' inner conflicts and the authors' self-perception.

Sanyal (2016) investigated the elements of psychological Realism in the selected literary works of Tagore. The sample consisted of (4) characters, namely, Fatik, Uma, Charulata, and Binodini in Tagore literary works, namely, *The Homecoming* (*Chooti*), *The Exercise Book* (*Khaata*), *The Broken Nest* (*Nashtanirh*) and *Eyesore* (*Chokher Bali*). The reading of the novel revealed how the author in the selected works depicted the psychology of children and the complications of the women's minds. The findings revealed that both gender and patriarchy led to the psychological development of the characters.

Bowles (2016) examined psychological Realism in early prose narrative: dreams in the 1001 nights and the Greek novel. It concentrates on the characters' inner selves. It addresses the feeling of displacement, particularly in the oneiric phantasy in *al-Nā'im wa-l-yaqzān* (*The Sleeper and the Waker*), a cycle of *Alf Layla wa-Layla* (*The 1001 Nights*),

Daphnis kai Chloē, Longus's novel of the fourth century CE. The plot of each novel revolves around the characters' love and desire and inner conflicts.

Wu (2016) investigated the short stories entitled Tales of the Grotesque of Oates's Gothic from the psychological realism perspective. The novel tackled the characteristics of psychological Realism in the novel; including stream of consciousness, inner motives, interior monologue, and memory. The study analyzed the inner reasons and activities of the characters in detail. The study concluded that such short stories by Oates's Gothic reflected the protagonists' empty spiritual life.

Wang and Han (2017) studied psychological Realism in A Streetcar Named Desire play by Williams (2015). The study was qualitative. The study reviewed, collected, and analyzed Williams' works. The study analyzed the settings, characters, and dialogue of his works. The study's findings revealed that the play was based on factual information. The study found that the play reflected the characters' social life: their loneliness, hopelessness, and social evil. Besides, the play mirrored the protagonists' inner conflicts, actions, and social conditions.

Shigematsu (2018) examined psychological Realism in the fictional autobiographies of Daniel Defoe. The study indicated that Defoe reflects his characters' economic, social, and psychological Realism. The same pronoun 'I' was used for the narrator and the experiencing self that denote fluctuating internal tension between both selves. The study addressed the internal tensions of Defoe. The study mentioned the past of the character and his internal conflicts that evoked the readers' feelings.

Chen (2021) addressed the psychological Realism in Henry James novels that deeply impact modern stream of conscious novels. The study found that the formation of his psychology and personality is associated with his back injuries, education experience, and family background, which constituted a unique perspective of marriage that directly

influenced his artistic creations and literary thoughts. His literary works including Jerome David Salinger, Raymond Carver, and Joyce Carol Oate have significantly contributed to the constitution and improvement of psychological realism novels.

Manikandan (2021) investigated the motifs of psychological Realism in the fictional narration of Preeti Shenoy's *Life Is What You Make It*. The story touches upon the life of Preeti Shenoy's fictional character — Ankita Sharma, a beautiful young girl who came from Cochin, the protagonist of the fiction. The life journey of Ankita Sharma throughout her phase of bipolar depression constitutes a realistic portrayal of the suffering that trigger the reader's feelings of sympathy. The author was interested in spreading positive feelings in the readers' minds for complete well-being.

Because of what has been mentioned so far, the previous studies (Mecholsky, 2014; Bowles, 2016; Manikandan, 2021; Chen, 2021; Shigematsu, 2018; Wang and Han, 2017; Wu, 2016; Thompson, 2015, Sanyal, 2016) have not addressed the motifs of psychological Realism, such as past, trauma, inner conflicts, inner motives, motivations, abandonment, betrayal, and familial problems of the characters in two literary works *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019). Therefore, this study seeks to bridge this gap in the literature by investigating the motifs of psychological Realism, flashbacks, and stream of consciousness in the above-mentioned literary works.

## Chapter Three

### Methodology and Procedures

#### 3.1 Method

The researcher will approach the two novels *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019) using literary theory as a analysis technique.

Freud's theory of “the unconscious mind” that concentrates on the psychology of the mind as well as the inner motives of the individuals. Sigmund Freud (6 May 1856 – 23 September 1939) is the founder of the psychodynamic approach to psychology, which looks to unconscious drives to explain human behaviour. Freud believed that the mind is responsible for both conscious and unconscious decisions based on psychological purposes. The id, ego, and super-ego are three aspects of the mind. Freud believed to comprise a person's personality. Freud believed people are "simply actors in the drama of [their] own minds, pushed by desire, pulled by coincidence. Underneath the surface, our personalities represent the power struggle going on deep within us”.

Freud believed that people could be cured by making their unconscious. a conscious thought and motivations, and by that, gaining "insight". Psychoanalysis therapy aims to release repressed emotions and experiences, i.e. make the unconscious aware.

Psychoanalysis is commonly used to treat depression and anxiety disorders. It is only by having a cathartic (i.e. healing) experience can a person be helped and cured. The “Id” according to Freud is the part of the unconscious that seeks pleasure. His idea of the id explains why people act out in specific ways when it is not in line with the ego or superego. The id is the part of the mind which holds all of humankind's most basic and primal instincts. The impulsive, unconscious part in the mind is based on the desire to

seek immediate satisfaction. The id does not grasp any form of reality or consequence. Freud understood that the id controls some people because it makes people engage in need-satisfying behaviour without following what is right or wrong. Freud compared the id and the ego to a horse and a rider.

The id is compared to the horse, which is directed and controlled by the ego or the rider. This example shows that although the id is supposed to be controlled by the ego, they often interact with one another according to the ego's drives. Id is made up of two biological instincts. Eros which is life instinct and thanatos which is death instinct. The Ego, In order for people to maintain a realistic sense here on earth, the ego is responsible for creating a balance between pleasure and pain. All desires of the id can't be met and the ego realizes this but continues to seek pleasure and satisfaction. Although the ego does not know the difference between right and wrong, it is aware that not all drives can be met at a given time. The reality principle is what the ego operates in order to help satisfy the id's demands as well as compromise according to reality.

The ego is a person's "self" composed of unconscious desires. The ego considers ethical and cultural ideals to balance out the desires originating in the id. Although both the id and the ego are unconscious, the ego has close contact with the perceptual system. The ego has the function of self-preservation, which is why it can control the instinctual demands from the id. The superego, which develops around age four or five, and incorporates the morals of society. Freud believed that the superego is what allows the mind to control its impulses that are looked down upon morally.

The superego can be considered to be the conscience of the mind because it can distinguish between reality as well as what is right or wrong. Without the superego, Freud believed people would act out with aggression and other immoral behaviours because the mind would have no way of understanding the difference between right and wrong. The



superego is considered to be the "consciousness" of a person's personality and can override the drives from the id.

Freud separates the superego into two separate categories; the ideal self and the conscience. The ideal self contains images of how people ought to behave according to society's ideals. The conscience contains ideals and morals that exist within a society that prevent people from acting out based on their internal desires.

The psychoanalytic theory helps us understand the temperament and personality development of an individual and psychoanalysis is a clinical treatment of psychopathology. The psychoanalytic theory developed by Sigmund Freud supported the natural philosophy at that time. As a result of the influence of contemporary science, psychoanalysis has undergone several refinements. (Sibi, 2020, p. 75).

Freud believed that the answers to what daily controlled actions resided in the unconscious mind despite alternative views that all our behaviours were conscious. He felt that religion is an illusion based on human values that are created by the mind to overcome inner psychological conflict. He believed that notions of unconsciousness and gaps in the consciousness could be explained by acts of which the consciousness affords no evidence. The unconscious mind positions itself in every aspect of life, whether dormant or awake. Though one may be unaware of the unconscious mind's impact, it influences our actions.

Human behavior may be understood by searching for an analysis of mental processes. This explanation gives significance to verbal slips and dreams. They are caused by hidden reasons in mind displayed in concealed forms.

Verbal slips of the unconscious mind are referred to as a Freudian slip. This term explains a spoken mistake derived from the unconscious mind. Traumatizing information on thoughts and beliefs is blocked from the conscious mind. Slips expose our true

thoughts stored in the unconscious. Sexual instincts or drives have deeply hidden roots in the unconscious mind. Instincts give vitality and enthusiasm to the mind through meaning and purpose. The ranges of instincts are in great numbers. Freud expressed them in two categories. One is Eros the self-preserving life instinct containing all erotic pleasures. While Eros is used for basic survival, the living instinct alone cannot explain all behavior according to Freud.

In contrast, Thanatos is the death instinct. It is full of self-destruction of sexual energy and our unconscious desire to die. The main part of human behaviour and actions is tied back to sexual drives. Since birth, the existence of sexual drives can be recognized as one of the most important incentives of life. Based on Freud's theory, the acutely aware mind is responsive to one's current perceptions, recollections, thoughts, and feelings. Under this conscious mind, a preconscious mind performs its memory. From this preconscious mind, memories are retrieved and brought into conscious awareness. (Sibi, 2020).

Unlike any other psychologist, Freud studied the human mind extensively. His legacy has influenced not just psychology, but art, literature, and even parenting. In sum, he was one of the most influential people of the 20th century. As a result, Freud's lexicon became part of the vocabulary of Western society (McLeod, 2013).

Psychoanalytic theory "is a theory of the mind or the psyche or of personality in a technical sense. More specifically, it is a theory of man's psychic or psychological forces and of how these forces come about and interact with each other as well as with the givens of the world, whatever they are". (Toman,2013, p.3).

## **3.2 Samples**

### **3.2.1 Summary of *Betray Her* by Caroline England (2019)**

This novel shows how the protagonists have experienced betrayals, tragic deaths, childhood bullying, mental disorders, and alcoholism. The novel begins with unravelling the close friendship between Johanna (Jo) and Katherine (Kate) and how their relationship was ruined by betrayal. To elaborate, Jo and Kate have changed completely; their friendship was jealously manipulated and jealously because Jo's family is rich, while Kate's family is poor; thus, Kate started to envy Jo. To conclude, the novel revolves around friendship, betrayal, love, and hatred.

### **3.2.2 Summary *The Marriage Betrayal* by Shalini Boland (2019)**

The novel revolves around a woman whose name is Faye. She used to have a perfect life with her husband Jake and her son, Dylan. When her husband and son went for an early morning walk, they disappeared. Faya called the police, who found her son's red baseball cap on the beach. The cops questioned Faya because they wanted to know all the details about her husband. The ending was shocking when she discovered the dark past of her husband and when she confronted her secrets.

## **3.3 Procedures**

1. The researcher tackled the previous literature to decide on the title and to make sure of the shortage that the study will fill.
2. The researcher read the two novels through the lens of psychological Realism, specifically applying the views of Freud.

3. The researcher went through the previous studies that tackled both writers' ambivalent representation of psychological Realism.
4. The researcher wrote the proposal.
5. The researcher provided specific evidence from both works on how psychological Realism, inner conflicts, internal motivations, and flashbacks are represented in both authors' works, specifically the assigned works.
6. The researcher integrated these evidences with scholars' arguments.
7. The researcher searched to certain statements to conclude with.

## Chapter Four

### Analysis

The chapter discusses and explores the psychological Realism in *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019).

#### **4.1 Caroline England Depiction of Psychological Realism in *Betray Her* (2019)**

This chapter touches upon the novel *Betray Her* by Caroline England (2019), it is a psychological thriller that narrates the story of two women. The chapter presents the inner self, the depiction of the interior moral and ethical dilemmas faced by the characters, and the reasons that drove them to take such actions. The study seeks to identify and apply the features of psychological Realism to delve into the author's depiction of the various characters' turbulent internal realities and conflicts. The first narrator character is Kathrine so-called, Kate, a happy married woman who has a daughter and Johanna so-called Jo, she does not have a child nor serious relationships.

Psychological Realism concentrates on characters' thoughts and motivations instead of external settings and characters' occupations. The features of such a genre are embodied in the fact that the characters who exist in the novel should be breathing human beings, living, and believable; thus, the readers refer to them inadvertently. Accordingly, psychological Realism can be defined as an extremely character-driven genre of fiction writing, as it focuses on characters' motivations and internal thoughts to explain their actions (Kennedy, 1989). Psychological Realism focuses on the motivations and internal thoughts of the characters, inner thought and feelings.

The complexity of the novel stems from using the first-person voices of three narrative characters Kate, Jo, and Tom which reflect the literary techniques of the unreliable narrative voice. According to Larbi (2019) the characters are the center of the narrative in psychological Realism. Unravelling the psychological Realism of the novel entails exploring the interior motives, psychological processes, and characters' mental narratives.

The most important tenet of psychological Realism is reflected in the non-chronological order of events. The novel opens with demonstrating the main themes that are rendered throughout the novel in a non-chronological order, including revenge, friendship, bonding, and pretence “revenge, sweet revenge. The friendship, the bonding. The smile, the pretence “revenge, sweet revenge, the friendship, the bonding, the smile, the pretence” (England, 2019, p.15).

The story revolves around two narrator characters, Jo and Kate, who become best friends in the boarding schools when they share the same room. Their friendship lasted since they were eight until they become adult. The story highlights the strong friendship between Kate and Jo because they lived in the same room in the boarding school “Jo and Kate had been allocated beds near the draughty window at the bottom of the dorm away from the hub of heated chatter and laughter surrounding Miranda in the Middle” (England, 2019, p. 124).

The characters are sent to the boarding school behind their will. To begin with, Jo's father, Stan, used to work as a butcher; then he set up his building business, which takes several years to make it a success. However, once the money started to roll in from his business, he decides to provide his children, Nigel and Ben, with the best education ever. Therefore, he sent them to the boarding school. Jo becomes depressed when she saw her old brother are sent to the boarding school because her mother, Joyce, becomes

devastated. To make the matters worse, Jo knows that her turn will come when she turns eight.

England renders the events in non-chronological order by mentioning the strong friendship between Jo and Kate and then she moves to render the painful memories of Jo in her childhood when her brothers are sent to the boarding school the feeling of sadness that overwhelms her and her mother. England starts at the earliest in time and then she presents the events in order. The flashback in the novel is external retrospection, which entails narrating the previous events that occurred outside the period included in the main novel, which gives the reader a clear picture regarding the issues that happened before the beginning of the story (Genette, 1980; Strachan, 1990).

As indicated earlier, the three main protagonists in the novel are Jo, Kate, and Tom suffer from childhood problems. To begin with, Jo has a bad experience in a boarding school. To elaborate, her classmates used to comment negatively on her roots and her strange pronunciation of words. To clarify, they make a mockery of her father that he is a butcher, her appearance that she has dirty legs, and her bizarre habits that she keeps her father's snotty handkerchief under her pillow. Jo then adapts with her classmates by improving her pronunciation and not letting her classmates' words affect her.

Jo struggles with making friends; one day, when Jo feels desperate and lonely, a girl knocks on her door called Catherine Bayden-Jones, but people called her Kate, who is from Barton and has two older sisters called Clare and Annabella. After they get acquainted to each other, they soon become best friends. England portrays the painful memories for Jo in the boarding school because she does not have friends and her classmates used to make fun of her. England reflects the painful past of the character that affect her life and behaviour. In this context, Szabados (1982) indicates that the main

concept of psychoanalytic approach is that one's behaviour is determined by past experiences lodged in the unconscious mind.

The novel further reflects the feeling of depression among the characters, particularly Jo when she leaves her family and goes to the boarding school, she cannot forget the look on her family's face "she still picturing their tight faces and knowing how desperately hard it had been for them not to cry" (England, 2019, p.35). Jo attempts to be patient by convincing herself that soon she will meet her family "at school she'd known that eventually she'd be found, she'd see her parents again, she'd hold them and kiss them and touch them" (England, 2019, p. 55). Jo is swamped with an overwhelming and icy feeling of abandonment. England highlights Jo's feeling of depression, which articulates the correlation between psychology and literature. According to Meiliana (2020, p. 9) psychology is the science of behaviour, encompassing both externally observed actions and internal thoughts.

As for Kate, she is rich, attractive, and has a good personality. However, Jo has nothing of them. Both of Kate and Jo are completely different from each other. They have a strong bond relationship that lasts from childhood until adulthood despite the fact that they are completely different from each other.

As for Tom, he is an aloof, constant, and ordinary man. He was Jo's boyfriend and is currently Kate's husband. He has a girl from Kate called Alicia. Tom has a painful childhood because of his poverty and abusive father. Then, the novel unravels how the twenty years have completely changed the characters. The novel shows how both of them changed completely when they grow up. Kate grew up in an affluent family, whereas Jo grew up in a poor family. The matter that intensified Jo's jealousy from her when she grows up.



Jo knows about Kate's secret box, when Kate asked her to give her some tights from her top drawer. Jo observes that Kate has a variety of letters from a large number of male admirers who are attractive towards her. One situation that reflects Jo's jealousy when she is curious to know what is inside Kate's secret box she had at school that had Kate's name embellished in flowery handwriting on the lid and it has a key.

Jo feels jealous because Kate is more attractive than her and boys seek her company, while Jo feels desperate for male company. It is possible that Jo feels lonely because she does not have a husband or a boyfriend, "the need for male company, any company for that matter" (England, 2019, p. 113). England indicates that Jo's feeling of jealousy due to her lack of self-esteem drive her to have an affair with Tom. According to Rokach and Philibert-Lignières (2015) a sense of personal rejection and humiliation usually are associated with deception and betrayal.

To illustrate, England begins with depicting the innocent friendship between the characters. As the novel goes on, a variety of twisted and dark events occur. To put it differently, the novel shows the development of the characters from childhood until maturity. According to Sibi (2020), psychoanalytic theory facilitates the process of understanding the personality and its development of the individual.

England shows how Kate has a wonderful life with her family. To illustrate, Kate had a traditional marriage in the church with Tom. Her family are charmed with Tom, happy that someone has brought a smile to their youngest daughter's face. They support him, particularly Kate's mother, Harold, who spends a substantial amount of money in his fledging construction business. After Tom and Kate get married they have a daughter, Alicia, and they live in a beautiful farmhouse.

On the other hand, the novel shows how Jo lost her husband and becomes a widow, "a sad, lonely widow?" (England, 2019, p.56). After the death of Jo's husband,

she has a constant feeling of abandonment because she cannot get him out of her mind “she could clearly picture Richard around her” (England, 2019, p. 54). She has not felt abandoned before his death; however, she feels all alone and lost without him “but as soon as he’d gone, it came flooding back” (England, 2019, p,54-55). England portrays Jo’s feelings of loneliness and abandonment because of her husband’s death, her inner struggles, and the emptiness in her life. Larsson (2019, p.1) argues that “loneliness emerges when one is in moments of inner struggle”.

England portrays the inner conflicts of the characters that drive them to do particular actions in the future. England shows Jo's miserable life without her husband or a child to console her. Such contradiction between Kate and Jo generates the feeling of jealousy between them.

To clarify, Jo becomes jealous of Kate’s life because she is rich, has a husband, a daughter, and a lovely home. Therefore, she thinks of ruining Kate’s life. This finding lends tremendous support to the study of Thompson (2015), which indicated that psychological thriller novels reflect the characters' inner conflict.

England indicates that Richard’s death affects Jo dramatically to the extent that she becomes unable to continue writing her novel or to perform her daily routine because writing it reminds her of Richard who encourages her to write a novel. The only matter that Jo wants is a hand to comfort her soul after Richard’s death, Tom acts strangely after he knows about Richard’s death by not asking her questions or condolence her, but rather he asks her if she has finished writing her novel. She said that it would be too emotional to continue her novel after her husband’s death.

England reflects Jo’s feeling of depression. Within this context, Manikandan (2021) points out that depression is considered as one of the motifs of psychological Realism that reflects the protagonists suffering, which triggers the readers’ emotions.

Possibly, Jo starts to feel that her life has no purpose because her husband has died and she does not have children. Therefore, she feels that she is not excited towards doing anything because she has lost her appetite for life. England manifests that Jo's actions emanate from her feeling of loneliness, abandonment, emptiness, and depression. According to psychoanalysis theory there is a reason behind any psychic desire or force, which interacts with one another and with the "givens" of the world in more than one discernible way (Toman, 1960).

After Richard's death, Tom asks Jo if she goes out with other men, but she told him that she loves Richard very much to the extent that she cannot date any man except for having fun or "maybe to feel attractive and desirable and bloody wanted" (England, 2019, p. 93). Tom teases Jo by telling her that the last time that she is eager for a child "why didn't you have one with Richard" (England, 2019, p. 94) in which she said that "it wasn't for want of trying" (England, 2019, p. 94). England reflects Jo's feeling of agony, empty, and powerlessness because she does not have children. This finding corresponds to Wu (2016) that psychological Realism reflects the empty life of the characters.

England indicates that the feeling of nostalgia overwhelms Jo, she is unable to continue her life without Richard because every corner in her house reminds her of him such as the mirror that he likes, his dark eyes; thus, one day she bursts into tears "two years had gone and the yearning for him was still a gnarled knot in her chest" (England, 2019, p. 54). On the same line, Jo indicates that she tries as much as possible to make herself busy all the time by hanging out with her friends and working, but she feels sometimes that her life is meaningless, empty, and does not have a purpose "I need some purpose, some direction, I guess" (England, 2019, p.50). Surprisingly, she admits that having a child might fill the gap in her life. England portrays Jo's inner conflicts that stem from her loneliness. This finding agrees with Wang and Han (2017) study that

psychological realism reflects the characters' social life, their loneliness, hopelessness, inner conflicts, and actions.

As indicated earlier, Jo has a history with Tom, Kate's husband, she knows him since childhood when he comes with a group of lads to build a garage extension for her father's vehicle. Even though she gets married to Richard and his death affected her life completely, she loves Tom as well. Besides, she has several relationships with other men. She is one of the characters that does know what she wants. Her constant loneliness due to her husband's death and jealousy of her best friend Kate, who has a wonderful life, possibly overwhelms her. England mention the past of the character 'Jo' and her internal conflicts to evoke the readers' feelings and to reflect the miserable life of Jo and the painful situations and past she has been through. This finding is in line with Shigematsu (2018) that addressed psychological Realism and deduced that the character Defeo in the study had painful past and inner conflicts that evoked the readers' feelings.

Jo is entirely aware that she will never be able to be with Tom because he is married to her best friend Kate. Interestingly, Tom feels the same. One day he has told her that he loves her in which she said "it's hopeless, Tom, but I love you too, I really do" (England, 2019, p. 632). England shows how Jo is confused because she loves Tom, but she knows as well that their relationship is fraught with challenges. She also does not have the courage to tell Kate about her feelings towards Tom. According to Moulard-Leonard (2008), the past lingers in individual memories in non-chronological order of events. Such memories that could be slightly inaccurate might constitute confusion in individuals' minds (Ardao, 2012).

Jo confesses her feelings to Mao, Nigel's girlfriend, that she is in love with a married man who has a child and he is married to her best friend. Mao tells her that jealousy is not a good trait. When Mao asks Jo when did she realize that she is in love

with him, Jo feels silent and unable to concentrate “her mind was foggy, cluttered with so many thoughts and memories about Tom, about Richard and Kate, about bloody everything, it was difficult to concentrate” (England, 2019, p. 634). England reflects how the protagonist Jo feels that she is lost and unable to take a decision.

Then England narrates Jo’s hatred to everything even herself in which she admits to Mao “if I couldn’t love myself, how could I have love him?” (England, 2019, p. 635). Jo sounds the most contradictory character in the novel because sometimes she admits that she loves Tom, while other times she admits the opposite. This finding is in line with Novikov (2008) that the characters in psychological Realism react to contradictions in their particular manner and reflect various types of reactions.

In fact, Tom and Jo’s relationship is complicated because both of them love each other, but they will never be with each other not only because Jo and Kate are best friends but also because Tom admits to Jo that he will never get divorced from Kate because of his daughter Alicia. Jo feels that she cannot escape nor take a decision regarding her relationship with Tom “it’s so hard to escape. It’s so hard to escape, it’s frightening. No one understands it better than me” (England, 2019, p. 636). England portrays the inner conflicts and Jo’s feelings of anxiety because of Tom’s confession. This finding is in line with Musaad et al. (2022) study that the characters' inner conflicts are attributed to their anxiety.

The psychological Realism of the protagonist Kate is manifested in the fact that she becomes alcoholic, while Jo is full of jealousy. Her drinking habit constitutes a problem in Kate’s life. To clarify, Kate, Tom, and Jo have dinner with each other, and Kate drinks a lot until she has pissed off. Jo takes advantage of this moment by sitting in the car with Tom to drive Kate home by attempting to remind him of their old memories and relationship, but she changes her mind because she does not want to ruin her

relationship with him because she knows that Kate is the reason and the means that make Jo close from Tom “she was the bond that tied the three of them together, that kept them civilized and polite” (England, 2019, p. 160). England portrays the characters’ feeling of internal tension. This finding agrees with Shigematsu (2018), which shows that psychological Realism reflects the internal tension and renders the past psychological experiences of the protagonists.

England shows that inner conflicts of Kate that drive her to consume a huge amount of alcohol to alleviate her pain. The reason behind Kate’s massive alcohol consumption is attributed to the fact that she is lonely and because her husband acts strangely by turning off his phone, not being a reliable husband, and spending the majority of time outside the home. In this respect, Fauziyah (2008) indicates that literature reflects the individuals' inner feelings and human attitudes.

To continue, Kate has a traumatizing childhood. To illustrate, she hates when her parents send her to the boarding school, she admits that to Jo. Kate adds that her parents think that they are giving her the best education by sending her there. As a consequence, Kate’s past significantly impacts her current behaviours and attitudes. According to Mussad et al. (2022, p.72), “psychology studies human development and the factors that shape a person's behavior from birth to old age”. Moreover, Tom’s infidelity with her best friend Jo. The psychological Realism reflects Kate’s characters’ past and inner motives.

It is clear that both protagonists, Jo and Kate suffer from loneliness. Jo feels lonely because of her husband’s death, whereas Kate feels lonely because of her husband’s bad treatment. Such a psychological thriller novel portrays the inner conflicts of the characters. According to Manikandan et al. (2021), psychological Realism is a kind of literary Realism and a fictional narration which concentrates on the character. To put it differently, the methodology of such a genre is concerned with analyzing the inner

feelings of the characters as well as the reasons that urge them to perform their roles in the novel.

As for Tom, he has a painful childhood that he does not like to talk about, he admits to Jo that “I wish I could say we were poor but happy, but that wouldn’t be true, I spent my childhood hating my home, my parents and my poverty. And myself- wishing I could have been born someone else” (England, 2019. P. 490). Both Tom and Kate have traumatizing childhood. England seeks to convey that Tom’s strange treatment and affair with Jo is attributed to his painful past, which constitutes his aggressive behavior. This finding commensurate with Rosanty and Kiptiyah (2022) study which indicates that aggressive attitude of the character refers to environmental and poverty factors that drive the characters to do aggressive behaviors.

England highlights the characters' past and the painful childhood that affect their lives afterwards. However, Jo does not have a painful childhood because she loves her parents who are compelled to send her to the boarding school. Interestingly, Jo feels that there is something in common between her and Tom. To elaborate, both of them indicate that they hate themselves and wish they were anything better than they are now. In this regard, Turku (2022) suggests that in his study of psychology, Freud underscores the importance of childhood among the characters to penetrate to their psyches that cannot be understood without unveiling their personalities.

It is worth to mention that Jo’s past also haunts her and thus making her feel dismay and distress since everyone is running away from her. In fact, Jo was in love with Noah, who get married to another woman so-called Lilly and they had a child called Richard. Such matter annoys her. England indicates that Jo suffers from loneliness and abandonment. Such feelings drive her to betray her best friend. According to Rokach and Philibert-Lignières (2015) betrayal is largely attributed to the feeling of loneliness.

Besides, Jo has a constant feeling of guilt because she betrayed Kate by being Tom's secret mistress "as much as she loved Kate, she'd never been completely honest with her and she felt a strange sense of guilt, as though she'd let her down somehow" (England, 2019, p. 115). England seeks to convey that Jo's betrayal emanates from her feeling of loneliness. In the respect, Rokach and Philibert-Lignières (2015) the feeling of love and intimacy stem from loneliness.

It is worth to mention that Lilly and Noah are Richard's close friends; they have been at Law College with Richard. As for the character Lilly, she feels sad and pain because her husband Noah is in love with Jo and that he asked her to forgive him "she stared at his face, pulsing through her body, hurt and anger consumed her, and pain, physical pain, bubbling and busting in her head" (England, 2019, p.569). England highlights the theme of betrayal in the novel and its impact on the protagonists. This finding agrees with Thompson (2015) that psychological Realism reflects the characters' inner conflicts and the authors' self-perception.

The novel then moves on to reflect another theme which is the feeling of remorse, Noah regret his actions against Jo in terms of marrying another woman instead of her; thus, he tries to manhandle his wife out and begging Jo to forgive him "I'm so sorry. Jo, please forgive me. I'm sorry, so sorry (England, 2019, p.568). England shows how Jo feels she does not have a serious relationship with other men. This finding concords with Sanyal (2016) which indicated, which highlighted the loneliness of a woman's mind within the conditioned framework of marriage.

Lilly and Jo have strong relationship with each other until Richard's death. They used to meet at Lilly's house for having lunch, go shopping, or having a meal in a restaurant. However, Jo feels jealous of her because she has a gorgeous son, while Jo's does not have a child. When Jo knows that Lilly is pregnant "it was jealousy, of course.



Lilly was pregnant and she wasn't" (England, 2019, p. 281). England underscores the effect of jealousy on human's psyche, which reflect the complications of Jo's inner psyche. This finding is consistent with Sanyal (2016) that psychological Realism portrays the psychology and the complexity of woman's mind.

The novel also highlights Jo's admiration towards Aidan, Ben's friend. She used to have fun with both Tom and Aidan. One day, while Tom is there, Aidan comes to visit her at home. She has felt that she might lose both of them. A thorough reading of the novel reveals that Jo does not regret having an affair with Aidan and Tom because her husband has died and she does not have a man to protect her and satisfy her needs. Her multiple relationships with guys reflect her loneliness, emptiness, and her jealousy. England portrays Jo's feeling of loss that drives her to do certain behaviors. Such result lends tremendous support to the study of Bowles (2016) that psychological Realism reflects the feeling of displacement among the characters.

The novel further reflects another theme so-called sacrifice. England shows that Jo's feeling of emptiness drive her to sacrifice her own life. To elaborate, Jo scarified her own life to save Tom's life. Although he is married to Kate when she knows he needs a kidney, she decides to live with one kidney her entire life, claiming that she has nothing to lose. This finding agrees with Wu (2016) that psychological Realism depicts the protagonists' empty spiritual life.

This literary work includes several themes: betrayal, jealousy, secrets, friendship, revenge, and obsession. All these themes reflect the psychological status of the characters; their psychological past, and inner conflicts. Such novel is full of lies and secrets because it shows the toxic relationship between Jo and Kate; although they are best friends, but their relationship is full of manipulation and jealousy. The novel is mysterious because it does not manifest the reasons behind the secrets and revenge between two best friends.

First, the novel's jealousy reflects the protagonists' inner conflicts and their lack of self-esteem. Although Jo and Kate are best friends, Jo feels jealous of Kate because she is prettier and more attractive than her; thus, she receives special treatment “she knew Kate was prettier and more deserving of everyone’s attention than she was” (England, 2019, p. 133).

England depiction of the characters’ feeling of insecurity stems from their inner conflicts and their painful past. In this respect, Wang and Han (2017) conclude that psychological Realism embodies the protagonists' inner conflicts, actions, and social conditions.

What is more is that Jo feels jealous not only from Kate’s prettiness but also from her family, mother, and home, along with her craving to be in the spotlight “was I jealous? She asked herself, did I envy her prettiness, her family, her mother, her home? Did I crave all that attention? Did I want to be special?” (England, 2019, p. 232). As indicated in the quotation above, Jo envies Kate; such jealousy constitutes a part of Jo’s psychological past that affects her present life. Besides, Jo feels jealous from Kate’s husband, family, and home.

A situation that reflects Jo’s jealousy is manifested when Jo and Kate go for wedding celebration with Tom and Joyce, Jo’s mother. Joyce does not feel proud of her daughter’s appearance, but she was proud of Kate’s appearance “Jo had felt a sharp jolt of jealousy” (England, 2019, p. 158). England renders the characters' past and the salient features that have led to the characters' developments. This finding is consistent with Shigematsu (2018) study in rendering the past of the character and his internal conflicts that evoked the readers’ feelings.

The novel also reflects the infidelity. To clarify, Jo envies Kate for everything, particularly her husband; thus, she decides to have an affair with him in which she

becomes pregnant without Kate's knowledge. Possibly, the reason that drives Jo to envy Kate stems from her feeling of loneliness and jealousy because of her husband's death and she does not have children "deranged horny widow she'd almost become" (England, 2019, p.284). According to Zhang (2020) the psychological Realism of the characters reflect their unconscious conflicts and motives.

Jo is shocked when she knows that she is pregnant from Tom "the tears burned her eyes but they were paralyzed like she was, refusing to fall" (England, 2019, p. 377). She starts to look at her life differently after her pregnancy; she used to be a cosseted person in a hall of residence, she enjoyed her life without missing any lecture or hurting anyone "she wasn't a bad person" (England, 2019, p. 378). England indicates that the feeling of jealousy has led to serious consequences. In this context, Manikandan, Prema, and Arputhamalar (2020) underscore the strong correlation between literature and psychology in reflecting human memories, emotions, attitudes, conflicts, desires, thoughts, sorrows, and reconciliations.

Jo becomes extremely sad when she knows about her pregnancy by telling Tom, "do you think I wanted to be pregnant? Do you think I wanted it to be you? of all people?" (England, 2019, p. 371). When Jo repeats a pregnancy test and obtains the same result, Kate asks Jo if everything is fine, but Jo does not have the heart to tell her that she is madly in love with her husband. Besides, Jo does not want to ruin her relationship with Kate "the news would devastate her. Break their friendship forever" (England, 2019, p. 379). England reflects the feeling of jealousy and remorse that stem from inner conflicts of Jo. In this respect, Kurniawan (2019) points out that there is a strong correlation between betrayal and internal conflict.

Jo further seeks to hide her pregnancy from her parents as much as possible because she is worried about their reaction after knowing that. She postulates that they

might kick her out of the home or they might stop paying her university fees. Therefore, her feeling of anxious increased when she starts gaining weight. Therefore, she struggled to act normal, but she is only thinking of is to make an abortion “the only issue on her mind being an overwhelming and urgent need to get rid of whatever was inside her” (England, 2019, p. 391). England portrays Jo’s feelings of anxiety. In fact, internal conflicts make people feel angry, worried, and anxious (Kurniawan, 2019).

When Jo decides to make an abortion, she gets confused of retaining her child and hiding him from the entire world, family, friends, and university life and from giving her child to another family to raise him. Her thoughts torture her “were exhausting. Keep, kill, adopt. Keep, kill, adopt” (England, 2019, p. 398). Jo is in a desperate need for Tom to help her, but she knows that he will never do that. She spends a long time waiting him to call, but nothing has happened. Therefore, Jo decides to make the first move by swallowing her bloody pride and asking him for help. England shows how Jo feels lost and lonely because no one stands by her side in her calamity to make her feel better. As Freud (1923) puts it, id is considered an essential aspect of an individual’s personality, which seeks to improve the person's status despite the surrounding situation.

Kate knows nothing about Jo’s pregnancy. They met in town and had coffee at Greggs. Kate was shocked when she heard about her pregnancy and tells her that her mother should not know about that because she would be disappointed. England reflects the feeling of disappointment among the characters. According to Sanyal (2016), the characters’ psyche is of a paramount importance in the psychological Realism instead of the development of the plot.

Kate advises Jo to send her child for adoption because she knows Jo loves her university and wants to become a journalist one day. Jo feels guilty because does not know that the child is from her husband Tom “listening to her friend’s voice, Jo felt the

tension drain from her body. The sound of reason. An echo of her own thoughts before a scan and emotion get in the way” (England, 2019, p. 400). England reflects how Jo blames herself because she deceives Kate.

According to (2009), regret is often associated with depression and anxiety. Kate’s tenderness increases Jo’s pain and feeling of guilt. To alleviate her pain, Jo starts to consume a large amount of alcohol “that become part of her underworld”. In fact, Kate has listened to Jo’s woe and worry she has been her constant crutch and her steadfast companion. England highlights Jo’s feeling of guilty. According to Freud (1916), a non-conscious motivation might be associated with seeking a resolution of the anxiety and guilt that is experienced.

Another theme is confusion, Jo does not have any solution, she cannot go to an abortion clinic nor tell her mother because she is afraid of the consequences, such as being kicked out of the house. Jo she feels that she might explode. Therefore, she decides to tell Tom about her pregnancy because he is the one who would not utter a word “he was the one person who wouldn’t breath a word of it to anyone else as he had too much to lose” (England, 2019, p.380).

England reveals that Jo is depressed because she feels she does not deserve Kate’s good treatment. She intends to inform Tom that she wants to get rid of the child, but he insults her by saying do you think that I get girls pregnant all the time; thus, “I have a few numbers and names of abortionists in my pocket” (England, 2019, p. 384). Tom does not help her to get rid of the child. Jo cried in desperation because she wants to get it sorted as soon as possible to move on without ruining Kate’s life.

However, Jo feels cold, afraid, and humiliated; thus, she does not say anything to Tom after that moment. Then, she decides to get revenge of him. Accordingly, she goes to the doctor and decides to get rid of the child; however, the doctors tell her that it is too

late to scrape it away ‘they made me give birth, Tom’ (England, 2019, p. 374). Jo indicates her loneliness and fear because she is all alone in her hardship; nobody holds her hands to help her with her suffering, comfort her, and help her grieve; she has lived with guilt and regret. Tom offers her to take and raise her child “if you have a child, I want it to be mine, nobody else’s, you owe me that much” (England, 2019, p. 375). England portrays Jo’s weaknesses and inability to solve her problems due to inner conflicts. According to Sen (2019), the realistic novel not only narrates the actual representations of the protagonists and events, but also it narrates the protagonists’ fears and weaknesses.

After Kate has discovered Jo’s pregnancy from Tom she decides to make a suicide attempt by taking Jo with her to the sea and telling her that she knows about her game. Then Jo has seen a note “I’m so sorry, I love you both dearly but I think you’ll be better without me” (England, 2019, p. 713). Before Kate’s death, she asks Jo if she has done anything to hurt Tom or Alicia and she reminds her of their close friendship by telling her “so different and yet so alike, too” (England, 2019, p. 714). Jo has sighed and told her that the reason that prompted her to ruin her family is her jealousy. In the epilogue, Jo has told Kate that she is wrong about that because it is a competition and she has won.

The psychological Realism of the novel is reflected in the interior motives of the three protagonists. In this regard, this third novel illustrates Kennedy’s (1989) idea that psychological Realism is a highly character-driven genre of fiction writing; the novel analyzed in this chapter focuses on characters’ motivations and internal thoughts to explain their actions. The flashbacks of the novel are manifested in the past events that occurred to the characters and changed their lives afterward.

The narrative style in the novel is a non-linear narrative that presents the events of the novel beginning with identifying the strong friendship between both narrator characters, Jo and Kate and ending with Kate’s suicide attempt.

The stream of consciousness, a literary style that reflects the characters' thoughts, feelings, and reactions, is manifested in this novel. Accordingly, the narrative moves in a fragmented manner with the flow of the characters' random thoughts. Such a drifting narrative traces the events that lead to Jo's feeling of remorse, depression, and jealousy that drive her to ruin her friendship with Kate after cheating on her husband, along with Tom strange behaviors and treatments to Kate due to childhood problems that drive Kate to become alcoholic and her attempt to commit a suicide after discovering Jo's pregnancy.

The study concludes that each character in the novel has its own problems and inner conflicts. Kate belongs to a rich family, she has a nice family and a lovely home. Above all, she is attractive and attracts boys' attention more than Jo. However, she has a traumatizing childhood because her parents have forced her to go to boarding, and her husband does not treat her well enough; thus, she becomes alcoholic.

As for Jo, she is a lonely a widow who does not have a husband, boyfriend, or a child. She only dates men to entertain herself. Her loneliness drives her to betray her best friend Kate by having an affair with her husband Tom in which she becomes pregnant without Kate's knowledge. What is more, she is less attractive than Kate. Therefore, she envies Kate for everything Kate has, such as her beauty, family, and Tom.

As for Tom, he has a painful life and inner conflicts that drive him to treat Kate strangely by ignoring her and spending a substantial amount of time outside the home. Besides, he cheats on his wife with Jo. He is one of the selfish character in the novel that only care about himself.

## **4.2 Shalini Boland Depiction of Psychological Realism in *The Marriage Betrayal* (2019)**

This chapter touches upon the novel *The Marriage Betrayal* by Shalini Boland (2019), it is a psychological thriller that narrates the story of a family who goes on a trip that turns into something life-changing. The chapter presents the inner self, the depiction of the interior moral and ethical dilemmas encountered by the protagonists, and the reasons that drove them to take such actions. Inner conflicts play a pivotal role in understanding the nature of human beings as well as psychological functioning according to the psychoanalytic perspective (Eagle, 2017).

The study seeks to determine and apply the features of psychological realism in order to delve into the author's depiction of the various characters' turbulent internal realities and conflicts. The first narrator character is Faye Townsend, a happy married woman to Jake who has a son so called Dylan, and Lainy, Jake's sister, Tom Ellis, Lainy's husband. Annabel and Poppy are Tom and Lainy's children, and Louis, Faye's best friend in the college as the main protagonists in the novel. The novel recounts their agony, depression, disappointment, loneliness, and disassociation that fall under psychological problems. According to Helm et al. (2020) the aspects of depression and loneliness are well established in the literature.

The novel revolves around a trip arranged by Faye for her husband as a birthday surprise. The trip does not go as planned. Due to several reasons; including the town, the rental house because the lock of door is stuck and it looks much nicer in the photos, the rainy weather, and the noisiness of their factitious children; Dylan, and Faye's nieces Annabel and Poppy. Therefore, Faye has thought of returning back to her home in London. However, she convinces herself to stay "I've spent weeks organizing this getaway, so I'm not about to let everyone else's bad moods rub off on me" (Boland, 2019,



p. 39). Then, unexpected matters happened her husband and son are missing. To elaborate, Jake takes Dylan for a promised walk without leaving any note, but they arranged to go outing with each other “a bit of father-son bonding” (Boland, 2019, p. 309). The rest family members pack up their cars and get ready to leave. However, neither Jake nor Dylan appears.

As a matter of fact, Faye and Tom Ellison her brother-in-law have suggested going to the seaside house where their spouses, Jake and Lainy, grow up. However, Faye observes that her husband Jake does not like her surprise “this is obviously not a birthday surprise he was anticipating” (Boland, 2019, p. 31). Faye is too nervous to ask Jake why he looks upset and what is wrong because she fears of making an argument. Tom further observes that his wife, Lainy, does not like going there in which she indicates that it might sound odd for them to come back after so many years. Boland highlights the disassociation and the lack of belonging to the childhood house among Jake and Lainy that might be attributed to the traumatic and painful experiences associated with the place. According to Perrotta (2019, p.3) “the dissociation is an adaptive response to the trauma, as extreme protection from the painful experience”.

Psychological realism is manifested in the characters’ past. To elaborate, the trip reminds Faye of her deceased father and her old memories with her parents. Besides, Jake is not happy about Faye’s surprise regarding going to Swanage by pretending that he becomes thirty-four “it is obvious that you’re not happy about being here” (Boland, 2019, p.71). Boland indicates that Jake tries to cover up his hatred towards the place because of he has painful past in the town. Within this context, Shigematsu (2018) indicates that psychological realism recounts the past self of the protagonists, which triggers the readers’ empathic feelings towards the psychology of the characters.

A thorough reading of the novel shows that both Jake and Lainy have painful memories in the place that keep on hurting them. They go to the boarding school. Their parents live in Swanage. Both of them used to visit their families in holidays. Lainy prefers to not talk about her childhood. Whenever her husband talks about his childhood she tells him “what’s the point of focusing on the past” (Boland, 2019, p. 285). Boland articulates the theme of painful childhood memories among the characters and how the recollected memories enable them to construct their identities. On this line, Neumann (2008) literary text depict how protagonists not only remember their past but also construct their identities according to the recollected memories.

Both Jake and Lainy hate Swanage because they witness the murder of Owen, Lainy’s secret lover in the school there. To elaborate, Jake and Dylan are invited to a party for one of their classmates in the school so-called Jennifer. Lainy does not want to stay for a long time because she does not want to be grounded, while Jake prefers to stay there with Rose Cassidy. Although Jake has insisted on her to go with Mark, Jake’s friend, Lainy has refused because she does not like Mark. Besides, Mark has enjoyed his time with Catherine. Boland reflects the experiences and contemplations among the characters. According to Chen (2021, p. 77), experience and contemplation in psychological realism novels “become a bridge between the mind and reality”.

As a result, Lainy walks alone on the cliff. After a while, Owen has followed her in order to drive her home. He has asked her about the relationship between Jake and Rose in which she become completely convinced that he like Rose. She indicates that not only Jake likes but everyone in the school likes her. However, he said “I bet some people like you too” (Boland, 2019, p. 633). She becomes very delighted that Owen has the same feeling towards her. All of sudden, they have heard Jack yelling on the cliff. Jake becomes very upset when he has seen his sister with Jake, particularly after Rose’s revelation that

she likes Owen. Jake and Owen argued with each other until Jake has pushed him on the rock leading to his death. Boland highlights the theme of loss, death, and abandonment, which lead to the feeling of loneliness among the narrator character Lainy. According to Roberts and Krueger (2020), loneliness is a feeling that is highly connected with absence.

All of a sudden, Kayla, Lainy's classmate, appears believing that Lainy has killed him. Surprisingly, Jake agrees with her that she killed him for self-defense because he attempts to attack her. Lainy's mind is in turmoil and she is stiffing as a board unable to believe what has happened. She stares at her brother "she hadn't realized that he could be just a good actor" (Boland, 2019, p. 816). Lainy yells "you mean Owen's dead...you killed him Jake" (Boland, 2019, p. 806). Lainy blames her brother for killing Owen "it's your fault" (Boland, 2019, p.807). She is unable to believe that only moments ago Owen was here alive and then he died. When Owen spoke to her, she was unbelievably happy that her dream was coming true, but now she is sad and desperate for losing her beloved one because of her brother. Consequently, Boland shows that Lainy had a traumatic experience in her childhood. This finding agrees with Heidarizadeh (2014, p.793) study, which concludes that Elina character in *Cat's Eye* novel "has the traumatic memory of the panic past time".

After Owen's death, Lainy feels she can never get Owen out of her head. It becomes difficult for her to continue her life without him "she wonders if this evening will ruin the rest of her life" (Boland, 2019, p. 881). Lainy thinks of curling up in her bed, go to sleep, and never wake up. She feels that she has no courage to go back to school and see the look in everyone's eyes who will keep talking about Owen's death. She only thinks of convincing her parents to move out of Swanage. She said that she will leave the town even if her parents do not want that "there's no way she can stay here in this place where this terrible dark secret will gnaw away at her. Destroy her from inside out"

(Boland, 2019, p. 891). Boland highlights the theme of loss burden and death suffered by the character Lainy after the unexpected death of her lover Owen. In this context, Keyes et al. (2014) indicate that the unexpected death of a loved one is considered as the most and the worst traumatic experience.

Faye has painful childhood memories because her mother died with skin cancer and her father disappeared after his wife's death. Similarly, Louis has lost his parents and his grandmother. Besides, both of them do not have many friends except each other. Boland sheds light on the painful memories and past suffered by the protagonists emanating from their painful memories. According to Bauer and Fivush (2013), the psychological pain results from past painful experiences.

Therefore, during their college years in France, they become one another family like brother and sister. They used to spend the holiday with each other in their student house. During their final year at college, Louis tells Faye to call him if she never faces problems. After the college, both of them keep in close contact by calling and texting each other and meeting up for drinks.

After Faye's marriage, there is no room for other people in her life. Both of them only know about each other news from their friends on social media. However, meeting up in person, it simply never happened. Boland highlights the male domination and the lack of freedom among the narrator character Faye. This finding agrees with Sanyal (2016) study, which investigated the psychological realism among the female characters and concluded that gender and patriarchy caused the psychological development of the characters.

A closer examination of the novel shows that both Jake and Lainy are being drawn toward one-sided love. For instance, the one-sided love between Jake and Rose. To elaborate, Jake is serious in his relationship with her, but he is afraid of making the

first move. He likes her beauty, smell, and everything about her “he’s never fancied anyone this much before” (Boland, 2019, p. 325). However, Lainy thinks that Rose does not like Jake. Boland shows that Rose does not have the same feelings towards him. Rose only uses him to know more information about. Jake feels depressed because all dreams are collapsed. Boland reflects the internal conflicts of the protagonist, Jake. This finding is in line with Thompson (2015) study in portraying the inner conflicts experienced by the characters in Samuel Richardson’s *Pamela* and Henry James’ *The Portrait of a Lady* novels.

Moreover, the one-sided love between Lainy and Owen. To illustrate, Lainy loves Owen, but he does not have the same feelings towards her. To alleviate her agony, Lainy starts consuming a large amount of alcohol and starts to imagine that Owen speaks with her, makes her laugh, and even kisses her, while has not paid her any attention and she does not have enough courage to speak with him. Boland addresses the themes of love, desire, and the internal conflicts encountered by the character Lainy. This result lends tremendous support to Bowles (2016) study, which examined the psychological realism in prose narratives, namely, *al-Nā’im wa-l-yaqzān* (The Sleeper and the Waker), a cycle of *Alf Layla wa-Layla* (The 1001 Nights), *Daphnis kai Chloē*, Longus's novel of the fourth century CE and concluded that the protagonists experienced inner conflicts due to their love and desire.

After thoroughly reading the novel, Boland unveils that Owen follows Lainy on the cliff not because he likes her but rather to ask her if there is a mutual admiration between Jake and Rose because he likes Rose. Therefore, she has pushed him because she becomes very upset without any intention to kill him. As a matter of fact, the novel is full of twists, turns, and lies. Boland sheds the lights on the theme of disappointment experienced by the character Lainy that drove her to manslaughter Owen.

The novel's theme of disappointment is obvious among the narrator character Jake. To clarify. He feels disappointed when he admits to Rose that he likes her because she makes a mockery of him when she covers her shock with a fake laugh. Jake feels that there is no room for him in her life “I thought you liked me, but it’s no big deal. I’ll go.” (Boland, 2019, p. 475). Rose indicates that she thought they were just friends and she does not want things to get wired between them. Boland points out the painful past of Jake, his disappointment, and his inner conflicts. This finding agrees with Shigematsu (2018) study, which investigated the psychological realism among the characters in the fictional autobiographies of Daniel Defoe and deduced that the characters had a painful past and inner conflicts that triggered the readers’ feelings and empathy.

To make matters worse, Rose has asked Owen if he has anyone he likes as fancies because she really likes him and wants to know what he thinks about her. Jake feels envious with Owen and he attracts the girls’ attention. After Rose confesses, his mind bloated with disappointment from her rejection of him. Jake starts drinking to forget what happened that moment. He feels that Rose has been using him to know information about Owen “it hits Jake that this is the only reason Rose has been talking to him this evening. Not because she likes him as a friend, but because she fancies Owen. He’s been used” (Boland, 2019, p. 485). Boland reflects the feeling of frustration among the narrator character Jake because Boland shows that Jake is disappointed because Rose loves Owen and has used him to know more about Owen. This finding concords with Manikandan (2021), which examined the psychological realism in the fictional narration of Preeti Shenoy’s *Life* and concluded that Ankita Sharma suffered in her life and has experienced depression.

Moreover, Faye feels disappointed because her trip did not go as planned “this was supposed to be a lovely family holiday. A wonderful birthday surprise...but so far,

it's been a disaster'' (Boland, 2019, p. 283). She starts to blame herself because she thought Jake would have loved to revisit his childhood home. She does not know that her beloved family members will be missing because of her plan and her idea. Based on the above, Boland portrays the feeling of melancholy, pain of love, and disappointment among the characters Jake, Lainy, and Faye in the novel. These themes are addressed in Ferhatoğlu's (2020) study, which investigated the pain of love, melancholy, and disappointment among the protagonists, which affected them psychologically and physically.

Boland highlights the theme of jealousy among the narrator characters, Lainy and Jennifer Walton, her best friend in the school because she is beautiful and attracts the boys unlike her. When Lainy goes to the party nobody looks at her or even pays her attention, while all the boys in the party pay attention to Jennifer because she steals the show. Boland shows that the jealousy among the character Lainy harms herself due to her constant feeling that she is unwanted and unattractive. According to Prostormolotova (2019), the feeling of jealousy in literature might sound comical and trivial but it often has a traumatic ending.

Furthermore, mutual jealousy is evident between the protagonists Lainy and Yasmin, the owner of the rental house in Swanage. To elaborate, when Lainy was a teenager, she feels jealous of Yasmin because she is glamorous and had a lovely car. On the other hand, Lainy's family are poor, and she constantly feels ugly because nobody has paid attention to her. However, Yasmin indicates that people might envy her life, but she feels that her life is not worth living. She feels in jail because her father gives her driver Donny, her jailer, instructions not to let her out of his sight. She continues that she was stuck with him until she became sixteen, which frustrates and humiliates her. Surprisingly, when Lainy comes to the trip, Yasmin admits she is jealous from her

because she has a big family and lovely kids, while Yasmin does not have a boyfriend nor a family. Boland portrays the consequence of jealousy on the characters Lainy and Yasmin, which harms their psychological status. This finding agrees with Sundelin's (2020) study, which examined the diverse influence of jealousy on the character Xeno in Jeanette Winterson's *The Gap of Time*.

The novel also highlights the theme of internal conflicts, particularly among the narrator character Faye. To clarify, Faye says that she spent wonderful days when she first meet Jake "it was magical" (Boland, 2019, p. 943). Then she adds that Jake was a different person "or maybe he wasn't, he was just a good actor" (Boland, 2019, p. 943). She adds that they loved each other a lot and she could not bear to be away from him; he used to call her "pre-raphaelite princess" (Boland, 2019, p. 944). Jake adores Faye, but then he changed "back then, I had no idea of the man behind the mask" (Boland, 2019, 944). Boland shows that Faye suffers from inner conflicts due to her husband bad treatment. In this respect, Manikandan, Prema, and Arputhamalar (2020) point out that literary novels reflect the characters' sorrows, conflicts, and memories.

She gives up her dreams because of him. Jake convinces her to become like a traditional housewife, although she was excited to begin her career after graduation. "Jake subtly undermined my confidence and made it seem like it was my idea to give it up all. I think I lied to myself that it was what I wanted" (Boland, 2019, 945). She sacrifices her own life to help Jake in his business and to be a good mother at a young age. She dreamed of being an artist "and I never had the chance to even try for that dream" (Boland, 2019, p.946). Boland highlights the theme of sacrifice in the narrator character Faye. To elaborate, Faye has sacrificed her dream of being an artist to restore the patriarchal bond between her and Jake to save her marriage. This finding is supported with Chaplin (2019) study, which examined women and sacrifice in *Daddy, I'm Falling for a Monster* novel.



Chaplin concluded that the female protagonist, Bildungsroman, has sacrificed her own marriage to restore the patriarchal bonds between her and her husband.

However, the reason that compels Faye to stay with Jake is her pregnancy, she thinks that it might make them bound together. After one year of marriage, Jake becomes even more in control to the extent she becomes unable to deal with his personality. He does not accept the idea of being friends with another man. Faye becomes an introverted person because of her husband. Jake terrifies her when he frowns or smiles because she expects the worse from him. He used to enjoy himself for controlling her. Besides, Jake does not allow Faye to get close to anyone “he always discouraged friendship, finding fault with everyone I ever introduced him to. Making it obvious that he disapproved” (Boland, 2019, p. 1031). She wishes to make a new friendship away from the control of her husband “my husband was a monster. I was scared for my life. And worse than that, I was terrified for Dylan’s future” (Boland, 2019, p. 1037). Boland highlights the theme of feminism and patriarchal power by elaborating on Jake attempts to intervene in Faye’s personal life and in imposing his power over her. According to Badran (2009, p. 215), “feminism entails the masculine power in controlling modernity construction and “a patriarchal modernity”.

Therefore, Faye only thinks of leaving her husband because she wants to free herself from the boundaries that restrict her life. Still, she does not dare to leave him because she imagines what he would do to her “I imagine this mythical life when I’m free. But every time I think of when and how, it all becomes impossible. Especially when I imagine what he would do to me” (Boland, 2019, p. 951). Boland highlights the theme of yearning for freedom experienced by the narrator, Faye. This finding is commensurate with Özyon (2020) study regarding the female character's struggle to obtain her freedom

away from the patriarchal ponds in *The Yellow Wallpaper* story. Therefore, Faye has decided to organize the trip to change her husband and get him closer to her.

The nightmares theme is obvious in the novel. To clarify, Faye is light sleeper who suffers from night terrors i.e. extreme fear “where I wake up sweating and grasping for breath” (Boland, 2019, p. 87). A closer inspection of the novel shows that Faye used to have nightmares because her husband used to punch her. Jake constitutes a threat to Faye’s life. He used to punch Faye on her face and on other parts of her body and to leave bruises that she used to hide by wearing long-sleeved Pyjamas “my pale white skin circled with black and purple bruising where he likes to grab me. To squeeze and pull, and yank and push” (Boland, 2019, 955). Jake threatens that if she tells the police about him punching her, he will kill her and take Dylan. Boland indicates that Faye has nightmares because of her husband's bad treatment, inner conflicts, and childhood memories. This finding agrees with Wang and Han (2017), which investigated the psychological realism in *A Streetcar Named Desire* play by Williams (2015), which concluded that the play mirrored the inner conflicts, actions, and social conditions of the protagonists.

Therefore, Faye becomes unable to take any chances related to her son. As a consequence, she suffers from depression and she prefers to spend her days alone, sleeping on her bed. The reason behind that is that her husband not only punches her but also ignores her and she feels that something distracts him from her. Boland portrays the feeling of depression among the character Faye due to her familial problems. This finding agrees with Ayeleru (2021) that familial problems lead to the feeling of depression among female characters.

Boland further highlights the theme of insecurity. When Faye becomes pregnant from Jake, she stops her passion for drawing. She dedicated herself to raising her child and helping Jake with his web design business. However, she fears of returning back to

her habit because she feels that she has lost the spark “I’m too insecure about returning to” (Boland, 2019, p. 153). Boland shows that Faye’s feelings of depression and her physical abuse by her husband lead her to feel insecure about herself. This finding concords with Ayeleru (2021) concerning the feeling of insecurity among the character Mina due to her physical abuse and depression.

Faye suffers from psychological problems in the trip due to her family’s missing. To clarify, Jake and Dylan go to Dolphin watching and they have not returned. The family has looked for them everywhere; they have only seen a Dolphin-watch ticket lying on the ground. Faye feels that she cannot carry on her life without her son “I miss my boy. My baby. My Dylan. . . . I suddenly see him in my mind. Laughing at some silly jokes he heard” (Boland, 2019, p. 621). Boland highlights the theme of longing and missing. To elaborate, Faye is overwhelmed by her memories and intense longing for her son. Boland delves into the character’s thoughts, which is one of the psychological realism tenets. According to Neves (2014), psychological realism conveys the protagonists’ thoughts.

A thorough reading of the novel shows that the characters suffer from loneliness. To illustrate, Faye feels all alone after her husband and son go missing, particularly she does not receive any information about them “although there are still five of us left in the house, it feels empty. And I feel completely alone” (Boland, 2019, p.501). Boland highlights the theme of loneliness and emptiness. This finding agrees with Wu (2016) study, which examined the psychological realism in short stories and concluded that the protagonists' inner conflicts stem from their emptiness.

Boland shows that the protagonist, Lainy suffers from loneliness due to her despair. Besides, Lainy suffers from loneliness when she is a teenager because she does not have a boyfriend. Therefore, she tries to convince herself to make a relationship with Mark, but “she knows that she could never let him touch her” (Boland, 2019, p. 257).

However, Mark does not love her because he loves Cath. Boland recounts that Owen does not love her or pay her attention. Therefore, she resorts to Mark to compensate for her loneliness, but he does not love her. According to Radoulska (2013, p.151), “loneliness is seen as the purposeful confrontation of despair”.

Jake feels lonely because he has a strange personality and does not have friends except Mark. Besides, all his classmates in the school consider him a freak. Owen indicates that all people do not like Jake because he is a freak “You are a weirdo freak. And I feel sorry for Lainy having a brother as screwed-up as you” (Boland, 2019, p. 732-733). Dylan also feels lonely because he spends considerable time away from his mother. The theme of loneliness and isolation is obvious among the characters in the novel. This finding agrees with Segar (2015) novel, which highlighted the theme of loneliness and isolation among the characters in Sherwood Anderson's Fiction.

The theme of anxiety is also obvious in the novel. Faye feels anxious because of her mother's death, her father's disappearance, and her family's missing. Faye becomes very anxious “my mind skitters across all the possibilities of what will happen. Is Dylan all right or is he anxious...scared even”. She attempts to keep herself together by pretending that she is fine, while she feels that she will dwell on her emotions. Then, horrible thoughts come across her mind that her husband is lying dead and her son is terrified. “I wonder how on earth I'm going to get through this. How I'm not going to fall apart” (Boland, 2019, p. 332). Boland portrays the feeling of anxiety among the character Faye because of her fears and inner conflicts, which psychologically impact her life. This finding is in line with Asyifa and Suharyati (2019), which concluded that the characters suffer from anxiety due to psychological problems.

Faye's anxiety elevated as she did not receive any news about them. Faye feels anxious as they start to look for them everywhere on the cliff, and the dolphin watch for

a long time “I’m not sure how long I can keep myself together. How long I can keep pretending that everything is okay” (Boland, 2019, p. 271). Tom tells Faye that he can return back home and he will look for them. Suddenly, they have seen a record of marine sightings. The second-to-last entry is in Jake’s handwriting “23/8-6.45- Two groups in the bay. One dolphin jumping- Dylan Townsend (age 7)” (Boland, 2019, p. 275). They only see their ticket lying on the ground floor of the dolphin watch.

Boland highlights the theme of anxiety experienced by the character Faye, which has affected her psychology. Faye is worried that something wrong might happen to them “what if they are in trouble? If they’ve fallen down a cliff?” (Boland, 2019, p. 277). This finding concords with Mayestika, Suharyati, and Setyowati (2019), which examined the anxiety aspect experienced by the main protagonist in *If I Was Your Girl* novel by Meredith Russo and inferred that the female protagonist has experienced anxiety, which affected her psychological status.

Dylan also feels frightened and anxious because his father keeps arguing with his mother. He gets scared when his father shouts at his mother. Moreover, he becomes unable to sleep because he keeps thinking of horrible things in the trip “it’s scary in that room it is not like at home” (Boland, 2019, p. 178). Boland unveils that the reason for Dylan's anxiety emanates from his father’s bad treatment of his mother. According to Freud, the suppressed feelings and thoughts in the unconscious mind and the traumatic memory are transferred to the conscious memory leading to anxiety.

The novel also highlights the theme of psychological torture. To clarify, Faye fears leaving her husband because of several reasons, taking custody of her child, nobody might believe her, and he might killing her. She cannot consider the consequences “the ever thought of those consequences terrifies me” (Boland, 2019, p. 952). After their family’s missing, Faye fears that she might lose her husband and son. Moreover, Lainy has lost

her lover at the hands of her brother. Boland presents the theme of abandonment as psychological torture among the characters in such a psychological thriller novel. As Mecholsky (2014) puts it, psychological thriller novels reflect the psychological torture experienced by the characters.

The novel further highlights the theme of depression. After Jake and Dylan's missing, Lainy starts drinking "my brain was racing, and I needed something to calm me down" (Boland, 2019, p. 495). Likewise, Faye feels that the wine is the only thing she can handle these difficult situations. After the incident, Faye becomes an alcoholic. Whenever Tom and Lainy go to sleep, Faye goes to the kitchen and consumes a large amount of alcohol until she passes out to forget her agony. The wine makes her think in a foolish way. To elaborate, she wonders if the people in the town has a wonderful family or an awful family like her "maybe the house is cursed. Maybe whoever stays here is destined to suffer bad luck and have evil befall them...the only thing is cursed around here is me" (Boland, 2019, p. 505). Boland shows that the protagonist, Faye suffers from delusions that stem from her agony and anxiety. According to Merzah and Abbas (2020), the characters in psychological thriller novels suffer from anxiety, insomnia, psychological problems, alcoholism, and delusions.

The novel highlights the theme of loss and confusion in the narrator's character Faye. To illustrate, she keeps a note telling Tom and Lainy that she will go for an early morning walk. She opts for walking because she is confused and wants to walk to comfort herself. She is unsure of where she is headed "uncaring of the direction I choose" (Boland, 2019, p. 509). Faye blames herself for coming here "it feels like the worst mistake of my life" (Boland, 2019, p. 513). She knows that she will never feel comfortable and she will never go to sleep "until I can wrap my arms around my baby" (Boland, 2019, p. 515). The novel's underlying theme is Faye's suffering emanating from her inner conflicts. This

finding concords with Manikandan (2021) study, which reflects the depression, confusion, and suffering experienced by the protagonists.

Owing to her family's missing, Faye feels that she is confused. Therefore, she decides to report their missing to the police. "I understand that it's too long for my family to be out of contact. Too long to assume that everything is okay with them" (Boland, 2019, p.295). As shown in the quotation above, Faye worries about her family's missing. Boland then shows that the police have found Dylan's red baseball cap, while the police have questioned Faye by asking her a couple of questions about her husband. All of which makes Faye more anxious about her family. Boland portrays the theme of confusion in the novel's inner frame. This finding agrees with Karakaya's (2015) study, which highlights the theme of confusion experienced by the characters.

After several investigations, the police have only found Jake's blood and Dylan's red baseball cap. Faye becomes terrified as the images of her husband and son faces flash into her mind. Whenever Faye wants to take a rest, she keeps remembering Jake's and Dylan's faces, either lifeless or terrified. After receiving this disturbing news, Faye imagines Jake's blood staining the rocks, the rescue services clambering over the cliffs searching for her missing family. Then, she feels her mind is a dark chasm, empty and blank.

Surprisingly, detective Nash has found a video about Jake, Dylan, and another woman in France. To illustrate, a slim, fair-haired, attractive woman is waving at her family and smiling; Dylan does not want to move towards her, while Jake sounds convincing him to walk with him. After watching them with each other, Faye feels physically sick, not only because she has seen her husband with another woman but also because her son does not want to head towards her. The woman also ignores Dylan. Faye is shocked when she sees her husband kissing the woman on the lips, "not just a peck, but

a deep passionate kiss” (Boland, 2019, p. 715). Boland highlights the theme of betrayal experienced by the character Faye because of her husband's affair with another woman. This finding lends tremendous support to Shafiq (2020) study, which highlights the theme of betrayal and deception experienced by the characters.

The ending of the novel is shocking as many secrets emerge. To elaborate, Faye admits that she plans this trip to learn more about Jake’s childhood “maybe I came here for selfish reasons. To find out more about him” (Boland, 2019, p. 285). In fact, Faye has fabricated the whole story; she insists that her husband to take her son to the Dolphin-watch to protect her son.

Boland highlights the theme of freedom. Faye has planned with Louis to take her son with him to France. Besides, she has deliberately placed Jake’s blood and her son red baseball cap in order to convince the police that their family is missing with Lainy and Louis's help. Moreover, Louis fabricated the video and covered the car’s plate with dirt to convince the police that Jake has betrayed Faye and abducted her child. In fact, the reason behind Faye’s actions emanated from her agony, inner conflict, and desire to free herself from her husband’s boundaries and protect her child. She knows that the consequences of her actions will lead to positive results in arresting Jake because the authorities will be looking for him for taking his child without her consent and running off with a new woman.

The theme of lies and secrets are also obvious in the novel among Lainy, who indicates that her brother has killed Owen, while in fact after she has discovered that he likes Rose. Besides, Louis, Faye, and Lainy pretend to know nothing about Jake’s and Dylan’s disappearance. Faye further lies by planning with Louis to take Jake’s passport and to tell the police about his husband's bad behaviour and actions. She wonders if she is as bad as her husband for depriving her son of his father, but she knows it is for Dylan’s



sake. Boland highlights the lies and secrets theme in the novel. According to Flynn (2012), lies, secrets, and psychological and physical abuse are the tenets of psychological thriller novels.

The theme of loss is obvious in the novel among Dylan, who has lost his father because of his mother. “I want to g-g-go home, I want my mummy. And where’s my daddy” (Boland, 2019, p. 1005). Besides, Lainy has lost her lover Owen forever because of her jealousy. Moreover, Faye has lost her husband because of his cruel treatment and strange personality. The characters’ actions stem from their inner conflict and childhood problems.

Boland highlights the theme of guilt among the character Faye. To clarify, Faye feels guilty for fabricating her family’s missing to the police and Tom, but she knows that she has to do that to protect herself and her child and obtain her freedom. Faye feels guilty for putting Dylan through the trauma of going off the lous. She feels guilty for acting on everyone Dylan misses while he is with Louis. Faye blames herself for arranging this trip because it imploded their lives. As Turysheva (2015) puts it forward, the guilt is formulated as creating a fictitious consciousness, immersing the reader into the world of dream, and indicating a false illustration of reality.

The novel's non-chronological order of events, one of psychological realism features, is obvious. To elaborate, the novel begins with indicating Faye’s plan to surprise her husband in his birthday. After that, Boland moves to narrate the life of Lainy at school when she has a crush on Owen, who is one-year older than her. Boland then moves to portraying the school life of the protagonists such as Lainy’s admiration to Owen, Mark’s admiration to Cath, Jack’s admiration to Rose, Rose admiration to Owen. Then moves to render the disappearance of Jake and Dylan, the possible reasons behind their disappearance, Faye’s psychological status, and then it narrates the childhood past of Jake

and Lainy. The novel's non-chronological order portrays the protagonists' memories, including their painful childhood memories and the characters' past. In this regard, Wang and Du (2018, p.33) indicate that the non-chronological narration "leaves readers with a jumble of "incidents" related through the ramblings of memory".

Such events are rendered in non-chronological order. To put it differently, they start from the current events until the earliest ones. Boland jumps around in time without arranging the events. This type of narrative technique is so-called as non-linear narrative. In this respect, Kim et al. (2017, p. 2) puts forward that "a nonlinear narrative is a storytelling device that portrays events of a story out of chronological order, e.g., in reverse order or going back and forth between past and future events".

As for the flashback in the novel, it is internal retrospection because Boland recounts the new and past events that have occurred in the novel. To elaborate, she indicates that Jake and Dylan are missing, and then she delves into the events that have occurred to the characters in their childhood, such as the horrible accident that has led to Owen's death. Then she recounts Faye's life with her husband before going to trip and his bad treatment. According to Ahmed and Ahmed (2015, p. 274), the reader in internal retrospection flashback "while facing new events recalls past events from within the space of time covered in the primary story".

In respect of the stream of consciousness, it is obvious in manifesting the thoughts and feelings of the characters; including their feelings of depression, disappointment, loss, death, abandonment, childhood memories, inner conflicts, and the characters' past. It unveils the anxiety that the characters suffer from. To elaborate, Faye feels anxious throughout her life. She does not dare to leave her husband because he has threatened to kill her and take custody of her child. Her anxiety lasts until she arranges the trip to get rid of her husband because she feels guilty for depriving her child from his father.

According to Ahmed and Ahmed (2015), the narrator in the stream of consciousness disappears for a particular amount of time and the protagonists' emotions and thoughts take over. Such narrative mode enables the readers to immerse into the narrative mind. This finding concords with Larbi (2019) that the stream of consciousness uncovers the characters' anxieties and disappointments.

## Chapter Five

### Conclusion and Recommendations

#### 5.1 Conclusion

This chapter presents the results of the study and answers the questions that are proposed in chapter one of this study. It also presents some recommendations that might reveal other issues of psychological realism in according Freud's theory of “the unconscious mind” that concentrates on the psychology of the mind, along with the inner motives and conflicts of the protagonists in Caroline England *Betray Her* and Shalini Boland *The Marriage Betrayal* with psychological realism novels.

#### **1. What are the motivations and the internal thoughts of the protagonists as well as the types of flashbacks and stream of conscious in *Betray Her* by Caroline England (2019)?**

After analyzing England’s *Betray Her* through the lens of psychological realism, many insights into the novel’s diverse characteristics could be reached. England depicts the painful childhood memories, jealousy, inner conflicts, and betrayal among the characters. It embodies the motivations and internal thoughts of the characters. It also presents the types of flashbacks and the stream of consciousness. The novel revolves around three narrator characters: Jo, Kate, and Tom. The novel recounts the strong bond friendship between Jo and Kate who become best friends in the boarding school because they have shared the same room. Tom, Kate’s husband is also highlighted in the novel.

The first narrator character, Jo, who has a painful experience in the boarding school because of her poverty, awkward pronunciation, and her father’s humiliating job.

Boland shows that her classmates used to bully her. Therefore, she suffers from loneliness. She does not have friends except Kate.

A closer inspection of the novel shows Jo has suffered from depression and painful childhood memories because she lives alone in the boarding school away from her family. Therefore, the feeling of depression overwhelms her. Besides, Tom her ex-boyfriend, suffers from painful childhood memories because of his poverty and his father's bad treatment.

The second narrator character is Kate, who is a rich and attractive woman. The novel shows that Jo and Kate are best friends. However, there are major differences between them in terms of appearance, financial condition, and social status. Boland highlights the theme of jealousy that overwhelms the character Jo, who is jealous from Kate. Jo's jealousy is attributed to the fact that Kate is rich, and attractive, attracts the boys' attention, has a nice family, a lovely home, and a beautiful daughter. On the other hand, Jo suffers from abandonment because she is a widow and she does not have children. Jo further feels Jealous from Lilly because she gets married to her ex-boyfriend Noah and they have a child.

England further highlights the motivations of the characters and the impact of the traumatic events that has occurred to them on their lives. To elaborate, Jo struggles with completing her life without her husband. Besides, she does not have friends except Kate and she does not have children to console her. Therefore, she has a constant feeling that her life is meaningless. Jo has suffered from depression, inner conflicts, and emptiness. To elaborate, her ex-boyfriend Noah abandoned her, married another woman, and had a son. Besides, Tom, gets married to her best friend and has a daughter. Boland reflects Jo's confusion and the wrong decisions in her life. Jo's loneliness after her husband's death drives her to have several relationships with Aidan and Tom and she becomes a

remorseless person. Besides, her agony drives her to ruin her best friend's life by having an affair with her husband. Boland shows that Jo is not satisfied with herself and her infidelity but feels a sense of guilt.

The manipulation and lies are clear in the novel when Jo hides her relationship with Tom and pretends that she loves Kate, while she craves for destroying her life not only by having an affair with Kate's husband but also by being pregnant with Tom. However, her pregnancy makes her anxious because she does not want to ruin her relationship with Kate and with her parents. Therefore, she feels confused because she does not want to keep her child and to ruin her life, she does not want to give her baby to another family to raise him. Moreover, Tom would not help her, but rather, he would take her child. In addition, the doctors would not make an abortion; thus, she is compelled to keep the child. Therefore, she starts consuming a large amount of alcohol because she feels for guilty for deceiving Kate. Boland shows that the inner conflicts and jealousy ruins Jo's life because she has lost her best friend forever when Kate decides to kill herself. Surprisingly, Jo does not regret her actions; rather, she gets her revenge by ruining Kate's life and winning the game.

Similarly, the novel shows that Kate suffers from inner conflicts because of her husband's bad treatment. He does not pay her attention, acts strangely, and spends the majority of his time away from her. Besides, she has suffered from childhood problems when her parents sent her to a boarding school. Therefore, her inner conflicts drive her to become an alcoholic. In addition, Tom has a painful childhood, which drives him to act strangely with his wife, betray Kate with her best friend, and to have aggressive behaviour. As for the character Jo, she goes through different failed relationships that change her personality and drive her to betray her best friend. She dates several men to fill her emptiness, to feel wanted and attractive.

The theme of loneliness is also obvious in the novel. Jo feels lonely because of her husband's death, while Kate feels lonely because of her husband's bad treatment. England highlights the theme of hatred among the characters Tom and Jo who hate their past and wish if they could change their lives. Boland also portrays the theme of betrayal; Jo betrays Kate by having an affair with her husband. Jo further betrays Lilly by having an affair with her husband Noah. Boland shows that Jo's depression and loneliness drive her to ruin people's marriage. The theme of sacrifice is also obvious in the novel when Jo decides to donate her kidney to Tom because she does not want to lose him.

As for the flashbacks in the novel, it is external retrospection, which immerses the readers of the previous events that have occurred outside the real time of the novel. Boland uses a nonchronological presentation of events. She starts at the earliest point in time and then presents the events chronologically to give the readers a clear picture of the characters' inner self, painful past, and motivations.

England reflects the stream of consciousness in the novel by giving a clear picture of the characters' past, inner conflicts, familial problem, painful childhood that affect the characters and drive them to take particular actions as running others' lives, becoming alcoholic, committing a suicide, and betraying. Such actions are emanated from the characters' agony, loneliness, abandonment, confusion, deprivation, and anxiety.

**2- What are the protagonists' motivations and internal thoughts as well as the types of flashbacks and stream of consciousness in *The Marriage Betrayal* by Shalini Boland (2019)?**

After analyzing Boland's *The Marriage Betrayal* through the lens of psychological realism, many insights into the novel's diverse characteristics could be reached. It reflects the motivations and internal thoughts of the protagonists. It further reflects the types of flashbacks and the stream of consciousness. The novel recounts the lives

of Faye's family her husband and her child. Faye has arranged a trip for her husband as a birthday surprise to know more about his past. The unexpected events that have occurred in the trip when her husband and so go missing. Boland delves into the characters' past, painful childhood, inner conflicts, familial problems, motivations, and attitudes.

Boland shows that the first narrator character Faye was an ambitious girl and she has a lot of dreams that she wants to achieve such as being an artist. However, her marriage has a negative impact on her psychological status and inner self because her husband used to punch her. She is subjected to physical violence. She remains silent because her husband warned her to tell the police or anybody about hitting her, claiming that he will kill her and take custody of her child. Therefore, she becomes an alcoholic. Boland highlights the theme of depression, anxiety, and physical, and psychological abuse. The novel further shows that the character Dylan suffered from traumatic childhood because his parents always argued, which affected his inner self.

The novel shows that Jake and Lainy have suffered from loneliness and jealousy. To elaborate, Jake has a strange personality and he is not popular at the school. He does not have friends except Mark. He used to be jealous of Owen because he is attractive and attracts the girls' attention, especially Rose. Similarly, Lainy feels unattractive because she does not attract the boys' attention. She used to be jealous from Rose because her beauty and popularity attracted the boys' attention, particularly Owen's. The novel further shows that Lainy used to be jealous of Yasmin, the owner of the rental house, because she is beautiful and rich, while Yasmin used to be jealous of Faye because she has a nice family.

To continue, both Jake and Lainy have experienced painful childhood memories. Boland shows that Jake's hatred towards Owen drive him to assassinate him. Jake kills Owen because he follows Lainy to ask her about Rose. Boland shows that Jake kills Owen



not only because he walks with Lainy but also because he knows that Rose uses him to know more information about Owen because she likes him. Boland shows how Jake's and Lainy's hearts are broken because Rose does not love Jake, but rather she loves Owen. Besides, Owen does not love Lainy, but rather he loves Rose. The underlying theme of the novel is one-sided love.

The theme of lies is also obvious when Jake accuses Lainy of killing Owen to convince Kayla that he is not involved in killing Owen. Jake is considered a good actor because he can prove to everyone that he is innocent. Another situation that embodies his deception is when he punches his wife and pretends that nothing has happened. Lainy further lies when she indicates that Jack has killed Owen, while she has pushed him after he admits to her that he loves Rose. She pushed him on the rock until he has died without any attention to kill him.

The theme of betrayal is also clear in the novel. To elaborate, the novel deceives the readers by giving a clear picture that Jake has betrayed Faye by moving to France to cheat on her with another woman. A closer inspection of the novel shows that Louis who acted on the video not Jake, which means that Faye betrayed her husband by planning the whole trip in order to start a new life away from him.

Boland shows that the inner conflicts, physical abuse, and psychological problems prompt Faye to arrange the trip to free herself from her husband's boundaries and to find her identity. Faye manipulates her family and the police when she acts that she knows anything about her family's missing, while she has planned for the trip with the help of Louis who has taken her son to France and convinced the police that Jake has betrayed her and abducted her child. Boland further shows that Faye feels guilty for depriving her son from his father, but she knows that is compelled to do that to protect herself and her son from Jake's aggressive behaviour.

The novel is presented in non-chronological order starting at the present events until the earliest events. The internal retrospection flashback overwhelms the novel because Boland narrates both the old and the new events that have occurred in the novel. The stream of consciousness in the novel is portrayed in the characters' feelings, including depression, loneliness, disappointment, anxiety, fear, guilt, emptiness, and childhood problems. Besides, the characters' thoughts such as Faye's life-changing plan to change her life dramatically.

**3- What are the similarities and differences between the two literary works, namely, *Betray Her* by Caroline England (2019) and *The Marriage Betrayal* by Shalini Boland (2019) in terms of the motivations and the internal thoughts of the protagonists as well as the types of flashbacks and stream of conscious?**

A closer inspection of the above-mentioned literary works reveals that there are points of similarities between them in terms of the internal thoughts and motivations of the protagonists. As for internal thoughts, the characters in both novels have experienced inner conflicts, childhood problems, anxiety, depression, confusion, jealousy, abandonment, lies and manipulation, and betrayal.

In respect of the motivations, the characters in both literary works have consumed a large amount of alcohol to alleviate their agony. Moreover, their inner conflicts and their insecurity drive them to get revenge from their beloved ones by destroying their relationships with them. The stream of conscious in both literary works embody the characters' feelings and thoughts clearly. Such narrative style captures the protagonists' thoughts in a realistic way. It shows how the thoughts of the protagonists through the unconscious mind.

As for the differences in the novels, England in *Betray Her* recounts the jealousy between Jo and Kate that drives Jo to ruin Kate's life by having an affair with her husband and getting pregnant in order to feel satisfied. Besides, Jo has several relationships with other men to feel she is wanted and attractive. On the other hand, Boland in *The Marriage Betrayal* recounts the impact of patriarchal power in Faye's life by driving her to arrange a trip to quest for her freedom, destiny, and significance. Generally speaking, the jealousy in *Betray her* ruins Jo's and Kate's lives. On the other hand, the psychological and physical abuse in *The Marriage Betrayal* prompt Faye to deceive her husband.

The narrative technique in both novels is non-chronological order. However, there are slight differences between them. To clarify, the events in *Betray Her* are narrated from the earliest point in the characters' lives until the present. On the contrary, the events in *The Marriage Betrayal* are narrated from present to earliest events. As a consequence, the flashback in *Betray Her* is external retrospection that immerses the readers of the old events that have occurred the outside the real time of the novel. On the other hand, the flashback in *The Marriage Betrayal* is internal retrospection, which recounts the novel's previous and present events. Both novels in the present thesis carry the idea of murder and infidelity that are associated with psychological realism because the characters who attempt to kill and betray their partners or family members suffer from inner conflicts, familial problems, and betrayal. Such feeling drives them towards aggressive acts.

This study adds and contributes to the literature in unravelling the psychological realism in both literary works that revolve around abandonment, betrayal, and loneliness. This study is different from the previous studies in identifying the flashbacks, the stream of consciousness, and the non-chronological order of events in the two selected novels.

## 5.2 Recommendations

In light of the argument of the study, the following recommendations are proposed:

1. The study recommends additional studies on psychological thriller novels that investigate the inner self and psychological realism in three literary works.
2. It is recommended to conduct additional studies that focus on the theme of abandonment.
3. More studies should be done on England's psychological realism novel representing the characters' inner conflicts, abandonment, and betrayal.
4. More studies should be done on Boland's psychological realism novel representing the internal conflicts, confusion, depression, anxiety, and betrayal among the protagonists.

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