

*In Search of Lost Time: Phenomenology & Time, Psychoanalytic  
Theory in the Novels of Marcel Proust*

By

Sadia Wanneha  
ID: 18303010

A thesis submitted to the Department of English and Humanities in partial fulfillment of  
the requirements for the degree of  
Bachelor of Arts in English

English and Humanities  
Brac University  
August, 2022

© 2022. Sadia Wanneha  
All rights reserved.

## **Declaration**

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

**Student's Full Name & Signature:**

**Sadia Wanneha**  
**ID: 18303010**

---

**Student Full Name**  
Student ID

## Approval

The thesis titled “*In Search of Lost Time: Phenomenology & Time, Psychoanalytic Theory in the Novels of Marcel Proust*” submitted by Sadia Wanneha (18303010) of Summer, 2022 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts in English.

### Examining Committee:

Supervisor:  
(Member)

---

Seema Nusrat Amin  
Lecturer,  
Department of English and Humanities  
Brac University.

Program Coordinator:  
(Member)

---

Full Name  
Designation, Department  
Institution

External Expert Examiner:  
(Member)

---

Full Name  
Designation, Department  
Institution

Departmental Head:  
(Chair)

---

Professor Firdous Azim  
Chairperson,  
Department of English and Humanities  
Brac University.

## **Abstract**

The ideas of phenomenology that shed light on both time and the nature of the human mind will be discussed here. In addition, psychoanalytic theory clarifies the distinction between the conscious and subconscious mind. Trauma and other parts of the theory will be explained by looking at what happened in the past of Proust. The writings of Marcel Proust will be used as a lens through which these issues will be addressed. The first two volumes *Swann's Way* and *In the Shadow of Young Girls in Flower*, are parts of Proust's famous work *In Search of Lost Time* which will be the focal point of this thesis. In addition, the books are the heart of the thesis because the theories will be discussed taking into account the experiences of Proust described by him in his books. This thesis examines the Proust novels from a textual perspective. Step by step, I've explained the ideas relevant to Proust's work and linked the theories to recollection. I am writing this thesis in the hopes that it will help future learners recognize the significance of memories and the intricate role they play in shaping our lives and identities.

**Keywords:** Proust; memories; time-consciousness; phenomenology; psychoanalysis; trauma

## **Table of Contents**

<b>Declaration</b>	<b>2</b>
<b>Approval</b>	<b>3</b>
<b>Abstract</b>	<b>4</b>
<b>Table of Contents</b>	<b>5</b>
<b>Chapter 1 [Introduction]</b>	<b>1</b>
1.1 [Research Methodology]	2
<b>Chapter 2 [Literature Review]</b>	<b>3</b>
<b>Chapter 3 [Phenomenology]</b>	<b>12</b>
<b>Chapter 4 [Phenomenology &amp; Time-Consciousness]</b>	<b>15</b>
4.1 [Death & Time]	17
4.2 [Time & Experience]	18
<b>Chapter 5 [Psychoanalytic Theory]</b>	<b>20</b>
5.1 [Oedipus Complex]	21
5.2 [Lacan (mirror-stage)]	23
5.3 Trauma	24
<b>Chapter 6 [Memory]</b>	<b>30</b>
<b>Conclusion</b>	<b>39</b>
<b>References</b>	<b>40</b>

# Chapter 1

## Introduction

This thesis will demonstrate the reflection of life focusing on time and human psychology. The French author Marcel Proust has depicted memory and consciousness fruitfully in his masterpiece *A la recherche du temps perdu* which was translated in English as *In Search of Lost Time*. This book consists of seven volumes. Proust has talked about many things which are described in these books but he is well known for the amusing delineation of his recollections. This paper will emphasize on how phenomenology, time consciousness, and psychoanalytic theory can be analyzed pointing up on memory based on the first two novels of Proust *Swann's Way* and *In the Shadow of Young Girls in Flower*. Phenomenology will be explicated to demonstrate subjective reality introduced by Edmund Husserl, intentionality, connection between real world and phenomena, and phenomenological reduction. Moreover, as time-consciousness, and experience both have strong connection to phenomenology and memory, these will be delineated and connected to the novels. Psychoanalytic theory is intended to explain the 'Oedipus complex', 'mirror-stage' by Lacan and trauma. Finally, memory bequeathed to jot down the connection and the reflection with memory. As noted before, Proust is famous for his work on memory, space, time, and psyche will be portrayed to get a productive outcome of Proust's memory.

The paper aims to study how phenomenology and psychoanalytic theory elucidate the Proust representation of memory in his novels. In this procedure, this paper will analyze Marcel Proust's *Swann's Way* & *In the Shadow of Young Girls in Flower* in the light of psychoanalytic theory, phenomenology, also, how Proust's novels constitute cues of time and memory.

## **1.1 Research Methodology**

Understanding the relatedness between the theories and the novels is important. In my paper, I will attempt to explicate the concept of phenomenology and time. I will also discuss psychoanalytic theory to connect the idea of memory in the light of the primary resources.

I will conduct my research following textual analysis as a part of qualitative research methodology. I will use different scholarly journal articles as secondary resources for my paper.

## Chapter 2

### Literature Review

Phenomenology is the reflection of how we experience something at a specific time. It refers to the appearance of time in the way it is at that very moment. Phenomenology points up the way how reactions or circumstances work through the six senses of people. Moreover, the focal point of phenomenology is the connection between phenomena and consciousness. The term "phenomenology" refers to a philosophy of experience. Consciousness is the raw form of phenomenology.

Edmund Husserl (1859–1938) originated modern phenomenology by shifting philosophy's focus on the existing theory by bringing objective scope on the phenomena i.e. 'truth' could be objectively viewed. In his point of view, the present experience is a reflection of previous understanding. Husserl believes, description of occurrences based on consciousness gives philosophers certain knowledge while validating philosophy's claim to be radical and all-encompassing. In the journal article "Phenomenology", Hugh J. Silverman explains that Edmund Husserl founded phenomenology to look into the world and experiences. Intentionality is an emphasis on the world to identify study objects. The phenomenological reduction is used to understand what was seen without the investigator's assumptions (the transcendental reduction or epoche) and with the object's meaning or pure essence (the eidetic reduction) (704, 705). For example, if someone observes an event, s/he should not presume the existing moment, rather indulge the pure essence of connection between the phenomena and the consciousness. In the book *Husserl and The Cartesian Meditation*, A. D. Smith portrays that Husserl need not assume if any means of categorizing a psychological condition is independent as to whether the subject of that condition is associated with the real world or not. But he does need to assume that the subject of that condition is tied to the real world. To give



a clear illustration, the phrase "having a visual of an actual physical thing" cannot be considered independent in this context. Also, "thinking of water" could be another interpretation of this phrase. For Husserl, the only necessary thing is for there to be some degree of description, namely phenomenological description, that possesses the necessary independence (39).

In the book *The Phenomenology of Internal Time-Consciousness*, Edmund Husserl asserts, "...When we seek to explain time-consciousness, we get a knowledge of how temporal Objectivity can be created in subjective time-consciousness..." (1964, 19). Time and consciousness play a significant role in terms of phenomenology, as well as, memory. Time has been described as subjective manner and objective manner. Two distinct concepts of time exist: objective and subjective. In the book *Ideas. General Introduction to Pure Phenomenology*, Edmund Husserl sketches that in worldly/objective duration, time remains the same as it shows on the clock but in subjective duration, time focuses on the feeling dependent upon time. Something can happen for a short period of time but can feel like eternity, this feeling is psychological/subjective (1967, p. 11,21). In the book *The Phenomenology of Internal Time-Consciousness*, Edmund Husserl describes that "sensed" is just a relational term which does not indicate whether anything perceived is material, sensuous, or materially engrained. The word indicates that the inquiry of whether the encounter is already constructing itself remains unresolved or not (1964, 30).

Proust has talked about unconventional death which is beyond time. In the journal article "Death and Immortality in the Work of Marcel Proust", Raymond T. Riva depicts that it is impossible for Proust to die at "11:30 A.M. on November 18, 1922" (463), because to him death is not a fixed place on time. Unconscious as compared to conscious, yet it occurs over just a length of time that's on the order of a few months to a few years. Only after the intermittences have completely erased all traces of the person's existence, and not only their

heartbeat, can one truly die. Proustian characters seem to be either alive or dead merely depending on the matter of time (463). In the book *Ideas. General Introduction to Pure Phenomenology*, Edmund Husserl sketches that every single experience has a beginning and an end, such as a sensation of happiness but there is no end to the flow of experience. As a temporal creature, every experience is an encounter with one's pure ego. If the ego chooses, it can focus its attention on this experience and see it as a genuine thing, or as a phenomenological timepiece (1967, 236).

Representation of meaning comes under a new laser if we consider the psychological approach. Therefore, the psychological approach of the novels in terms of memories and phenomena highlights the psychological aspects of memories, trauma, perception of the past, etc. This theory of Freud depicts the structure of human action and the latent and consuming thoughts and views that go into each given situation. This idea has a great correlation to human mind and behavior, which makes it a useful tool for literary analysis. In recent years, psychoanalysis has become an interesting method for analyzing the author's thoughts and how they are expressed via literary works.

In the book *Swann's Way*, Marcel Proust writes, ...It was on those nights when I was required to receive the most tender and precious kiss from my mother that I was able to transport the delicate kiss from the dining room to my bedroom and keep it inviolate for the duration of my undressing process, without allowing its sweet allure to be broken, or its turbulent essence disperse itself and evaporate... (82). For Proust, his mama's goodnight kiss was very important and he would compete with his father to have his mother as his loved one. In the novel, it is shown that he admires his mother so much, also, he kisses her now and then. One night, his father let her mother stay with him. He felt great about winning his mother over but later on, he knew that it was his father who approved his request and this made him feel

insulted. A child can be attached to his mother but Proust longed for his mama disliking his father's presence and this is unusual.

In the book *Beginning Theory: An Introduction To Literary And Cultural Theory*, Peter Barry illustrates that according to Sigmund Freud's theory of infantile sexuality, sexuality does not begin with physical maturation in adolescence but rather with the infant's interaction with his mother in infancy. According to Sigmund Freud, the Oedipus complex occurs when a male newborn develops the desire to be the mother's sexual partner and so evicts the father from the picture (98).

Barry also talks about the "Mirror-Stage," introduced by Lacan, which occurs when a child is unable to determine his own identity. It is unable to comprehend the fact that it has a distinct physical identity apart from that of its mother. In its mind, it and its mama (or other primary caregivers) are inseparable. In the child's imagination, there is no such thing as the self or the other. As soon as a youngster sees its reflection in a mirror, it develops an independent concept of self (115). So, it can be said that Proust had demonstrated the 'Oedipal Complex', but in his 'Mirror-Stage', he might have gained his individuality physically but not mentally. He longed for his mother like a child. In the book *The Gardens of Desire: Marcel Proust and The Fugitive Sublime*, Stephen Gilbert Brown says, Early on in "The Good Night Kiss, it's clear that vice and genius go together well. There is no denying that the author's love for his mother has oedipal overtones of incest, but to say that a sublimated incestual urge is the only source of his imaginative urge to oversimplify where creativity comes from (29).

Trauma is a mental phase that indicates some disturbing experiences in an unusual condition. Trauma derives from memories, and it usually originates from the unconscious mind. In the original occurrence itself, it was not traumatic, but only in the recollection of it. For this reason, unwritten healing is necessary to understand the impacts of both the past and

liberate ourselves from the symptom-causing grasp of the past. In the journal article “Freudian Ethics and the idea of reason”, Philip Rieff depicts, if the psyche has mostly been thought of as self-consciousness, Freud said that most of the psyche appears to be generated from unconsciousness. Still, both traumatically and logically, unconsciousness depends on consciousness. The unconscious is the part of our psychic activity that we are not aware of. Even though the psyche in psychoanalysis is mostly unconscious, this doesn't make Freud any less a part of the noetic tradition (169).

Trauma is formed in the unconscious mind as repressed feelings arise from the defense mechanisms. In the book *Beyond The Pleasure Principle*, Sigmund Freud illustrates, we think of trauma in terms of a major shock and an internal response to overstimulation. There is a "compulsion to repeat" the recollection of a terrible incident in traumatic neurosis to learn to control the uncomfortable feelings (20). Most of the 'pain' we experience is perceptual, either the drive of unmet impulses or something in the outer environment that may be painful in itself or provoke painful expectation in the psychic apparatus is acknowledged as 'danger'. The pleasure principle or the reality principle, which alters it, can lead the optimal behavior to impulse claims and dangerous threats (20).

As traumatic events originate from the unconscious mind, most of the memories could be coming absentmindedly. In the journal article “The Creative Transformation of Trauma Marcel Proust’s *In Search of Lost Time*, Harold P. Blum mentions that much of Proust's early years were spent on the couch and bed, sick and asthmatic or recovering from the effects of the disease and its complications. His hay fever was so bad that he had to have his nose cauterized a hundred times as a child to get rid of it. A severe case of bronchial asthma at the age of nine nearly resulted in his death. He was then hospitalized almost completely unconscious (679). Whenever he had an asthma attack, his sleep would be disrupted, and his parents thought it

might be his last for the rest of his life if he didn't recover. Reactivation and intensification of previous trauma could lead to protracted, extremely hazardous forms of asthma throughout each episode. Emphysema was a consequence of the underlying asthmatic bronchitis becoming worse (680). It is common for "Proustian" recollections to be conscious autobiographical memories that have been altered by a distressing event, unconscious fantasy or artistic license. In Proustian memory, the restoration of the repressed does not take place. A person's long-lost memories evoke subconscious derivatives and connections which serve as paths back to the past.

The novel is significant for the representation of memory. In the book *Remembering: A Phenomenological Study*, Edward S. Casey says, It's easy to see why this took so long to write, given that Recalling takes approximately twice as much time as Imagining ( X). The novel that Proust wrote follows a process of remembering that spans a lifetime. The narrative begins with its most famous passage, in which the narrator feels how well the aroma of a specific tea combined with the taste of a specific pastry, a madeleine, brought him back in time in an instant. Other smells, tastes, and sensations provoke Proust to recall both these experiences from his time in French society with the same intensity as if he were reliving them. In this novel, more focus is on time than space. The setting of his room is less significant than the memories of his childhood in Combray, his mother's kiss, and people that were known to him. In the journal article, "The Poetics of Domestic Space in Proust's In Search of Lost Time", the author Juliette De Soto explains, most of Marcel's important memories from his childhood in Combray recalled in his bedroom. This is why he is so obsessed with time and feels like he doesn't belong in the world (51).

In the journal article "Proust Configures Time, Space, and Memory to Unveil Marcel's Artistry in Swann's Way", Dr. Tara Hembrough says, as Marcel dreams and awakens, the time

between day and night expands and dwindles. The worlds of his chamber are converged upon each other, opening a window through which he can view the passage of time, and the world beyond, inhabited by his friends and neighbors. The reality and the phantom collide in an indeterminate zone where time's measurements appear to lack context (4). In the journal article "Remembrance, Trauma and Collective Memory: The Battle for Memory in Psychoanalysis", Werner Bohleber talks more about memory as a psychological aspect. He supports Freud calling senses- "memory traces," and they being kept in the memory... According to Freud, several memory systems are overlapped on one another, and these memory systems order the very same memory trace... (331). In the book *Remembering: A Phenomenological Study*, Edward S. Casey explains, Using instance memory puts us in the middle of things. It's not appropriate to bring up a previous comment that introduced the problem and summed up what it was about. Memory is on track. Because memory is always taken for granted and always in use on many different levels and in many different ways. Although there are many times when we fail to remember anything or when we recall the wrong thing, there are also very few times when we are not focused on our memories in some way (XIX). Therefore, memory is always flowing in the conscious and unconscious mind. We often don't understand that our mind uses information from the memories we might not be aware of. In the journal article "Phenomenology of Autobiographical Memories: The Memory Experiences Questionnaire", Angelina R. Sutin and Richard W. Robins portray, Time perspective is how clear the memory seems to be when the event happened. This would include a day, month, and the year of the experience, as well as how long it feels like it's been since it happened. Remembrances that have been measured or modified to feel highly subjective have less effect on self and are more likely to be criticized if they don't fit with the present self (393).

Civilization has made men more 'practical' in his era. However, men have limited their vision to physical being and more to science and rational behaviors. Man is unconscious and

conscious enough to outwardly do things. Man has two parts of mind, consciousness, and unconsciousness. The unconscious mind tends to picture a wide perception of life. In the novels *Swann's Way* & *In the Shadow of Young Girls in Flower*, Proust has depicted how he recalls his memories from his unconscious past in the present consciously. He talks about the power of memories which leads his attention to the physical world. Dreams have more power to give force to memories and in the unconscious mind, the outcome of unconscious thoughts brings different results after waking up. Some memories are good and some are unpleasant which recall the past and are known as involuntary memories. The unconscious mind provides Proust with a way to recall the past. In the book *A General Introduction to Psychoanalysis*, Sigmund Freud explains, ...Psychoanalysis is unable to avoid bringing up this paradox; it will not accept the conscious and psychic as the same. If the psychic is defined as a process of feeling, thinking, and a desire, then it must also assert that there is an unconscious form of thinking and a conscious form of desire... (15). ...Certain well-preserved, mostly experienced memories stand out in the memory-void of early childhood, disproving this idea. Our memory preferentially stores later impressions. It keeps what's important and eliminates what's not. Childhood recollections are different. They don't necessarily foretell crucial early experiences, even from the child's perspective. They're so mundane and pointless that we wonder how they've lasted... (175). Even while the majority of individuals eventually forget the things that happened to them when they were children as they grow older, some memories from that time period stay sharp and clear all throughout their lives. In general, we tend to remember things that happened to us recently more than things that happened to us in the past. In essence, it retains just the essential components and gets rid of the rest. It's feasible that different people's memories of their early years will be quite different from one another.

In the journal article "In Search of Lost Time in Psychological Space", Fred L. Griffin elucidates the analytical process, in stages, locked into specific experiences of recollection that

are frequently very much an aspect of who he is as he doesn't even have the perspectives that would enable him to identify it as an actual memory. Ultimately, sufficient distinction happens which provides the capability to him to dwell on his knowledge (79). In the book *Remembering A Phenomenological Study*, Edward S. Casey describes the temporality of memory, the memory's sense of time is also strange, the memory has a built-in sense of order because the scenes happen in a certain rhythmic way. The regularity is strong enough that the same order of events will show up when you remember them again, but not powerful enough to be sure that the sequence of events in your memory exactly matches the order wherein they happened the first time (24).

In the journal article "The Place of Madeleine: Writing and Phantasy in Proust", Serge Doubrovsky explains, he doesn't say that he couldn't have thought of it without the madeleine experience (that would take a strange case of amnesia), but he does say that he wouldn't have "truly wish" to think of it. So, what we're seeing here isn't a sudden emergence of something that was hidden or the resurrection of a lost memory. Instead, we're seeing a resuscitation of something we already know and reactivation of something common. In a word, what's new here isn't the image or the way it's shown, but the emotional force with which it's shown (110). It is quite unlikely that he will bring up that particular recall at this time. It was expected that he would discover one of the most important memories; however, the fact that he did so without being convinced is truly remarkable.



## Chapter 3

### Phenomenology

The study of an entity's subjective experience is called phenomenology. During the late 19th and early 20th centuries, Edmund Husserl is usually credited as the founder of the phenomenological school of thought. Understanding consciousness at its most fundamental level is one of the central concerns of phenomenology. Our perceptions and ideas shape our world, but our senses can mislead us by obscuring the real world in accordance with our expectations and fantasies. The objective reality is challenging to manipulate. Husserl studied what he viewed as objective reality as opposed to subjective reality. This indicates that Consciousness takes care of the world by engaging in a variety of deliberate actions such as observing, remembering, imagining, and other similar activities. In the book *Ideas. General Introduction to Pure Phenomenology*, Husserl goes on to argue that there is a correlation between worldly experience and intentional consciousness (1967, 11). The central concept presented by Husserl is intentionality. Intentionality refers primarily to the relationship between consciousness and objects. Aboutness is the term used to define intentionality. This is related to the notion that consciousness cannot be separated from everything, but is rather "about" something. It is always engaged in some kind of relationship or contact with the things that provide the core of its experiences, and this state persists throughout its existence. It is irrelevant whether a phenomenon is associated with the real world, a memory, or the dream world; what matters is that there is a connection between the phenomenon and consciousness (1967, 24). The process by which consciousness forms connections with the things that it experiences is referred to as intentionality, and the term "intentionality" refers to the interaction that takes place between the object of consciousness and the structure of consciousness. This structure of consciousness encompasses perception, memory, retention, as well as a variety of

other cognitive states. Time consciousness is the most essential intentional mode for grasping the transcendent and intentional nature of consciousness. Practicing phenomenological reduction, also known as epoche, requires us to suspend all preconceptions and judgments when approaching a phenomenon. The experience of a phenomenon is significant when it is reduced to its most basic form. One might experience a storm, and it would make no difference whether the storm occurred in the actual world or the world of his imagination. In the book *Husserl and The Cartesian Meditation*, A. D. Smith portrays that Husserl does not need to focus on the subject if it has any connection to the real world or not but he must consider whether that subject has a relation to the real world because we cannot imagine something that is not available in front of us. For example, if I do not have any knowledge of the presence of water, I will not be able to think of that (39). After going through the bracketing process, the phenomena will have a more refined form than before. In the journal article “Phenomenology”, Hugh J. Silverman talks about intentionality and it leads to identifying study objects according to consciousness (704). To accomplish the eidetic reduction method, the imaginary variation method is utilized. In this method, the phenomenologist tries to control all of the potential characteristics of the phenomenon to determine its fundamental essences, such as happiness or fear and then applies eidetic reduction (*Ideas*, Husserl, 1967, 12). The characteristics of this delight or this fear could be reduced down to their core through the use of imaginary variation. In this manner, according to Husserl, the exploration of the raw meaning of emotions such as happiness and fear is conducted. For the inquiring mind, Silverman employs the phenomenological method to examine worldly aspects as phenomena. He also talks about phenomenological reduction, something that should be inquired about without preconception to get the pure essence of eidetic reduction (705). In the book, *Swann’s Way* Marcel Proust wrote, “...the world inhabited by Odette was not that other frightful and supernatural world where he spent his time locating her and which perhaps existed only in his imagination, but

rather the real world, radiating no special sadness...” (Proust 488). Here, Swann's real and made-up worlds, as well as how he feels about him and Odette, are brought out. Moreover, Swann’s feeling of sadness is reduced to its pure essence to specify if the feeling is occurring in the imagination or the real world. Proust expresses, “...the presence of one of those invisible realities in which he has ceased to believe and to which, as if the music had had a sort of sympathetic influence on the moral dryness from which he suffered, he felt in himself once again the desire and almost the strength to devote his life” (Proust 356). “Invisible realities” (356) refers to the reality of imagination or the raw feeling of imagination that almost felt like reality. Despite its rootedness in the real world, music has a powerful ability to inspire the imagination.

## Chapter 4

### Phenomenology and Time-Consciousness

Time-consciousness refers to the consciousness about time. Philosophers and authors frequently use the term 'stream' to describe the passage of time and the feeling of change. An interesting parallel is the concept of "stream of consciousness," which describes the continuous series of ideas and experiences that constitute our conscious mental existence. Time seems to be flowing "through" us, with events coming at us from the future, flowing by us in the present, and disappearing into the past. On the other hand, we can imagine time as a spatial dimension through which we travel. Time brings the past and future into the present by consciousness. It means that when we are in a flow of time, we do not know which is past and which is future; we are simply experiencing it. Moreover, the phenomenological 'bracketing' leaves a significant mark to experience time in its raw form. As previously examined, phenomenological reduction reduces any object's raw form by bracketing its rawness and putting the emphasis on the time and the experience (see chapter 3 'Phenomenology').

To focus on the origin of time, human beings are aware of their senses. In the book *The Phenomenology of Internal Time-Consciousness*, Edmund Husserl decrees that when we try to define time-consciousness, the perfect combination of objective time and subjective time consciousness acquires the comprehension of temporal objectivity, such as color, music, and sentences. When we try to analyze the phenomenological experiences of time, we immediately get immersed in the obstacles and paradoxes. (1964, 19). We are in a motion of the flow of time experiencing temporal objects. As temporal objects represent the transformation of objects over time, time appears to be a flow. In this book, Husserl briefly explains that as past is present and present is future, memory is the consciousness of the past including the present which is called retention (1964, 53).

Two distinct concepts of time exist: objective and subjective. In the book *Ideas. General Introduction to Pure Phenomenology*, Edmund Husserl sketches that there is no change of personal feeling or psychological change over time in the objective duration because it follows the worldly time exactly as it appears in the clock. However, in the subjective duration, the emphasis is on how one feels as time passes (1967, p. 11, 21). For example, if someone is working for three hours clockwise, it is an objective time. On the other hand, to illustrate the concept of subjective time, consider the following scenario: two hours of viewing time feels like half that amount, because of the movie's profound effect on someone personally. That means the time is focused only on the personal state of mind. Brentano has tried to find out the source of these two types of time but remained unsuccessful. The psychological perception of objective and subjective time is hard to analyze. In the book *The Phenomenology of Internal Time-Consciousness*, Edmund Husserl proclaims that human beings can sense colors and also the duration of colors. The subjectively sensed duration cannot be materially engrained. The encounter of the intense and eminent temporal object like colors, smell and melody is meant to be constructed within the personal experience and the concern should be if the experience was left answered or not (1964, 30). Moreover, a personal experience answered from within is worth remembering. Because bracketing emphasizes the rawness of an object/event, subjective time may have a strong connection to memory. However, people are more aware of objective time as it is effortless to connect with their experience to the real world. However, both types of time get to focus on the intensely formulated consciousness of time. In the book "*In the Shadow of Young Girls in Flower*", Marcel Proust noted,

Though I did not understand the sonata, I was delighted to hear Mme Swann play. Her touch on the keyboard, like her tea-gown, like her perfume drifting down the stairs, like her coats, like her chrysanthemums, seemed to me to belong to a mysterious and individual whole, that existed in a world far above the one in which the mind can

analyse talent... That moment of nightfall under the trees, when the violin arpeggios make everything feel cool (126).

Proust talked about the melody and he felt good even though he did not understand. His personal experience of the melody, smell, and colors are the temporal objects of his experience. The way he felt like out of the world, his consciousness was aligned with his feelings and both the experience of subjective (his feelings during the melody) and objective time.

#### **4.1 Death and Time**

Proust has talked about unconventional death which is beyond time. He has talked about death which is experienced in a subjective manner rather than objective which seems real. A subjective experience is psychological. In the book *Swann's Way*, Proust writes,

Dead for ever? Possibly.

There is a great deal of chance in all this, and a second sort of chance, that of our death, often does not let us wait very long for the favours of the first (111).

As Proust is talking about the first death and the second death. He emphasizes the first death before the second death which is the actual conventional death. The first death could be a metaphor for a death of a memory, a dream, a hope, or a part of the self. The first death does not come visibly, it just appears and it cannot be remembered according to worldly time or objective duration. It is a personal experience and takes days, months, and years in subjective duration.

In the journal article "Death and Immortality in the Work of Marcel Proust", Raymond T. Riva depicts that Proust can't die at "11:30 A.M. on November 18, 1922" (463), because

death is not a fixed place on time to Proust (463). Moreover, death can occur in the unconscious mind. She says, unlike the conscious kind, it takes place over a very short period—a few months to a few years. Once the interruptions have stopped the heartbeat as well, the individual is considered dead (Riva, 463). Riva talks about the physical death first and then the ‘real death’ (464) which is the death of memory. A memory lasts for a long time after bodily death which means death can take place unconsciously but memories live in the conscious mind for a long time even after death. However, Proust also defines that the process of change is also death. For Proust, psychic death is more tragic than physical death (Riva 471). Therefore, psychic death has nothing to do with the physical world, and as objective time goes by, the person dies physically as a result of the constant flow of time.

#### **4.2 Time and Experience**

The more we accumulate experiences over time, the greater our collection becomes. One after another temporal object goes with time. We might recall some memories consciously but maximum of them continues in the unconscious mind. Our experiences are binded by the span of temporal objects (smell, colors, melodies and sentences). In the book *Ideas. General Introduction to Pure Phenomenology*, Edmund Husserl states that,

The essential property which the term “temporality” expresses in relation to experiences generally indicates not only something that belongs in a general way to every single experience, but *a necessary form binding experiences with experiences*. Every real experience (we ratify this as self-evident on the ground of the clear institution of an experiential reality) is necessarily one that endures; and with this duration it takes its place within an endless continuum of durations- a concretely *filled* continuum. It necessarily has a temporal purview concretely filled and stretching away endlessly on

all sides. And that at once tells us that it belongs to *one* endless “*stream of consciousness*” (1967, 236).

Edmund Husserl points out that every experience, like the feeling of happiness, has a start and an end, but the flow of experiences never stops. As a living object, every experience is a chance to meet one's pure ego. If the ego wants to, it can pay attention to this experience and see it as real or as a phenomenological counter (1967, 236). Therefore, the experience to its rawest form meets a person's pure ego and the ego can choose if it wants to be conscious about the object or the time; otherwise, it just lets the feeling go just the way every experience flows on the phenomenological counter. As temporal objects are passing by over time, we experience different sensations like happiness or sadness in those moments which is called “stream of consciousness” (1967, 236). The experience keeps a connection with time and consciousness. This is how the “stream of consciousness” gets aligned to the “stream of experience” through time (subjective/objective) and personal encounters. In the book *Swann's Way*, Marcel Proust stated, “In the sort of screen dappled with different states of mind which my consciousness would unfold at the same thing that I was reading...” (170). Proust has explained it in its most raw form, claiming that his consciousness unfolded the same thing he read. For instance, his consciousness would be aware of his experience.



## Chapter 5

### Psychoanalytic Theory

Psychoanalytic criticism is a form of literary criticism that uses psychoanalytic methods to explain what a work of literature means. The psychoanalytic theory discusses the different perspectives of the human mind and nature. Psychoanalysis provides a framework for understanding the mental processes of human behavior making it an effective analytical tool for literature. It has been more popular to use psychoanalysis as a lens for examining the author's intentions and the meanings conveyed in works of art. In the book *Beginning Theory: An Introduction To Literary And Cultural Theory*, Peter Barry expresses that in psychoanalysis, the psychiatrist encourages the patient to open up and discuss anything that is on their mind without fear of judgment or repercussions to uncover and confront the unconscious conflicts and anxieties that are at the root of the patient's issues. This method is founded on theories regarding the nature and behavior of the human mind, instincts, and sexuality. Sigmund Freud is the creator of these ideas (97). Freud's work is predicated on the concept of the unconscious, which seems to be a component of the mind transcending awareness that has a profound impact on our behavior. Freud didn't find out about the unconscious. What makes him unique is that he gives it such an important role in our lives. This is related to the concept of *repression*, which is the "forgetting" or ignoring of internal conflict, unacknowledged desires, or painful past experiences, such that they are driven into the domain of the unconscious (97). Therefore, the psychoanalytic theory focuses on the unconscious mind where repressed and painful events are buried and gives them space to be acknowledged by the conscious mind through therapy and self-awareness.

## 5.1 Oedipus Complex

Oedipus Complex is a psychological term given by Sigmund Freud. Freud explains that when a male newborn develops a sexual desire for his mother and he does not like the presence of his father with his mother, he develops an Oedipus complex. In the book *Swaan's Way*, Marcel Proust shared his excessive affection for his mother,

My sole consolation, when I went upstairs for the night, was that mama would come and kiss me once I was in bed. But this goodnight lasted so short a time, she went back down so soon, that the moment I heard her coming up, then, passing along the hallway with its double doors, the soft sound of her garden dress of blue muslin, hung with little cords of plaited straw, was for me a painful moment (67).

For Marcel Proust, the goodnight kiss from his mama was very important and the longing for his mama was so strong that it seems to be the reason why he collapsed mentally. He would feel upset and lonely. He admires his mama so much that he kisses her now and then and in the novel which shows his mama's tiredness of his behavior. His father did not like the repeated kisses he gave his mother, and Proust did not hold his father in high esteem. In the book *Swaan's Way*, Proust asserts,

Sometimes when, after kissing me, she opened the door to go, I wanted to call her back, to say 'kiss me one more time,' but I knew that immediately her face would look vexed, because the concession she was making to my sadness and agitation by coming up to kiss me, by bringing me this kiss of peace, irritated my father, who found these rituals absurd, and she would have liked to try to induce me to lose the need for it, the habit of it, far indeed from allowing me to acquire that of asking her, when she was already on the doorstep, for one kiss more (68).

In the book *Beginning Theory: An Introduction To Literary And Cultural Theory*, Peter Barry demonstrates that The Oedipus complex is what Freud called a boy's early desire to get rid of his father and have a sexual relationship with his mother. Another concept is libido, which is also the energy drive that comes from the desire to be sexual. The Freudian theory says that it goes through three stages of focus: the oral, the anal, and the phallic. The individual's libido is part of a drive that Freud later called "Eros" (the Greek word for love)... (98).

Proust and his uncontrolled affection for his mother is an example of the Oedipus complex. On the other hand, Proust prefers physical touch over emotional support for him. Proust's father is also irritated by his demands and his mother too gets angry sometimes. She also understands that his father does not like the way he seeks attention from his mother.

She said to me in a voice choked with anger: 'Run, run, so at least your father won't see you waiting like this as if you were out of your mind!' But I repeated to her: 'Come and say goodnight to me,' terrified as I saw the gleam from my father's candle already rising up the wall, but also using his approach as a means of blackmail... (Proust 99).

In the book *The Gardens of Desire: Marcel Proust and The Fugitive Sublime*, Stephen Gilbert Brown articulates, the relationship between sin and creativity is introduced early on in "The Good Night Kiss." Even though the author's love for his mother has oedipal implications of incest, it would be too simple to explain his creative drive as a repressed incestual urge (29). Sexual desire for his mother is not repressed; rather, it stems from separation anxiety. *Recherche* is not the standard piece of art from the artist but it is a lover's wish to unleash the "cruel mysteries" (29) and the agony became the object of the art.

Marcel Proust's desire and sexual urge for his mother have been portrayed in his novels. Moreover, his innocent confession of the creative urge toward his mother has made the reader more aware of the unconscious mind. The goodnight kiss represents the sweetness of their bond, a solace for Proust's sadness, and the ache of his heart as he is separated from his mother.

## **5.2 Lacan (mirror-stage)**

Jacques Lacan is a French Psychoanalyst whose work is very significant in the field of literary work. Lacan has established the theory of 'mirror-stage'. He has interpreted the unconscious behavior of an individual which comes from a conscious mind. For example, a person can do something from the conscious mind but the root of the cause could be in the unconscious mind.

Mirror-stage forms when the child is between six months and eighteen months. As human beings are conscious of the 'self' from the beginning of their life, they attempt to understand their existence. Lacan says, the child also tries to understand but it does not understand its individuality or ego, and this phase is imaginary before the child gains a self-image. In the book *Beginning Theory: An Introduction To Literary And Cultural Theory*, Peter Barry sketches that a child who is unsure of who they are, can't comprehend the concept of having a separate bodily identity from its mother. It considers its mother to be an integral part of itself. Because there's no such concept as "I" or "you" in a child's mind. A child's sense of self-identity emerges as soon as they catch sight of themselves in a mirror (115). When a child reaches the mirror stage, he or she sees his or her reflection in a mirror for the first time and realizes that his or her body has a full shape. This feeling of being different and how the child sees its own body gives pleasure to its unconscious mind. Lacan says that the ego first starts to

form when a person feels obsessed with how they look. The structures and shapes in the image shape the ego, and the ego shapes the representation (115).

Marcel Proust might have gained his individuality physically after his mirror stage, but not mentally or emotionally. He had his self-image but he was stuck with his mother mentally. This is why he always wanted to see his mother or desired validation from her, making it the only way he could grasp his identity. In the book *Swann's Way*, Proust has elucidated,

I could not bring myself to part from her by even one step, thinking that very soon I would have to leave her in the dining-room and that I would have to go up to my room without having the consolation I had on the other evenings that she would come kiss me (83).

As a young kid who always seeks his mother, Marcel Proust was unable to be separated from his mother. His actions and his neediness are the indicators that he is still mired in the mirror stage of his maturity. Since he was a child, Proust treasured the memories of his mother and did his best to convey the profound love he had for her.

### **5.3 Trauma**

Trauma, originated from a collapsed emotional and mental state, is a distressing or disturbing experience, triggered by an event or combination of elements. Trauma is not detached from memory. It is not possible to have trauma without an upsetting memory. Different people have trauma from different experiences but the formation of trauma theory was based on the people who had survived a war. Some scattered moments of memory can be suppressed but these come back differently with random thoughts, fragrance, taste, touch, etc. The recalling of trauma may feel like long-lost events buried in memory. Some emotional

memories turn into 'Post-Traumatic Stress Disorder' after experiencing the trauma. Many different types of violence and catastrophic events, such as sexual assault, rape, war, and natural disasters, can lead to trauma. Emotional trauma does not affect instantly but can distress mentally after a long time. In the journal article "Freudian Ethics and the idea of reason", Philip Rieff states that if the psyche has mostly been thought of as self-consciousness, Freud hypothesized that most of the psyche must have been formed from within the unconscious. Nevertheless, in a traumatic experience as much as in a rational setting, unconsciousness is dependent on consciousness. The unconscious refers to the portion of our mental activity of which we are not conscious (169). Moreover, trauma happens in the unconscious mind and depends on consciousness to be acknowledged in our psychic activity. The "perception of reality" is what Freud refers to as his "reason," and he believed that the demands of conscience were inevitably "unrealistic"... (181). The projection in the real world can cause trauma which may seem unrealistic because trauma distorts our reality.

In this thesis, the connection between memory and trauma will be defined. Marcel Proust has talked about his childhood memories and this paper will discuss how those upsetting memories affected his mental health. Memories are the root of trauma, and most of the time, the unconscious is where these memories first surface. It is only in recalling the event that it becomes a terrible experience; the event itself was not traumatic. For this reason, healing is necessary in order to understand the effects of the past and to liberate ourselves from its effects. When emotions that have been suppressed surface as a result of protective mechanisms, the unconscious mind may become the site of trauma. In the book *Beyond The Pleasure Principle*, Sigmund Freud illustrates, when we think about trauma, we usually picture a severe impact followed by an internal reaction to excessive stimulation. In traumatic neurosis, one has a "compulsion to repeat" the memory of a traumatic event to gain the ability to manage distressing emotions. This helps them get some degree of control over their symptoms. Most

of the 'pain' we feel is a result of our perceptions, such as the drive of unfulfilled urges or an external stimulus that is recognized as a threat and so causes us to feel discomfort. The optimal behavior can be changed by the pleasure principle or perhaps the reality principle. This can lead to impulsive statements and dangerous threats (20). Furthermore, Proust had internal sadness which he would hide and suffer silently. The pain he was suffering from the longing for his mother caused him distressing feelings. His unfulfilled urges to have his mother with him, and the constant fear of his father made him lonely from the inside. In the book *Swann's Way*, he highlights,

It was the opposite of this relief that I experienced when my sorrow at going up to my room entered me in a manner infinitely swifter... Once in my room, I had to stop up all the exits, close the shutters, dig my own grave by undoing my covers, put on the shroud of my nightshirt (89).

Proust adds,

... how very unhappy I was every evening, something my mother and my grandmother knew well; but they loved me enough not to consent to spare me my suffering, they wanted to teach me to master it in order to reduce my nervous sensitivity and strengthen my will (102). And, so, for the first time, my sadness was regarded no longer as a punishable offence but as an involuntary ailment that had just been officially recognized, a nervous condition for which I was not responsible; I had the relief of no longer having to mingle qualms of conscience with the bitterness of my tears, I could cry without sin (103). True, my mother's lovely face still shone with youth that evening when she so gently held my hands and tried to stop my tears; but it seemed to me that this was precisely what should not have been, her anger would have saddened me less than this new gentleness which my childhood had not known before;...(103).

To begin with, Proust had suppressed his feelings for a long time and made his room his cage which he mentioned as a 'grave' (89). On page 102, Proust seemed very troubled but his mother and grandmother tried to console him. Secondly, on page 103, he references that this was the first time that his nervous system was the reason for his breakdowns so he could cry without feeling guilty. This means that Proust had been treated strictly for his nervous breakdowns. Finally, on page 103, Proust was getting all the affection he wanted from his mother yet it was hurting him more than her anger did. The trauma Proust survived had damaged his mental state severely. He suffered for years and years, until one day he couldn't stop aching, crying, and showing how he felt.

Most of the memories can come vaguely as traumatic events initiated from the unconscious mind. In the novel *In Search of Lost Time*, Marcel Proust's memory and hidden trauma play a larger role. Marcel Proust had spent his childhood alone in his room, seeking his mother's excessive affection. As an alone child, he had made his little world where he perished in his dreams, thoughts, feelings, memoirs, and uncertainties. As explained before, Proust had a nervous breakdown, and not only that, Proust suffered more from other illnesses. In the journal article "The Creative Transformation of Trauma Marcel Proust's *In Search of Lost Time*", Harold P. Blum remarks that Proust spent a lot of his childhood in bed or on the couch since he had asthma and spent a lot of time there either sick or recovering. As a kid, he was required to have his nose surgically corrected a hundred times because of his severe fever. At the age of nine, he nearly died from a devastating attack of bronchial asthma. Nearly unresponsive, he was taken to the hospital. His parents were concerned that he might never again sleep through the night if he didn't recover from that asthma attack. An individual's history of trauma may be triggered and intensified, leading to chronic, life-threatening types of asthma that remain throughout each event (679, 680). "Proustian" memories are often obvious autobiographical memories transformed by a traumatic incident, unconscious imagination, or



creative license. Proustian memory doesn't restore the repressed. Long-lost memories produce subconscious connections that lead to the past. In the book *Swann's Way*, Proust asserts,

But it is struggling too far away, too confusedly; I can just barely perceive the neutral glimmer in which is blended the elusive eddying of stirred-up colours; but I cannot distinguish the form, cannot ask it, as the one possible interpreter, to translate for me the evidence of its contemporary, its inseparable companion, the taste, ask it to tell me what particular circumstance is involved, what period of the past (115).

Proust started talking about the tea which triggered his memory from his childhood. He tries to recall the taste and the time in the past when he smelled the tea. Proust's memory of a cup of tea could be his artistic creation that triggered his memory in his unconscious mind which could reduce his traumatic events.

In the journal article "The Creative Transformation of Trauma Marcel Proust's *In Search of Lost Time*, Harold P. Blum observes that Proust's research and psychobiography have mostly ignored the madeleine memory's relevance. Proust converted a near-fatal shock trauma into a joyful memory. In the story, asthmatic gasping for breath is replaced with steaming tea and a tiny madeleine. Trauma is reintegrated and artistically transformed in joyful writing. The author's flexible self, objects, and temporal boundaries promote the transmutation of trauma (686).

The anguish and distress that Proust experienced throughout his life, artistically conveyed in his works of fiction. Not only the facts that I described above but also there are many more things that he went through that are not well-suited to be discussed in this paper. However, the memories that he presented so fondly may also be viewed as his worst times, to

which he did not devote enough attention to comprehend the source of the immense pain he felt at the time.

## Chapter 6

### Memory

*In Search of Lost Time* is famous for Proust's creative expression of his memory. In the first two volumes "*Swann's Way*" & "*In the Shadow of Young Girls in Flower*", Proust has written about his profound emotions as well as the memories that he adored very much. Memory is the process through which certain information from a past event is stored in our brains and it reminds us of that event. There are memories that we are aware of and deliberately maintain in our minds. Memories are stored in our brains without our conscious awareness, and when our unconscious mind remembers them, it does so by associating a particular scent, taste, or touch with that memory. In the novels, Proust talked about his memory which can be interpreted in different ways. However, Proust's memory is involuntary because the memory of his childhood got rejuvenated with the smell of tea and madeleine. Before talking about the exciting moment of having madeleine, it is necessary to describe how phenomenology and psychoanalytic theory elucidate the Proust representation of memory.

### Memory and Space

In the book *Remembering: A Phenomenological Study*, Edward S. Casey articulates that this lengthy writing process is understandable considering that the time required for Recalling is almost double that of Imagining. (X). Casey is talking about Proust and the duration of time he took to write his books. In addition, the author mentions that Proust did not imagine anything in his book; rather he recalled his memories and artistically wrote about them. Time is given a greater amount of importance than space in this book. Although Proust spent most of his childhood in his bedroom, the memories of his childhood in Combray, the kisses he received

from his mother, and the people he knew are more essential to him than the location, and structure of his room. When he falls asleep he barely knows he is sleeping, and when recalls his memories, it feels like the walls of his room shift and morph to match the locations he has visited. In the journal article, “The Poetics of Domestic Space in Proust’s *In Search of Lost Time*”, the author Juliette De Soto describes that Marcel spent a lot of time remembering his early life in Combray in his bedroom. This explains why he has such an uncontrollable compulsion with time and a sense of alienation (51). This effort by Marcel to establish a nest, a haven of psychological comfort, which is connected to his nervous ailment...(53). For Marcel, it is important to have a comforting place to recall and have a sense of self. In the book *Swann’s Way*, Proust begins with the scenario of his bedroom. He asserts,

...he will no longer know what time is it, he will think he has only just gone to bed. If he dozes off in a position still more displaced and divergent, for instance after dinner sitting in an armchair, then the confusion among the disordered worlds will be complete, the magic armchair will send him traveling at top speed through time and space, and, at the moment of opening his eyelids, he will believe he went to bed several months earlier in another country (56).

Marcel Proust has subjectively described his time. For him, time is a flow of experiences. Moreover, he recalls his past being fully aware of the present at the same time. He mentioned that sometimes everything revolved around him no matter how much darkness was in his room. Marcel Proust wrote,

...everything revolved around me in the darkness, things, countries, years. My body, too benumbed to move, would try to locate, according to the form of its fatigue, the position of the wall, the location of the furniture, in order to reconstruct and name the dwelling in which it found itself (57).

Furthermore, though he was mentally traveling across the past, Proust always felt secure in his room. His bedroom serves as a portal to the past, with time flowing through it like water. In the journal article “Proust Configures Time, Space, and Memory to Unveil Marcel’s Artistry in *Swann’s Way*”, Dr. Tara Hembrough says, Time between day and night expands and contracts in Marcel's dreams and real life. The universes inside his room have collided, providing him with a perspective of the outside world across time. There's a point when the actual world and the dream world clash, and it's hard to tell which is which since the passage of time has no apparent meaning (4). To reawaken his repressed memories, Proust links past events with unexpected but memorable items to connect time and place with duration (7). It can be described from the perspective of phenomenological reduction, the way Marcel Proust lives in the dream and real-life shows that his memories are reappearing to him in their rawest form, no matter how he is experiencing them.

Temporality enhances the connectivity of temporal objects with time. Human beings are conscious of their senses. This is how people can acknowledge the past, present, and future. The mind can store memories through senses and temporal objects like music, colors, smells, etc. In the journal article “Remembrance, Trauma and Collective Memory: The Battle for Memory in Psychoanalysis”, Werner Bohleber talks more about memory from a psychological aspect. He agrees with Freud that the senses are "memory traces" that are kept in the memory... Freud said that different memory systems overlap on each other and that these memory systems order the same memory trace... (331). As a result, the present not only serves the role of reawakening the memory and, by extension, the content of the forgotten past, but it also drives the inclusion of the past mental occurrence into the current structure of events, molds it, and, as a result, alters the meaning it carries (332). Freud claims senses to be a trace of memory. In the manner in which Proust dreams and awakens, his sense of the past aligns with his memories and reawakens them from the unconscious mind in their raw form. However, memories do

change with time because one memory can be interpreted differently at different times but the traces of memories keep them alive. Consequently, memories of an event mold the event's consequences and sometimes change the story. In the book *Swann's Way*, Proust sketches his senses,

This dim coolness of my room was to the full sun of the street what a shadow is to ray of light, that is to say, it was just luminous and offered my imagination the full spectacle of summer, which my senses, had I been out walking, could have enjoyed only piecemeal; and so it was quite in harmony with my repose... (169).

## **Memory and Time**

As time and consciousness and the connection with memory have been described in chapter 4, it is obvious that we are continuously experiencing time consciously or unconsciously. Memories are mostly captured in the unconscious mind and cannot be planned. Remembering something is not always intentional because our experience is always in motion. In the book *Remembering: A Phenomenological Study*, Edward S. Casey clarifies, Memory is on track. Because memory is always assumed and continuously in motion on various levels and in multiple ways. Though we forget and misremember often, we're usually engrossed in our memories. This includes every action we do, every thought we have, and every word we utter (XIX). Casey adds, "...the past need not come packaged in the prescribed format of representational recollections" (XXI). 'Stream of consciousness' and 'stream of experience' is what keeps memory in motion. Memories are the elements of the past Proust chose to relive in his present experiencing the time again and again analyzing his feelings towards the memories. The past does not need to come wrapped in a proper format because remembering is not assumed, it has always been in a constant direction. In the journal article "Phenomenology of

Autobiographical Memories: The Memory Experiences Questionnaire”, Angelina R. Sutin and Richard W. Robins indicate that one's ability to recall an event with precise detail depends on their time perspective. The day, month, and year of the event, as well as the amount of time that seems to have passed since it occurred, should be included. Subjectively altered or quantified memories have less of an impact on the current self and are more likely to be criticized if they don't conform to that self (393). The authors highlight that to recall the memory it is very important to have the ability to understand their time perspective. If months and years have passed, someone might not recall them the way they were. To explain this, one can remember the scene from the Titanic movie where the actress tells her story to her grandchildren and confesses that she does not remember her lover's face but her lover exists in her memory. Now, this sounds cliché that memory can be there but not visual anymore. Time perspective can make things fade away from your sight as the unconscious mind works subjectively. Sutin and Robins assert that the intensity of the recalled emotion does not affect the perceived intensity of the feeling (394).

Time perspective also can change the way you view yourself or others from time to time. In the book "*In the Shadow of Young Girls in Flower*", Proust depicted the realness of people in a particular time,

To give us an impression of the realness of people and things external to us, even if they are significant, there are few comparisons more instructive than the change of their disposition towards ourselves undergoes between the time before we know them and the time after. I was the same person who had taken the late afternoon train on the little branch-line to Balbec; the self in me was the same. But now inside that self, occupying the space which at six in the evening had been fraught with my inability to picture the manager... (267)

## Memory and Psyche

People today tend to be more "realistic" as a result of modernization. Men tend to focus more on science and logical conduct than on the more spiritual aspects of being human. A man is both unaware and cognizant of the extent of his abilities. Consciousness and unconsciousness are two different aspects of the human psyche. The unconscious mind tends to imagine a comprehensive understanding of existence. In the books *Swann's Way* and *In the Shadow of Young Girls in Flower*, Proust explicitly demonstrates how he recalls memories from his unconscious past in the present. He discusses the strength of memories, which directs his focus to the physical realm. Dreams have a greater ability to give meaning to memories, and the unconscious mind produces different results based on how you feel when you are dreaming versus when you are awake. Involuntary memories are those that bring up the past, which might be pleasant or painful. Proust finds that he may access memories from the past through his unconscious mind. In the book *A General Introduction to Psychoanalysis*, Sigmund Freud explicates that if the psychic is a process of emotion, thought, and desire, then it follows that there are two types of thought processes, one unconscious and one conscious...(15). While it's true that most early childhood memories are lost with time, there are a few that stick out as vivid and clear, indicating that this isn't always the case. In general, our memories are better at preserving more recent experiences. Essentially, it retains the essential elements and gets rid of the rest. Recollections from childhood might be rather diverse. Even from the child's point of view, they don't always predict important early events. We don't understand how they've survived for this long, they're so dull and meaningless...(175). Proust has recalled his childhood with a long wish to be in Combray. Recalling the events, sometimes Proust wondered if this was something worth remembering. In his book *Swann's Way*, he explains,



Will it reach the surface of my limpid consciousness – this memory, this old moment which the attraction of an identical moment has come so far to summon, to move, to raise up from my very depths? I don't know. Now I no longer feel anything, it has stopped, gone back down perhaps; who knows if it will ever rise up from its darkness again? (115)

In the journal article “In Search of Lost Time in Psychological Space”, Fred L. Griffin talks about Marcel Proust and elucidates the analytical process. He's tied to particular experiences that are a huge part of who he is, yet he lacks outside perspective. Enough difference remains for him to consider what he's learned (79). When Proust expressed that he did not feel anything, he failed to understand that the experiences are a part of him. He thinks about his worries for the day, desires for the next day (115), and tries to escape from reality rather than learning his feelings.

In the book *Remembering A Phenomenological Study*, Edward S. Casey portrays that Memory has a developed sense of order because experiences occur rhythmically. The consistency is strong enough that you'll recall the same order of events, but not strong enough to ensure that it matches the first time (24). Moreover, as explained before, we experience the same memory at different times and we interpret it differently. The regularity of the memory is solid and it repeats itself. In the novel, Proust talked about a similar thing again and again but from several perspectives. For example, Proust talked about his mother and the importance of her goodnight kiss many times.

The most fascinating event in Proust's memory is the taste of the little piece of Madeliene and the smell of tea, which were accustomed to his aunt Leonie from Combray. The

taste of the tea dragged him to his childhood memories which he was unaware of for a long time. In the book *Swann's Way*, Proust states,

And suddenly the memory appeared. That taste was the taste of the little piece of madeleine which on Sunday mornings at Combray (because that day I did not go out before it was time for Mass), when I went to say good morning to her in her bedroom, my Aunt Leonie would give me after dipping it in her infusion of tea or lime-blossom. The sight of the little madeleine had not recalled anything to me before I tasted it; ... (115)

And as soon as I had recognized the taste of the piece of madeleine dipped in lime-blossom tea that my aunt used to give me (though I did not yet know and had to put off to much later discovering why this memory made me so happy), immediately the old gray house on the street, where her bedroom was, came like a stage-set to attach itself to the little wing opening on to the garden that had been built for my parents behind it ... (116)

In the journal article "The Place of Madeleine: Writing and Phantasy in Proust", Serge Doubrovsky clarifies that not that he couldn't have thought of it without the madeleine experience (which would have needed some unusual amnesia), but he says he wouldn't have "really wished" to think of it in any other way. Therefore, what we are seeing is neither the unexpected revelation of a previously unknown fact nor the restoration of a long-forgotten recollection. In its place, we are seeing the revival and activation of a familiar phenomenon. What's special about this portrayal is not the visual itself but the intensity of the feeling conveyed (110).

It is not an old memory for Proust at all. The long-forgotten recollection surfaced all of a sudden, and he was unprepared for it. It is quite unlikely that he would recall this particular

memory. It was kind of obvious that he would find one of the most important memories, but it was still amazing that he did so without even asking. The concern isn't whether or not he is ready to recollect the memories; rather how the memories are presented to him as if they were an old friend. The moment he got the taste of the tea, he was taken back to relive his childhood right away.

## Conclusion

To sum up, this paper has looked at the impact of phenomenology, time consciousness, psychoanalysis, trauma, memory, and persecution on an individual's repressed memories and their past. Timelines and recollections have been dissected using the conceptual approaches of phenomenology and psychoanalytic study. The first part of the paper highlights the theory of phenomenology constructed by Edmund Husserl, and then gradually time-consciousness is sketched because phenomenology and time, as well as consciousness, are deeply connected. Moreover, the concepts of death, experience, and time are clarified because the novels of Proust had a connection to them. The psychoanalytic theory assisted in understanding the human brain and the conscious and subconscious mind. Furthermore, the connection to memory also seems particularly vivid when the psychoanalysis is over. To explain this theory, the resources of Sigmund Freud are applied. However, the Lacanian view is also utilized to describe the "mirror-stage." Finally, trauma is explained to have an idea of the repressed emotions of Proust. As the aim of this thesis was to connect the theories to elucidate the representation of Proust's memory, the discussion ends with the explanation of the memory, enhancing the significance of the phenomenology and psychoanalytic theory connected to memory.

The work of Proust is the gateway to discovering unexpressed and repressed feelings. It feels like Proust wrote the exact feelings people went through in different phases of life. Therefore, these feelings are not rare. I hope that by connecting those feelings to the theories, I adequately provided a brief outline of how phenomenology and psychoanalytic theory brought insight into Proust's depiction of memory in his books.

## References

### **Primary Resources**

Proust, Marcel, et al. *Swann's Way: In Search of Lost Time, Volume 1 (Penguin Classics Deluxe Edition)*. Reprint, Penguin Classics, 2004.

Proust, Marcel, James Grieve, et al. *In the Shadow of Young Girls in Flower: In Search of Lost Time, Vol. 2 (Penguin Classics Deluxe Edition)*. Deluxe ed., Penguin Classics, 2005.

### **Secondary Resources**

Husserl, Edmund. *The Phenomenology of Internal Time-Consciousness*. Fourth Printing, Indiana University Press, 1964.

Silverman, Hugh J. "Phenomenology." *Social Research*, vol. 47, no. 4, The New School, 1980, pp. 704–20, <http://www.jstor.org/stable/40982669>.

Barry, Peter. *Beginning Theory: An Introduction To Literary And Cultural Theory*, 4/E [Paperback] Peter Barry. VIVA, 2021.

Rieff, Philip. "Freudian Ethics and the Idea of Reason." *Ethics*, vol. 67, no. 3, University of Chicago Press, 1957, pp. 169–83, <http://www.jstor.org/stable/2378421>.

Blum, Harold P. “The Creative Transformation of Trauma: Marcel Proust’s *In Search of Lost Time*.” *The Psychoanalytic Review*, vol. 99, no. 5, 2012, pp. 677–96. Crossref, <https://doi.org/10.1521/prev.2012.99.5.677>.

Smith, A. *Routledge Philosophy GuideBook to Husserl and the Cartesian Meditations (Routledge Philosophy GuideBooks)*. Routledge, 2003.

Hembrough, Dr. Tara. “Proust Configures Time, Space, and Memory to Unveil Marcel’s Artistry in *Swann’s Way*.” *International Journal of Language & Linguistics*, vol. 5, no. 2, 2018. Crossref, <https://doi.org/10.30845/ijll.v5n2a1>.

Bohleber, Werner. “Remembrance, Trauma and Collective Memory: The Battle for Memory in Psychoanalysis.” *The International Journal of Psychoanalysis*, vol. 88, no. 2, 2007, pp. 329–52. Crossref, <https://doi.org/10.1516/v5h5-8351-7636-7878>.

Casey, Edward. *Remembering, Second Edition: A Phenomenological Study (Studies in Continental Thought)*. Second, Indiana University Press, 2000.

Husserl, E. (1967). *IDEAS. General Introduction to Pure Phenomenology*. Translated by W. R. Boyce Gibson. (First edition, 2nd printing ed.). Collier Books.

Freud, \*Sigmund. *A General Introduction to Psychoanalysis by Sigmund Freud*. Van Haren Publishing, 2017.

GRIFFIN, FRED L. “In Search of Lost Time in Psychological Space.” *American Imago*, vol. 70, no. 1, 2013, pp. 69–106. *JSTOR*, <https://www.jstor.org/stable/26305042>. Accessed 7 Jun. 2022.

Riva, Raymond T. “Death and Immortality in the Works of Marcel Proust.” *The French Review*, vol. 35, no. 5, 1962, pp. 463–71. *JSTOR*, <http://www.jstor.org/stable/383889>. Accessed 7 Jun. 2022.

Doubrovsky, Serge, and Carol Bové. “The Place of the Madeleine: Writing and Phantasy in Proust.” *Boundary 2*, vol. 4, no. 1, 1975, pp. 107–34. *JSTOR*, <https://doi.org/10.2307/302244>. Accessed 7 Jun. 2022.

Sutin, Angelina R., and Richard W. Robins. “Phenomenology of Autobiographical Memories: The Memory Experiences Questionnaire.” *Memory*, vol. 15, no. 4, 2007, pp. 390–411. *Crossref*, <https://doi.org/10.1080/09658210701256654>.

Freud, Sigmund, and C. Hubback. *Beyond the Pleasure Principle*. Digireads.com Publishing, 2020.