

MAIMONIDES UNIVERSITY

AN ANALYSIS OF
THE SEXUAL SADISM AND SEXUAL MASOCHISM THEMES
IN THE WORKS OF MARCEL PROUST

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CHAPTER 1

INTRODUCTION

This dissertation is an analysis of the sexual sadism and sexual masochism themes in the works of Marcel Proust. This research will focus on an evaluation of the first four volumes of Proust's greatest masterpiece and most famous novel, *In Search of Lost Time*, known by its former translation, *Remembrance of Things Past*, and its original French rendition, *A La Recherche du Temps Perdu* and will also review Proust's first work, *Les Plaisirs et les jours*, known by its two English translations, *Pleasures and Days* or *Pleasures and Regrets* which will be compared.

Marcel Proust became a world renowned author in the literary world for his exceptional genius in creative contributions to classical literature which were written during the late nineteenth and early twentieth centuries. Proust was born on July 10, 1871 to prominent and well-known professional parents. Jeanne Weil, Proust's mother was an educated and refined daughter of a Jewish stockbroker. Proust's father, Adrian Proust, and his younger brother were both medical doctors. Proust suffered with severe asthma since childhood which profoundly affected his social life and professional career. His bourgeois family lived in Paris and Proust traveled in the upper social economic circles of Parisian society and aristocracy due to his incredible intelligence, amazing artistic ability, and charming refinement. Proust lived with guilt and anguish over his sexual identity in homosexuality and his intense desires for other sexual perversions. This research will give much more detail about Proust's life as a writer, the person, his

sexuality, and his writings, information which is all pertinent to this research, as we move through the chapters. Proust died on November 18, 1922.

When considering the complexity of Proust's literature and speculating the degree of this project, the researcher found it imperative to consider many different dynamics by using a multi-faceted approach in order to produce and substantiate a concrete hypothesis. This research did an evaluation of Proust's state of mind, his personality, behavior patterns, cognitive ability, emotional stability, and sexual identity which was obligatory in order to calculate the best overall profile of the author. So, to begin, it was crucial to inspect the author's childhood development, his childhood experiences, and his overall health to get a clearer picture of Proust's character. Next, the researcher attempted to assess the style of Proust's writings, followed by an analysis of who was the real narrator in the *Search*, to decipher if his works were influenced in any way by his environment or physical and mental health. While probing into Proust himself, the definitions of sexual sadism and sexual masochism were explored, then, information about Proust's life, and an evaluation of Proust's sexual identity was necessary to compare to the information at hand. To conclude this aspect of the research, it was essential to explore Proust's philosophy on sexual sadism and sexual masochism in order to assemble a comprehensive picture of the author and bring it into the spotlight.

Following the study on Proust, a review of sex in history pertaining to sado-masochism was conducted briefly covering its earliest documentations through to Proust's time during the nineteenth century and turn of the twentieth century. Following this, Proust's famous novel was paralleled with the history of sado-masochism. Continuing sex in history, Proust's works and character were compared to those of the

Marquis De Sade, who lived before him. This was followed by a report on Proust's contemporaries, Fried, Krafft-Ebing and Ulrichs, which states their scientific views and psychoanalysis of sexual sadism and sexual masochism during Proust's time. This historical research will shed truth on whether sexual sadism and sexual masochism is considered a normal human desire or classified as a cultural phenomenon. In this section it will also become visible how sado-masochism is defined, why it causes so many problems, and why Proust's writings about it were considered offensive and forbidden.

After completing an evaluation and before moving on to the main theme of this dissertation, the literature herein, on sexual sadism and sexual masochism will begin by reviewing biographies of Proust's critics which will exhibit similarities and disagreements to this analysis. This dissertation embraces a review of Alain De Botton's book about Proust, *How Proust Can Change Your Life* just to make an additional comparison on how other critics view Proust's themes in the *Search*. Furthermore, the researcher included a comparison, because of the significant discrepancy, between two translations of Proust's *Les plaisirs et les jours*, as one was translated by a male author and one by a female author. It was evident through this element of the study that Proust's sexually blatant literature made it difficult for some critics to do a conclusive analysis, hitherto, some of the most important issues about Proust's sexuality and his writings were either ignored, lightly touched upon, or purposely over-looked. But, to be able to penetrate Proust's complex and perplexing literature effectively, this research claims that it was supportive to have a background in clinical sexology and being able to empathize with Proust by seeing the world through his eyes, and being able to relate to his character.

Before creating the main volume of this dissertation, this research moved on to highlight three major sadism scenes which other critics emphasize and scrutinize as the only themes of sadism or masochism in the *Search*. This section of the research precedes the main content of this dissertation.

The analysis of the sexual masochism and sexual sadism themes in Proust's *In Search of Lost Time* starts with a review of the themes in *Volume One, Swann's Way*, which is followed by *Volume Two, Within an Budding Grove*, *Volume Three, The Guermantes Way*, and *Volume Four, Sodom and Gommorah*, which told the most compelling story about the author, his sexual profile and the type of life he lived. *Sodom and Gomorrah*, without reservation, was by far the most in-depth novel of sexual sadism and sexual masochism this research observed because on almost every page of the seven-hundred and forty page novel the text refers to some form of sadism or masochism. Therefore, the evaluation of the sexual sadism and sexual masochism themes in *Sodom and Gomorrah* is the foremost analysis of this dissertation.

Moving forward through the research of these four novels, the essence of this dissertation begins to unfold and erupt exposing sexual sadism and sexual masochism themes in each work, most of which have never been recognized or acknowledged by any of Proust's critics before now. This section, and eye-opener of the research, will take the reader on an amazing, intense journey through a turbulent sea of different forms of sexual sadism and sexual masochism behavior, both of which are still misinterpreted by the misinformed and still not recognized, nor accepted today in most societies.

Ultimately, an analysis of the themes in these four volumes of the *Search*, and the analysis of the themes in Proust's *Pleasures and Days*, sums up the purpose and the

significance of this dissertation by proving that there is a plethora of sexual masochism and sexual sadism themes present in Marcel Proust's incredible novels.

This research will prove why Proust suppressed so much rage and frustration that his only gratifying outlet for releasing it was to express it in his works. This research also theorized that Proust was severely tortured by limited opportunities to engage in his deviant, sexual desires because of his fear of their shocking nature, his closeted lifestyle and his predominantly, isolated existence.

In finale, the essence of this research is an analysis of the sexual sadism and sexual masochism themes found in the *Search* and in other works by Proust. An evaluation of Proust's work was synchronized with other pertinent researched information which was necessary for this paper to support the theory that Proust, in reality, has earned recognition for being the most celebrated, prolific author of sado-masochism in the twentieth century and even though his works have not been read by most people, he is probably the greatest writer since Shakespeare.

CHAPTER 2

A REVIEW OF THE HISTORY OF SADO-MASOCHISM

This chapter is a review of early documentations of sexual sadism and sexual masochism. Sado-masochism in the form of erotic, consensual slapping was first documented as a sexual practice in the famous literature of the *Kama Sutra*, circa 300 A.D. Sadistic and masochistic behavior became known in 1498 when the Italian philosopher Pico della Mirandola described a man who needed to be flogged before sex (Farin 1990). Then, in 1639, a German doctor named Johann H. Meibom introduced the first theory of masochism based on the comprehension of anatomy. He theorized that flogging the back warmed the semen in the kidneys, thus causing sexual stimulation when it reaches the testicles. In 1698, Kristian F. Paullini revised the theory stating it was warm blood, not semen which descended from the kidneys. In 1749, John Cleland, a British author, published the novel *Fanny Hill* which describes the main character whipping a young man at a brothel. In 1788, Francois A. Doppet extended the definition to include women by believing this achieved the same results on the female genitalia. Later, in the nineteenth century, Krafft-Ebing challenged this historic theory.

According to sex research, in the nineteenth century, Frenchmen referred to flagellation as vice anglais, which is directly associated with sado-masochism. Also in the nineteenth century, the Victorian men suffered with shame and guilt for using prostitutes which was considered intellectual masochism.

But it was French literature that first led the field on the perversion of flagellation. The first recognized authors of sado-masochistic novels, who were also known as great philosophers were Jean-Jacques Rousseau, (1712-1778), who wrote his famous autobiography, *Confessions*, where he revealed his despair about his masochistic fantasies; the Marquis De Sade, (1740-1814), who wrote about his sadistic fantasies in novels such as *Justine* and *120 days of Sodom*. This research adds Marcel Proust (1871-1922), whose famous novel, *A la Recherche du Temps Perdu*, which many claim was his autobiography, describes his sado-masochistic experiences.

In spite of the deviant literature, the English professed that the schoolmasters in public schools and the nannies were greatly responsible for turning men into deviants. Their well-known saying, “Spare the rod was to spoil the child” said it all. It was believed that upper-class boys developed a habit for the discipline, so they sought after this need as adults.

Richard von Krafft-Ebing, an Austrian psychiatrist, wrote *Psychopathis Sexualis* in 1886 which was a study of pathological sexual behavior. He coined the word masochism after Leopold von Sacher-Masoch, also Austrian, who wrote *Venus In Furs*, circa 1870, a book regarding his fantasies about men who desired cruel, beautiful, aristocratic women to humiliate and inflict pain on them. Krafft-Ebing also coined the word sadism after The Marquis De Sade who wrote novels about the sexual pleasure he derived from inflicting pain.

Thus flagellation became known through these daring authors, and from others who experimented with it, as a powerful stimulant. Those who desired masochism for sexual pleasure were referred to as masochists.

Looking at sex in history, Paris, France stands out highly visible for its contributions to sexual literature, especially literature about sexual sadism and sexual masochism. In both of Proust's famous novels and in history books it is mentioned the popularity of the decadent theatres, high society salons, and the brothels for assignation or prostitution. Everything which men sought after in the way of esoteric materials and sexual titillation, including flagellation manuals, were available for those who desired it. The Victorian era flourished with sexual perversion well into the turn of the twentieth century, with Paris in the lead of promiscuity and decadence. In fact, Paris had a reputation for its high society circles where its aristocrats dabbled in all forms of indiscriminate sex.

After reading about the history of sex and studying Proust's novels, the researcher saw a definite parallel in Proust's mind-set which was exhibited through the attitudes, personal, and social behaviors of his fictional characters, in comparison to the feelings of the people, their lives, and the social climate of society during his lifetime.

Men during the Victorian era felt they were doing their wives a favor by taking their sexual desires and deviances elsewhere in order to preserve the innocence and superior status of the women. This is why sex and sexual perversions ran rampant in the salons and brothels.

In conclusion, looking at our society today, compared to the nineteenth century, it is obvious that the perspective on sex is still very much the same. Men are still seeking out sexual pleasures and perversions away from home. This research determined that men today still suffer from the same guilt and shame that their forefathers did for engaging in

the same sexual activities and the emotional feelings of shame and guilt they feel is equated with a form of sexual masochism.

The information below is about Proust's nineteenth century contemporaries who theorized and psychoanalyzed sexual sadism and sexual masochism. This report will give a view of the mind-set of medical science during that era through a view of the concepts and theories of three of the most famous medical scientists from the nineteenth century through and well into the twentieth century, during the life of Marcel Proust.

Sigmund Schlomo Freud (1856-1939), a German, Jewish scientist, and psychoanalyst, frequently changed his theories on sadism and masochism. In the beginning Freud thought that masochism only developed as a form of sadism against the self. But later he established primary and secondary masochism and other sub-forms, moral and feminine masochism, and saw guilt as an important factor which was included in his theory of psychosexual development.

Freud believed that the sadomasochist usually desires pain that is received or inflicted out of love, not abuse. He also recommended that sadomasochism involved only pain in regards to sexual pleasure, not cruelty. Freud's theory that sadism and masochism were often found in the same individuals was a dichotomy called sado-masochism. His hypothesis has been validated in the practice of sado-masochism and in literature. Freud understood that sadism occurred mainly in males which resulted from the distortion of the aggressive component of the male sexual instinct; however, masochism in males was viewed as a more significant aberration which was contrary to male sexuality. Freud was uncertain that masochism in males was a primary tendency and hypothesized that it may exist only as a transformation of sadism. There was little

debate about sadomasochism in females due to the fact it was believed that masochism was so inherent to female sexuality that it would not be easily distinguished as another tendency.

In 1905 Freud wrote *Three Essays on the Theory of Sexuality* where he theorized that the tendency to inflict and receive pain during sex was the most common and important of all perversions. He stated that both tendencies were common in the same individual. Freud made masochism and sadism the foundation of psychoanalysis.

Freud's theory about the medical condition called hysterical neurosis was interesting when looking at Marcel Proust. Freud said that secret sexual desires were the root of all hysterical neurosis. The fact that Proust's desires for sexual sadism and sexual masochism were hidden and suppressed much of the time could help explain his hysterical neurosis.

Proust had heard of Freud but never met him, nor read his works, but coincidentally he shared similar views with Freud. Freud believed that part of the process of detaching ourselves is distancing us from our memories as a defense mechanism to escape unhappiness and pain.

In 1886, Richard von Krafft-Ebing (1840-1902), a German Professor of psychiatry, published his original version of *Psychopathia Sexualis*, which is a collection of bizarre sexual case histories, the study of sexual perversions, and sex crimes which claimed to be the first scientific classification of sexual aberrations. Krafft-Ebing coined the terms sadism and masochism and was the first to describe these behaviors in later editions of his book. The word sadism came from the life and the writings of the French author, Marquis De Sade, such as *The 120 Days of Sodom*. The word masochism was taken from

the works of one of his contemporaries, the Austrian author, Leopold von Sacher-Masoch.

Krafft-Ebing's theory was that all forms of sex which are not directly related to procreation were perversions and he explained that sadism and masochism in terms of the theory of degeneration published by Benedict Morel said that people who engage in what was considered damaging sexual behavior, such as masturbation, could pass these tendencies on to their children, which would lead to a steady deterioration of humanity's gene pool. This theory was disproved.

Krafft-Ebing saw a basic natural tendency in females towards sexual masochism, and a natural tendency in males towards sexual sadism, an observation that would be challenged and studied by psychoanalysis in the decades to come.

Krafft-Ebing concurred with Freud that sadism in males resulted from the distortion of the aggressive component of the male sexual instinct and that masochism in males was viewed as a more significant aberration, because it was converse to male sexuality. Also, Sigmund Freud implemented Krafft-Ebing's theories on sexual sadism and sexual masochism which became a vital part of psychoanalysis.

Havelock Ellis (1859-1939), a British doctor and sexual psychologist, agreed with Freud and documented in his book, *Studies in the Psychology of Sex*, that sadomasochism is concerned only with pain involving sexual pleasure, not involving cruelty. He also argued there was no clear distinction between the characteristics of sadism and masochism and that they could be regarded as complementary emotional states.

Ellis identified the contradictory nature of consensual sadism and masochism in that the stimulation of violence expresses love as well as initiates pleasure. In other words,

those sadomasochistic activities are usually inflicted for the pleasure of the masochist and it is usually the masochist who controls the sadist through a language of safe words or visual signs.

When comparing society's view of sexual sadism and sexual masochism in Proust's time, from the late nineteenth century to the early twentieth century, to that of today, the early twenty-first millennium, surprisingly, most of society still observes sado-masochism in a negative, taboo light. Most people who practice sado-masochism today, usually do so in a secretive, discreet fashion and those who hear about it are usually shocked, frightened, and disgusted by its stigma of cruelty and humiliating activities. Though a small percentage of today's society of singles and couples belong to an underground network of enthusiasts who are involved in sado-masochistic practices, the majority of the mainstream is not aware of the considerable number of night clubs, organizations, support groups, conventions, social events, and private functions which flourish in this country and around the world. Hence, the overall status of acceptance by our society has not changed much in the last one hundred years. Like Proust and other folks during his time, most people today are still forced to hide their alter ego, secret desires, and involvement in the sado-masochistic world from their family, from their partners, and from their work-place in order to protect their reputation and not jeopardize their relationships. Though advancement in clinical sexology recognizes certain forms of sexual sadism and sexual masochism to be safe, sane, and consensual practices, medical journals in psychiatry still define sexual sadism and sexual masochism as mental disorders.

There are many forms of sexual sadism and sexual masochism and all are observed in Proust's *In Search of Lost Time*. It is interesting to note that most of Proust's critics define the general theme of this novel as homosexuality. In fact the *Search* is referred to by some critics as a gay novel. But this research observed other more profound themes which take priority over homosexuality, and those are sexual sadism and sexual masochism. Therefore, the task of this research was to prove that the main theme in the *Search* is sexual sadism and sexual masochism. In fact, this study shows that the *Search* is remarkably saturated with sexual sadism and sexual masochism themes ranging from easily identifiable forms to types which would only be identified through understanding clinical definitions. To be able to discern sadistic and masochistic themes which are not the obvious flogging scenes, it is helpful to be familiar with the clinically defined diagnostic criteria for sexual sadism and sexual masochism which is listed below.

The Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Text Revision for DSM-IV-TR, which is published by the American Psychiatric Association in Washington, DC, defines the diagnostic features for paraphilias including sexual sadism and sexual masochism which is what this research is concerned with.

Diagnostic Features for Paraphilias

The essential features of a Paraphilia are recurrent, intense sexually arousing fantasies, sexual urges, or behaviors generally involving 1) non-human objects, 2) the suffering or humiliation of oneself or one's partner, 3) children or non-consenting persons that occur over a period of at least six months.

Criterion A. – paraphilic fantasies or stimuli are obligatory for erotic arousal and always

included in sexual activity. OR paraphilic preferences occur only episodically (perhaps during periods of stress), whereas at other times the person is able to function sexually without paraphilic fantasies or stimuli.

Diagnostic Criteria for 302.83 Sexual Masochism

- A. Over a period of at least 6 months, recurrent, intense sexually arousing fantasies, sexual urges, or behaviors involving the act (real, not simulated) of being humiliated, beaten, bound, or otherwise made to suffer.
- B. The fantasies, sexual urges, or behaviors cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.

302.9 Paraphilia Not Otherwise Specified

- C. This category is included for coding Paraphilias that do not meet the criteria for any of the specified categories. Examples include, but are not limited to, telephone scatologia (obscene phone call), necrophilia (corpses), partialism (exclusive focus on part of the body), zoophilia (animals), coprophilia (feces), klismaphilia (enemas), and urophilia (urine).

Diagnostic criteria for 302.84 Sexual Sadism

- A. Over a period of at least 6 months, recurrent, intense sexually arousing fantasies, sexual urges, or behaviors involving acts (real, not simulated) in which the psychological or physical suffering (including humiliation) of the victim is sexually exciting to the person.
- B. The person has acted on these sexual urges with a non-consenting person, or the sexual urges or fantasies cause marked distress or interpersonal difficulty.

302. 10 Paraphilia Not Otherwise Specified

This category is included for coding Paraphilias that do not meet the criteria for any of the specified categories. Examples include, but are not limited to, telephone scatologia (obscene phone call), necrophilia (corpses), partialism (exclusive focus on part of the body), zoophilia (animals), coprophilia (feces), klismaphilia (enemas), and urophilia (urine).

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CHAPTER 3

ABOUT MARCEL PROUST

An Assessment of Proust's Health and Childhood Development

This research conducted a study of Proust's mental and physical health from childhood through his adult years and compared it to medical literature to create a complete, health profile of the author. In doing so, this research made the amazing discovery that Proust must have endured extreme and complex mental and physical health conditions throughout the major part of his life. Therefore, Proust's medical history was necessary to aid in this research and support its defense and theories about the sexual sadism and sexual masochism themes in his works.

This study will determine if a man's health and childhood experiences can profoundly influence his sexual orientation and course of life. Did Proust's personality and behavior as a child point to an inclination towards adult perversions? After studying all facets of Proust's health and character traits, this research theorized that Proust suffered from a variety of serious medical conditions during his lifetime. This chapter will explain this theory by relating to both mental and physical illnesses which Proust must have endured.

This research determined it was necessary to delve into Proust's medical profile to take a closer look at the complexity of his medical conditions. By becoming familiarized with every facet of the author, this research felt it would be more prepared to make a

better evaluation of the man who wrote a novel which consisted of thousands of pages of sexual masochism and sexual sadism themes. Even though Proust's main goal was not to produce a work which would be considered sado-masochistic in content, an author's writings are commonly and habitually fated to reflect the essence of his character, viewpoint, and moral fiber. The enormity of sexual sadism and sexual masochism themes in his great novel, *In Search of Lost Time*, is there for a reason and that *raison d'être* tells a lot about Proust. This research is certain that Proust possessed a host of medical problems which most likely was responsible for his erectile dysfunction and excessive masturbation practices which helped destroy his ability to have successful relationships. Note here that he maintained a series of temporary, inadequate, and unfulfilled sexual relationships which exhibited similar examples of emotional cruelty and infidelity.

Taking into deliberation what has been written by researchers, critics, and the author himself, who described Proust's disposition, health, and behavior, this study came to a conclusion through its own evaluation of Proust's text, through the knowledge of clinical sexology, and medical research. This research will prove its theory that Proust suffered from mental illness in addition to physical illnesses.

To begin with, Proust possibly suffered from a negative self-conception due to suppressing his homosexuality or transsexualism which will be explained soon. But it is probable that he may have possessed a homophobic imagination which brings about an immediate awareness of feelings of the most brutal forms of degradation due to the guilt of being different. Harboring feelings of guilt and homophobia would have been enough in and of itself to distress a person of Proust's sensitivity into the dregs of depression.

It is known that Proust developed a debilitating case of hereditary neurasthenia or asthma at the age of nine years old which left him isolated from the outside world and bedridden for long periods of time. Proust stated frequently in his first incomplete novel, *Jean Santeuil*, that his family called his condition *un enfant nerveux*, infantile neurosis, which is a disease of the organic sensation of existence and well-being. Asthma was only the beginning.

Proust's drug use which started with his asthma attacks at the age of nine, may have led him down the path of drug abuse which induced another condition referred to as the psychedelic experience. Being a slave to the side effects of so many drugs, which he ingested with the hope of either curing or relieving his horrific, asthmatic symptoms, he may have lived in a psychedelic state of mind, a cognitive state which enables a superior perception and understanding. This could explain how Proust was able to master the art of awareness and the capability to see and describe things with a much greater depth than most other people which was perfectly evident in his writings.

Because of the asthma since early childhood, Proust had an unusual relationship with his mother. Incidentally, there is a direct connection between asthma and the anxiety of being separated from the mother, which was Proust's biggest fear even in adulthood. An asthmatic person frequently is overly dependent on his parents, in Proust's case, his mother, as asthma attacks are believed to represent a repressed cry for the mother. *Swann's Way*, the first novel of Proust's greatest work *In Search of Lost Time*, elaborates on the fact that he made a complete pest of himself trying to get his mother to come to his room and kiss him before bedtime. This theme was referred to as the famous *kiss scene* which was recorded to be one of the most significant narratives in

the entire novel. This research identifies this behavior symptomatic of the Oedipus complex, an obsession with the mother with the desire to kill the father. Henceforth, this research theorizes that Proust was robbed of the ability to form lasting relationships with women because of his deep desire for his mother who was principally a typical, unaffectionate, Victorian woman.

By comparing Proust's childhood situation to medical literature and Freud's concept of the psychosexual stages of a child, which was developed in the late nineteenth and early twentieth centuries, this research has determined that Proust's transition from adolescent rebellion to adulthood, mixed with his twisted perception of parental authority, altered his normal psychological development and his psychosexual development. An explanation will follow.

This research hypothesizes that Proust's sexuality was gravely affected during his anal and phallic stages of childhood development. In Freud's psychoanalytic theory, the influence that sexual growth has on personality development from birth to adult life, has five phases of sexual maturation designated as oral, anal, phallic, latency and genital. The stages which affected Proust will be discussed. First, Freud's description of the anal-sadistic phase of childhood, or the second phase of early childhood psychosexual development, roughly between two and four years of age, is where the child is caught between active and passive impulses, thus between sadism and masochism and between voyeurism and exhibitionism. These impulses to mastery can easily become cruelty, and the impulses to scopophilia are visual pleasures usually connected to the auto-erotic object in defecation, or feces. Secondly, this analysis believes that Proust's development also identifies with the phallic stage, the third of Freud's psychosexual stages, from three

to approximately six years old, when awareness of, and manipulation of the genitals is supposed to be the primary source of pleasure. When a male child enters the phallic stage his sexual organs become his primary object or cathexis. In the phallic stage, which is commonly referred to as the Oedipus complex, the child becomes fascinated with urination, which is experienced as a pleasurable expulsion. After deliberating Proust's symptoms and Freud's concepts of a child's psychosexual development, this research postulates that Proust was a phallic character, a person who tends to be arrogant, dominant, self-centered, and have never resolved the Oedipus complex which inevitably determines the future path of his sexual orientation. Freud claimed that a fixation at the phallic stage which develops into a phallic character may be the origin of homosexuality. Freud's theory may be valid, because Proust's personality and sexual profile appear to coincide with the characteristics defining the phallic character.

In conclusion, this research hypothesizes that during Proust's psychosexual development, between the ages of two and six years old, his psyche was so strongly influenced that it predisposed his sexual orientation for sexual sadism and sexual masochism and encouraged a sexual behavior pattern of excessive masturbation.

To elaborate on Proust's childhood, he continuously suffered on-going psychological distress and anxiety over the anticipation of his mother's kiss and frequent disappointments when he was rejected. But there was one isolated incident which may have reversed his thought process from reality to delusion. Proust historians have documented that Proust could not fall asleep until after his mother came to his room to give him a kiss goodnight, which was frequently compromised by his parents' dinner guests or by his father's strict disciplinary strategy. His parents did not give into his

constant requests and begging because they wanted to teach him the discipline of willpower, however, because their son was a chronically ill child, their compassion eventually won over. One night Dr. Proust sacrificed his power and uncompromising authority by giving in to his son's irritating grievances by letting his mother spend the night in his room. By doing this, the author suffered a huge disappointment in that his parents had lowered themselves to the level of a child and become as weak as he was. That night, it is speculated that Proust lost all faith and respect for his parents control and dominance over him, because their surrender to him weakened what little will power he had as a child. That disturbing incident, which violated the family's rules, somehow destroyed all the bourgeois morality in the young boy's eyes and left an overwhelming effect on his psyche. As a child, Proust had always respected the relentless authority position of his parents, whether he truly wanted it or not. The child witnessed his parents willingly giving up that control to completely compromise their strict family policy in order to pacify his annoying demands. This experience was so totally taboo for the young boy that it translated in his mind as a direct conflict of what was right and what was wrong which reversed his lifestyle values to decadent desires, thus mixed signals were given to the child. Under these circumstances any child could become confused, much less an overly sensitive child like Proust. So when Dr. Proust disregarded the family's protocol, it was enough of an impact to distort his child's impression of reality and warp his perception of moral and immoral, which eventually corrupted his adult life. As a result of that infamous incident, Proust actually rebelled against the bourgeois morality of his parents and unconsciously accepted what his family disapproved of his own pleasurable, secret fantasies. This event became another adverse contributing factor

to Proust's psychological development which theoretically gave predisposition to his deviant, complex sexuality. Because of this observation, this research hypothesizes Proust's distortion of reality, promoted his susceptibility to a life of deviance.

Proust may have also suffered with a bipolar mood disorder, which commonly affects the creative genius, as there is a peculiar occurrence between extreme creativity and manic depression. The manic factor of the bi-polar mood disorder contributes to an increased fluency and frequency of thoughts due to the cognitive difference between mania and normalcy. Manic-depressive illness is usually characterized by recurrent episodes of depression and suicidal thoughts with alternative moods of euphoria. People with manic are extremely perceptual, and they are able to innately understand music, art and literature far beyond the comprehension or conception of normal people. Though the creative genius is very rare, there is a large percentage amongst the well-known creative people such as Tchaikovsky, Ernest Hemingway, Walt Whitman, and Rachmaninoff. Bi-polar individuals tend to be more sensitive to environmental and interior stimuli which proved to be the case with Proust by his innate and astounding capacity to describe in surreal detail an object of beauty or his incredible perception of music and art.

Felix Post, an English psychiatrist, who studied the biographies of the most distinguished men of our century in the arts, sciences, and politics, believed that psychological pain and anxiety due to mental disorders was the main drive for creative efforts. He claimed that authors were able to combat depressive anguish through the work of their writing. He also theorized that the stress of creative effort could promote a psychological breakdown and that intense intellectual work of the creative mind is

associated with higher neural activity in the brain. This hyperactivity can establish the beginning of mental problems especially in those who are already vulnerable.

It is believed that writers and poets, who are gifted like Proust, are particularly prone to developing mental disorders which are generally of a depressive nature. It is believed that one cannot write successfully without experiencing depths of melancholy. Other researchers have concluded that the only survival from depression for bipolar individuals is to vent their melancholy through creative works. Since bipolar disorders are characterized by the alteration of depressive episodes with euphoric moods, and Proust was well-known for being melancholy, hyperactive, impulsive, and obsessed with death, being tirelessly productive or impaired in social and occupational functioning. It is very possible Proust would have been diagnosed by modern medicine with a bipolar mood disorder, or manic-depression. In the *Search*, Proust complains frequently of suffering from persistent boredom which is also a symptom of clinical depression.

This research believes that Proust most likely suffered from ADD, attention deficit disorder, or ADHD, attention deficit hyperactivity disorder because these maladies are also associated with very creative and talented people. ADD and bipolar disorder share some of the same main symptoms which are daydreaming, impulsiveness, and distractibility. In Proust's time, a child with these symptoms who displayed hyperactive behavior was often diagnosed with neurasthenia, which was actually asthma, a nervous disorder, and hysteric personality, according to Proust's father, Dr. Adrian Proust.

Havelock Ellis and Terman in *A Study of British Genius*, 1904, showed psychosis to be rare in the highly talented, but they were frequently prone to neurotic disorders. And since then, many scholars and researchers are still questioning why genius is linked to

madness, with the bipolar disorder ranking as the most common in highly creative individuals. Today, it is still believed that creativity and psychopathology are connected. Generally speaking, creativity requires the cognitive ability to be able to think outside the box. Another interesting fact is that creative development is frequently associated with traumatic experiences in adolescence or childhood, the same experiences which may influence depression. Ultimately, highly creative, gifted people frequently show symptoms associated with mental illness. Proust was known to be highly sexed, very temperamental, neurotic, introverted, and highly emotional. On a negative note, Proust possessed other unfavorable symptoms such as high anxiety, jealousy, fits of anger, temper tantrums, and over-bearing dominance and control issues in his relationships, so insecure and cruel, that sometimes he would keep his male or female partner as a prisoner. But most commonly displayed in Proust's works was his irrefutable eccentricity, radical individuality, his consistent complaints of unhappiness, pain, and misery, his moodiness, emotionality, and temper tantrums, his exquisite sensitivity plus his remarkable writing talent of integrating the tone of bizarreness with brilliant prose, all which are symptoms and clues indicating that he may have suffered from an undiagnosed mental disorder. Proust's homosexual friend Andre Gide, who knew him quite well said, "Beauty is inspired by madness and written by reason." Surely, Gide must have seen this dichotomy in his friend Proust?

At the end of the nineteenth century, during Proust's time, Cesare Lombroso, M.D. challenged the medical field with his hypothesis that there was a short link between creative achievement and mental illness and many future studies have also linked creative genius and creative achievement with the risk of mental disorders. Behavioral

characteristics which torment creative people are melancholy, eccentricity, introversion, dominance, nervous disorders, emotional instability, depression, suicide, impulsivity, high anxiety, lack of self discipline, self-absorption, and the inclination to abuse drugs and alcohol. It is believed that writers and poets, who possess creative genius like that of Proust, seem especially prone to developing mental disorders, usually depression and melancholy. Proust did write about his continuous bouts with melancholia, pain, torment, sadness, agitation, anguish, and anxiety throughout his novel. Studies have also shown that renowned people including authors, and those involved in extreme intellectual work of their creative process have a higher risk of mood disorders and that the psychological discomfort which accompanies these mental disorders promotes the drive of their creative efforts, which in return tends to mitigate their depressive anguish. It is also written that most artists are highly sexed, as creativity and sex are as synonymous as sex and writing. This research found this data to be pertinent to Proust's cognitive ability and state of mind. Also, people with upper levels of creative expression as well as of high intelligence are prone to display thought processes of bizarre hallucinations. These particular thought processes are believed to encourage gifted people to develop unconventional ideas and to explore abnormal preferences. Once again, this analysis supports its theory about Proust's health being influential to his sexual orientation and the content of his works.

So is it insanity or genius? Actually the words are synonymous to a believable degree. Proust has also been linked to a list of doctors and writers in connection with perceptions of hysteria or representations of madness in nineteenth century French literature. This research deemed it necessary to compare Proust's mental traits to that of

the hysterical personality which is a nervous disorder, and the comparison was amazing, as Proust possessed an overwhelming number of the symptoms. Modern medicine views true hysteria as one of a group of mental maladies called the psychoneuroses. The hysterical personality is defined as the infantile reaction to life and the inability to adjust at the adult level of reality. These individuals are excessively irritable, self-centered, however not always selfish, hypersensitive, preoccupied with himself, moody and impulsive, and usually deficient in emotional control. Proust also alternated between depression and excitement, had frequent outbursts of crying, and the occasional, uncontrollable laughter, all which he was noted for. A hysteric personality hungers after attention and rebels if he doesn't receive it which proves he is narcissistic, which is being sexually attracted to oneself, and it was known that Proust sought after men who resembled himself. The hysteric is afraid to be alone, is easily frightened and shy, is anxious and impatient and has frequent acute attacks of anxiety. He is resentful and affectionate at the same time, strongly attached to his family but not capable of loving profoundly. To continue to describe Proust's character in every detail, and skipping other symptoms which directly apply to Proust, the hysteric is often cruel and sadistic to the people he loves and possess an abnormal psychosexual development. Another amazing trait of the hysteric personality is that he creates fantastic stories. Proust's text was labeled fantastic, or implausible in many ways.

The narrator only talks about revulsion and other negativities in connection with the homosexual characters in *The Search* which indicated to this research that Proust suffered unbearable emotional stress and self-loathing due to his own homosexuality. Getting into the mind of Proust for a spell, and taking a peek at his inherent emotional makeup and

environment from the inside out, feeling the painful childhood experiences, loneliness, rejection, and coping with his chronic illness, combined with the overwhelming emotional distress of being a repressed homosexual, it is easier to understand why Proust was obsessed with death, subconscious self-destruction and may have ultimately regarded cruelty, (sadism), as an intriguing option.

Proust would have to be identified as an introvert, because the introvert can overact to outside stimuli irrationally, and unempathetically, and Proust definitely reacted accordingly. Proust also appeared to be of the introverted, intuitive type who had difficulty communicating with others. His reasoning and excuses for avoiding conversational interaction with people, he said, was because he felt that conversation was a waste of time.

This research concludes that Proust's poor mental and physical health were the key factors which influenced his sexual identity, robbed him of a normal lifestyle, and destroyed his sex life, causing him to be incapable of having normal, or satisfying sexual relationships with either sex. However on a positive note, Proust's adverse mental and physical health problems enabled him to be the creative genius and famous novelist that he became. Could Proust's lifelong, poor health condition since childhood been partially responsible for his sexual orientation?

In conclusion, the complexity of genius, talent, high intelligence and an elevated level of creative ability, which is associated with above average levels of psychological disturbance, significantly describe Proust. This research found that Proust's other medical symptoms and conditions which include neuroticism, psychoticism, extreme individuality, divergent thinking, the openness for experimentation, non-conformity, and

independence, all support an inclination for sexual sadism and sexual masochism. Henceforth, Proust divulged in his writings that he was prone to certain forms of sadomasochism, voyeurism, excessive masturbation, melancholy, rage, fatigue, boredom, and hypochondria. This research will continue to examine Proust's foremost sexual proclivities, which are for sexual sadism and sexual masochism, and touch upon his other fetish desires, but all of this will lead up to the heart of this dissertation which is the discovery and analysis of the plethora of sexual sadism and sexual masochism themes in his great works, which is the theory this research is prepared to support.

The following segment will discuss the researcher's theory of Proust's sexual identity and will elaborate on the hypothesis of how his medical conditions affected his sexual identity, and in a domino effect, how all this influenced his writings.

This segment ends with two famous quotes by Marcel Proust. "All great things come from neurotics" and "The magnificent and pitiful family of the hypersensitive is the salt of the earth. It is they, not the others, who have founded religions and produced masterpieces."

An Analysis of Proust's Sexual Identity

This research clearly views Proust's sexual identity in contrast to other critics. Sexual identity is the sex with which a person identifies or is identified with, and the causes of sexual identity are complex. A variety of factors have been hypothesized or established in sexology, however, the causes have not yet been clearly determined. It was difficult to decide whether to call this chapter Proust's Sexual Identity or Proust's Sexual Dilemma which will become clear during this chapter. Being the creative literary

genius that he was, with the classic artistic temperament, his passion for beauty, music, and the fine arts and taking into account his overall behavior and character as displayed in his writings or told by the narrator in his manuscripts, this research could immediately establish that Proust was an extraordinary man who was as complex and perplexed in his sexuality, as in his style of prose.

The truth is that Proust's sexual identity and sexual orientation, had much more complexity and perversion than other critics have detected, therefore his sexuality has remained a mystery or a myth for almost a century. Through clinical sexology this research recognized both the obvious and hidden signs which helped determine Proust's sexual identity from studying his sexual behavior and his desires through the tone, style and verbiage of his writings and through the actions of his characters. As Proust's famous novel *In Search of Lost Time* unfolded, a phenomenal story of sexual sadism and sexual masochism surfaced in amazing and copious proportions. This report will present a theory about Proust which is mostly in disagreement to all other critics. But first, this research must document that it does not support all of the controversy and hoopla where critics found it necessary to distinguish between the narrator's sexual identity, Marcel's sexuality, Proust's sexual identity, versus the protagonist's sexual identity, and who is who, or who "I" is, etcetera. Since the *Search* has given its readers different opinions and conflicting interpretations of who is narrating the novel, it caused a lot of confusion and dispute between Proust's critics, however, this research is only concerned with Proust's sexuality. Simply put, Proust wrote the *Search* and it is only Proust's sexuality that matters.

To begin with, if Proust was a homosexual, a person whose sexual identity is with the same sex, or a transsexual, a person whose sexual identification is entirely with the opposite sex, he would have internalized both the homophobia of society and his sexual identity because of the lack of tolerance in the era in which he lived. This analysis has already established that it was mandatory for Proust to conceal his desires for sexual sadism and sexual masochism for the same reasons.

From the biography, *Marcel Proust*, written by Mary Ann Caws, an applicable legal question arises concerning Proust's practice of procuring young men for mutual masturbation scenes in his bedroom. The question is, were these boys older than thirteen or younger than thirteen? If Proust was attracted to boys thirteen or younger, he would have been considered a pedophile by today's clinical definition and in some courts of law, he would be committing a criminal act if he was at least five years older than the child was. In the *Search*, Proust wrote that he was just beyond adolescence which is considered eighteen years old in some jurisdictions. However, we will never be one-hundred percent sure if Proust had a sexual attraction to pre-pubescent children or would have been classified as a pedophile.

In order to evaluate Proust's sexual identity through his writings, this research deemed it mandatory to conduct a complete study of Proust, the man, from his physical and mental health, his character, his personality, and temperament, to the nature of the various narrations in his works, and his views on sex, which were scattered throughout his enormous novel. A view of all the factors was necessary in order to create the most accurate sexual profile of the man, Marcel Proust. This research projects that Proust's endless dynamics in philosophical and literary genius, his exceptional spirituality and his

extraordinary, innate ability for seeing and feeling so much more below the surface of normal human reception, was stimulated from being vulnerably ill with asthma and a variety of other medical conditions. This research recognized several factors which may have influenced the complexity and diversity of Proust's sexuality which will be discussed.

This study found that focusing on Proust's narrations, the text, actions, and verbiage of his fictional characters, and the scenes he described through his own surveillance were all crucial factors in determining his own personal feelings and desires.

This research theorized that Proust's love relationship and deep desire for his mother, which was established in childhood, permanently robbed him of his psychological and emotional capacity to feel adult love for other women and his inability for a normal relationship with any sex. Could this obsession with his mother, a condition called the Oedipus complex, have predestined Proust for a love-life of promiscuity and homosexual activity? Importantly, children who suffer from recurrent, suffocating, frightening episodes of bronchial asthma, become more dependent on their parents, especially their mother and asthma was so poorly understood in Proust's time that physicians termed the illness a type of hysteria. Today the medical field knows that severe, poorly controlled episodes of asthma are responsible for generating a complex persona, like that of Marcel Proust. Could Proust's severe medical malady also have been a contributing factor for linking his feelings of love to pain and misery? What this research does substantiate is that the child experienced enough fear and rejection, mixed signals and agonizing emotions from his parents, that his connection to love became directly associated with pain and misery. In fact, his childhood experiences were so

traumatic for him that love and pain merged into one entity for Proust, so emphatically, that later in adulthood, his needs and desires involuntarily developed, made an unexplained transference, and resulted in a profound fetish for sexual sadism and sexual masochism. As a result of Proust's conditioning, due to the complexities of his childhood and illnesses, his sexual orientation, or in other words, his sexual preferences, must have been redirected into the extraordinary world of sexual sadism and sexual masochism. This research will point out how fluidly, excessive themes of sexual sadism and sexual masochism resonate throughout his works and dominate their entire content.

During that late eighteenth and early nineteenth centuries, the time period when Proust wrote his novels, and up until his death in 1922, although sexual perversion ran rampant in the high society circles of French culture, where he spent time away from his sick bed, it appeared that Proust felt more comfortable being seen with women, thus engaged in numerous relationships with women. It was obvious that Proust felt so much shame and anguish over his homosexuality that he even appeared to be homophobic. Proust must have felt that he cleverly veiled his sexual identity in his writings by employing his fictional characters to represent his sexual story, which avoided his own self-disclosure. This deceitful ploy fooled very few.

Some critics are convinced that Proust purposely changed the names of his male lovers to female fictional characters in the *Search* to conceal his homosexuality to avoid embarrassing or discrediting his family, to protect their professional careers, confuse his audience, and perplex his contemporaries. This research cannot concur completely with that theory and the truth lies buried, cold and forever concealed in a grave with Proust, but there is still one fact that must not be ignored. This research challenges Proust's

homosexuality because it will not negate the fact that Proust did enjoy intellectual, tactile love affairs with many, however, he himself admitted that he was impotent with women and that there was no consummation of intercourse, nor any real sexual gratification. This confession indicated one of many possibilities. Proust may have been a homosexual, a closet transsexual, a devout sexual sadist and masochist or a combination thereof. His implicit desires for sexual sadism and sexual masochism, which will be elaborated on later, amongst other fetishes, would clarify why Proust was never able to achieve an erection or gratification with women. In the *Search*, it does remit that Proust's father sent him to a brothel to attempt to cure his excessive masturbation practices but the visit ended in a disaster, as the young author could not achieve an erection, and in his frustration and embarrassment, he broke a chamber pot which he had to pay for. If Proust was a homosexual, it would be fair to mention that it is not unusual for homosexual men to have affectionate, intellectual relationships with women that only involve conversation, flirting, and non-intimate sex which was reported to have been the mode of all Proust's involvements with women.

According to many critics, in light of the famous author's text, he was an effeminate, homosexual male. This research will point out that Proust was repulsed by his own genitalia which suggests that his sexual template could have been that of a transsexual. Proust's outlook on sex and the narrations in his novel led many to believe that he may have been a lesbian trapped in a man's body, however his own narration verbalized his intense disgust from the smell of women. The researcher believes that his exclamation may have merely been a response to bad hygiene, simply a cleanliness issue, since people during Proust's era were not yet educated in personal hygiene.

Proust fully related to the beauty, charm, fashion, and company of women and he expressed throughout the novel how much he loved women, even worshipped them to the extent of jealous obsession which was recognized in many of the sexual themes. Also, the narrations often elaborated on romantic interludes and erotic rituals of fore-play and affection which Proust engaged in with women, but he always made certain that the love-making avoided intercourse and anything which was more intimate than kissing or caressing. It appeared that Proust became more angry and hurt to learn that his girlfriend was having an affair with another woman, and less jealous of other men, which again suggests that he may have been a transsexual trapped in the body of a man? If some critics believe he was a woman trapped in a man's body, and he related so much better to women, that would clarify why he was compared to a lesbian.

This research points out something else which is curious about the author. Other critics feel that Proust may have engaged in oral sex with women; however this analysis does not concur with Proust performing oral sex on women since, as stated before, he blatantly wrote about his distaste for women and his repulsion of their smell. In spite of his aversion to women, he was visibly obsessed with them and thoroughly jealous in all of his relationships. He consistently made reference to his philosophy about love and that was, when one is loved, one must escape from it. On the same note, Proust habitually became attracted to high society women who were conveniently and safely out of reach for commitment or any permanent relationship. On the other hand, he was attracted to men of all classes and social status.

This research solved the puzzle about Proust's sexual identity and detected that his secret was much more dark, and taboo than homosexuality is to some people, and so

much more perverse than people suspected. The researcher believes that Proust was determined not to divulge his true sexuality in his works to protect the reputations of his professional parents' and brother's careers from negative association, thus he suppressed his real sexual identity and of course, masked all sadomasochistic desires by diverting all references made to that which was viewed outside the norm to his fictional characters, thereby, alleviating any self-disclosure and maintaining innocence.

Proust was never completely associated with homosexuals in his novel, however his narrations occasionally described voyeuristic scenes of homosexual and lesbian activity which this research interprets as Proust's voyeurism fetish being unveiled. This research theorizes that Proust must have been homosexual or transsexual, however his sexual template was definitely sexual sadism and sexual masochism, and possible voyeurism and zoosadism. Proust's genius and artistic temperament facilitated his intense passion for the esthetics and all the fine arts. But unfortunately, in spite of all of the above mentioned, Proust health was a medical tragedy starting with a severe asthmatic condition and hypersensitivity. It is characteristic that Proust's physical and mental conditions also influenced his sexual performance which was displayed in the narrative roles of the *Search*. This analysis believes that all the narrations were the voice of Proust expressing his multifaceted nature and sexual complexity.

Though Proust integrated just a few scenes of physical sexual sadism and sexual masochism in his lengthy novel, *In Search of Lost Time*, which were clearly visible and pointed out by critics as sadism or masochism, his extensive novel was smothered with themes of other forms of sexual sadism and sexual masochism in correlation to all the fictional character's relationships, including his own, which gives credence to the theory

that Proust had an extreme preoccupation with abnormal sex, especially sado-masochism. This research believes that with the seldom mentioned flogging scenes Proust exposed only a tip of the iceberg of his sexual identity and life's experiences. This research speculates that the flogging scenes were boasting of Proust's personal interests and/or his secret practices, and that which he witnessed first hand as a voyeur. This research predicts that Proust's descriptions of sexual sadism and sexual masochism were illustrated both by his voyeuristic or personal experiences, which gives way to the theory that because of the three noted, lengthy and graphic scenes of homosexual voyeurism, Proust himself, must have been a devout voyeur, and peeping tom. Clinical sexology recognizes that a person can have more than one fetish and Proust definitely fit the mold.

Another theory is that Proust may have only been interested in what clinical sexology refers to as preliminary pleasure, or, the act of manual caressing and oral kissing. He could also have had a passion for what clinical sexology refers to as the desire for limerence, which is the craving for that new, titillating stimulation and sexual high which comes with new relationships. This research considered that Proust must have been involved in both male and female love relationships during his lifetime, yet no lasting relationships or marriages ever occurred. As mentioned earlier, Proust's erotic relationships with women in the *Search* involved only touching, kissing, and the indication of oral pleasures. Oral pleasures were apparently enjoyed by Proust on the receiving end, however, this researcher believes he never would have engaged in the performance of oral sex on a woman. It was observed that Proust's relationships with women were full of suffering, torment and emotional cruelty, the same distressing affairs

which he experienced in all love relationships with men. This analysis theorizes that Proust engaged in sado-masochistic, sexual activities with women and with men.

According to clinical sexology, people normally write about subjects which they are extremely interested in or personally involved in which is a point in case here with Proust. Theoretically, and in harmony with clinical sexology, Proust's incessant, consistent, superfluity of recitations and narratives in his works regarding the emotional and verbal forms of sexual sadism and sexual masochism, are all documented in this dissertation, surprisingly enough, most of which have never been identified as sado-masochism, nor observed as a significant part of Proust's life until this research. In the *Search*, this research recovered evidence and blatant descriptions of homosexuality, homosexual voyeurism, zoosadism, the torture of animals for sexual gratification and the occasional frotturism, which is a fetish for physically rubbing up against other people. This fetish was described in such a way in the text that indicated to this research that Proust was exposing more of his own sexual desires. Talented and gifted people have the proclivity to express and vent their sexual desires through their creative efforts, and Proust was no exception. What is certain is that Proust's critics and Proustian followers never fathomed or even suspected the depth and multiplicity of Proust's sexual identity.

In Mary Ann Caw's book, *Marcel Proust*, she refers to the fact that in the *Search* Proust reveals a desire for torturing rats with pins and watching starved rats brutalize each other which opened another strange but crucial sexual component for this research. Proust would request for Le Cuzait to retrieve two cages of rats if he was unsuccessful in bringing a young boy to his room where he would order him to take off his clothes and masturbate while Proust would masturbate himself under the sheets. Gide quoted

Proust's explanation to him for the bizarre episodes, as "his preoccupation with combining, for the sake of orgasm, the most heterogeneous sensations and emotions." In *Jean Santeuil*, there are also references made to the torture of animals which was further support to this research's theory that Proust suppressed a predisposition for cruel and sadistic behavior which was evident at a young age and therefore he had the propensity to be a danger to society.

In *The Mammoth Book of Oddballs and Eccentrics*, by Karl Shaw, it states that Proust had a sexual obsession with young butchers and meat. It is said that he questioned a young male butcher during sexual activity, and asked him, "How do you kill a calf?" and at the height of his excitement, he asked "How much does it bleed?" The abnormal desires for torturing animals that Proust indirectly confessed in many of his works indicate that Proust was also a zoosadist, which is explained below.

In 1990, Ernest Bornemann coined the term zoosadism for those who derive pleasure from inflicting pain on animals, sometimes with a sexual component. Extreme examples of zoosadism include necrozoophilia which is the sexual enjoyment of killing animals, similar to "lust murder" in humans. Cruelty to animals from an early age is a common trait among sociopaths especially those who become serial killers. Sexology is careful to distinguish zoosadism from zoophilia, zoophilia which is the emotional or sexual bonding with animals. This analysis assesses Marcel Proust as a zoosadist.

In *In Search of Lost Time*, Proust's overabundant 4,300 page master piece, critics labeled only three major scenes of physical or emotional sexual sadism which appear to have been the only scenes recognized by the critics as sadism. However, this research discovered numerous themes throughout the extensive novel which were observed and

recorded as sexual sadism and sexual masochism all which pertained directly or indirectly to Proust's sexuality. Proust's recitation of these noted infamous scenes of sexual sadism and sexual masochism gave only a hint and a trace of what lay brewing and bellowing beneath the surface of the inconspicuous text. Proust, being the clever and creative novelist that he was, planted sexual scenes throughout his writings, through the lives of his fictional characters. This analysis theorizes that the plethora of sexual scenes and displays of sexual behavior contained in the *Search* was based significantly on Proust's own personal sexual experiences and his darkest sexual desires.

This study also speculates that Marcel Proust's compound sexual identity was so gravely influential to his character, disposition, and perception to everything in his life that its impact vulnerably bled through his pen, unconsciously surfacing in his convoluted, overwhelming content. Ultimately, there would have been a slim chance, learning the sort of man Proust was, if his themes and dialogs did not exude his own sexuality. Other chapters will reveal and explain how the whole tone and course of his narration could not escape, nor camouflage his predisposition for sexual sadism and sexual masochism and could not deflect the impact it had on his life and his writings.

This analysis determined that Proust could be classified as androgynous for the fact he related to both men and women sexually, even though, on completely different levels. The text in the *Search* implies that Proust saw the world through the eyes of a homosexual, as well as through the eyes of a woman, which is another reason why some of his critics saw him as a lesbian. This research recognizes that Proust was able to create characters with an assortment of sexual expression, because of his multifaceted sexuality.

This research strongly theorizes that Proust suffered from erectile dysfunction or E.D. due to a variety of factors which attribute to sexual dysfunction in males, and Proust had the perfect formula for this condition in lieu of his severe medical conditions and suppressed, secluded lifestyle.

To continue, this study hypothesizes that Proust suffered from hypersexuality, also known today as compulsive sexual behavior, which, as a rule, is an affliction which interferes with every day life. Compulsive sexual behavior shows several signs and symptoms including having multiple sexual partners, having sex with prostitutes, or other anonymous partners which are treated as sex objects, engaging in excessive masturbation, and engaging in sadistic or masochistic sex, all of which Proust was guilty of. Likewise, Proust had difficulty establishing and maintaining emotional intimacy in his relationships which were always unsuccessful, which is another sign of obsessive sexual behavior which ultimately is intense, chronic, and beyond one's control. This researcher firmly believes that Proust used sex to compensate for his constant anxiety, depression, and loneliness which developed from his being isolated from the world and kept a prisoner in his sick bed for the major part of his life. Also, remembering the emotional trauma during his childhood from being frequently rejected and separated from his mother, whom he loved obsessively more than anyone else in the world, led him to develop an unhealthy mind-set towards sex. Traumatic experiences in childhood such as these, many times cause a child to develop feelings of shame and unworthiness which can affect intimacy and normal sexual expression. Further explanation is in order.

Proust suffered with feelings of guilt and shame because of his sexual desires and abnormal love for his mother, which is referred to as the Oedipus complex. Actually,

most of Proust's life was sedentary and secluded because of his debilitating asthma condition which normally makes a child more dependent on his parents, especially the mother. So this analysis deduces that Proust's asthma played a core role and laid the foundation for his Oedipus complex. Consequently, plagued during childhood and throughout his adult years with severe episodes of asthma, it is well-known that the fragile French author frequently used narcotics, inhaled tobacco, marijuana and stramonium, a mixture of alkaloids used as a narcotic, and in addition he ingested caffeine and injected adrenaline in unsuccessful attempts to assuage his malady. Cocaine, opium and other stimulants were also commonly used to treat asthma patients during the 1800's which Proust may have been indulging in, though it has not been documented.

In *Jean Santeuil*, Proust's first attempt at writing a novel, the narrator talks about the manifesting violence of behavior due to habits of taking morphine and the thoughts of suicide which accompanied it. This admission by the author, which was crucial to this research's theory about Proust's predisposition for cruel and violent behavior, supports that Proust was expressing his inclination for violent behavior due to his habits of taking morphine.

Today medical research states that recreational drugs such as tobacco, marijuana, cocaine, and many others have the potential to cause erectile dysfunction, which must have affected Proust, considering the extent of his drug use which agrees with the reports of his impotency.

Critics have reported that Proust was a hypersexual, which means highly sexed and this research concurs with that determination based on the fact that highly creative people

are usually highly sexual. The researcher deduced that Proust's isolation from the world and his failure in sexual relationships also promoted excessive masturbation which according to medical research fits the criterion for a hypersexual individual.

This research has considered that Proust may have had another condition called hyperesthesia or auditory hyperesthesia. Hyperesthesia is described in different forms, but in Proust's case, he may have had an abnormal acuteness of sensitivity to touch, pain, or other stimuli or at the very least, an increased sensitivity to any stimulation and a heightened perception or responsiveness to the environment. This hypersensitive condition may have been why he would stop for lengths of time to feel and stare at a flower, or the fact that he was so intense, and deeply enthralled in superfluous, lengthy descriptions of the slightest sound, music, color, or the sight of a flower.

In the *Fugitive*, the fifth volume of the *Search*, Proust describes that Albertine's relationship with the lady dressed in grey included biting and rough play which may have been still another way Proust paraphrased that he was excited by rough forms of sexual sadism and sexual masochism.

This research will continue to concentrate on substantiating the theories which recognize and evaluate Proust's sexual identity to comply with the diagnostic criteria of sexual sadism and sexual masochism. This research points out and relies on the verbal communications, episodes, and narrations in Proust's text which identified forms of sexual sadism and sexual masochism, how they were interpreted for this analysis and how they support the theories established in by this research.

Proust's obvious, complex sexuality will always be debatable but this research is prepared to defend a totally different theory from all other critics. The researcher

concluded that Marcel Proust's sexual identity was a devout fetishist whose sexual template included sexual sadism, sexual masochism, zoosadism, voyeurism, and possibly frotturism, scenes which are observed and described by the narrator in the *Search*. The researcher theorized Proust's sexuality based on information in clinical sexology and medical literature. Until this research, no one has ever disputed Proust's sexual identity as being much more multifaceted than just homosexual.

The *Search* is evidently the author's amazing autobiography combined with a supplemental, fictitious story line based on the experiences and philosophy of Marcel Proust. Much of it is factual and some of it, of course is from an overactive, creative imagination which is typical to artists like Proust. He was absolutely absorbed by pleasures of the mind, sadism, masochism, and a variety of other extraordinary desires.

What Proust may or may not have suspected was that some day, long after his death, there would be a research study in clinical sexology, a field in which one of its experts would break his silent code, dispute his former critics and evaluate his sexuality on a deeper, more extensive level which would reveal the truth and unveil the real world in which he lived, for what it really was. In Proust's words, "There can be no piece of mind in love."

In conclusion, this analysis will go forward through each upcoming chapter uncovering, and evaluating Proust's most predominant sexual desires for sexual sadism and sexual masochism and his other formerly undiscovered sexual interests in zoosadism, voyeurism, and frotturism. This research will support the fact that only through the knowledge and a background in clinical sexology, were the signs and clues detected and

extracted from an evaluation of Proust's literary efforts, which accurately exposed his human sexuality.

This research speculates that in spite of Proust's reputation for being full of rage, despair, and cruelty on his dark side, he was also an extraordinary, refined, and very misunderstood man who was overly sensitive, and who possessed an extreme complexity and profundity in his sexual identity partly because of his health issues and childhood development. Frederich Nietzsche, a German philosopher and contemporary of Proust said, "Almost everything we call higher culture is based on the spiritualization of cruelty."

The Narrator Is Proust

This research does not concur with Proust's critics concerning the different narrators in the *Search*. This researcher calculates that Proust narrated the *Search* in first person, using different orators and the story told is his autobiography. Having read through countless websites, biographies and several of Proust's novels, it is the researcher's theory that the narrator of *In Search of Lost Time* is Marcel Proust. There are many different opinions that have been documented throughout historical literature, but this research proclaims that Proust's novel is written by him in the first person, therefore the first person narrations are all by Proust, and the fictitious characters who he deemed to express his feelings.

The narrations are obviously exchanged back and forth from the narrator to Marcel, to the protagonist, back to the narrator, and it is certain that Proust does not want the

readers to know which orator he is or if he is. However this analyst sees the narrator and all other orators as Proust himself which is in direct conflict with other critics.

By using different orators which are uniquely switched back and forth, and by allowing the fictional characters to occasionally take on different roles or sexual identities, Proust believed he had created an effective safe-guard against anyone learning the real truth about his personal life which included his sexual experiences, perversions, relationships, and secret desires. Because of the blatant sexual content in the *Search*, which bordered on being too graphic and taboo for publication during those times, Proust intended to hide his true sexual identity to protect his family's reputation which was in harmony with his denial and guilt for being a homosexual and for engaging in other forbidden sexual deviances.

Evidently, Proust felt he had found a way to effectively hide his true identity and still tell his story. His goal was to keep the readers confused and distracted, however his strategy has proven not to be as fool proof as he had hoped, according to the critics who have second guessed his stratagem and read between the lines.

Did Proust Write Under A Pseudo-Name?

What was curiously strange to find while doing this research is that there were three books said to have been written by an Englishman, who was referred to as an expert whose signature was c. He wrote *Lady Bumtickle's Revels*, *Madame Burchinis Dance* and *the Romance of the Chastisement*. Oddly enough, in the Preface of Marcel Proust's unfinished novel, *Jean Santeuil*, circa 1899, it says, "So fearful too was Proust of identifying himself too closely with his hero, that he sets an even greater distance

between the two providing an Introduction in which he describes how, in a Brenton Farmhouse-hotel, he and a friend meet a famous writer called c. whom the future author regards as the greatest novelist of his generation. The two young men make friends with c. who reads aloud to them the book on which he is working: a long story, interrupted by passages of comment in which the author expressed his views on this and that in the manner of certain English novelists of whom at one time he had been very fond". The two friends learn from c. that the story on which he is engaged is strictly true, since he is incapable of writing about anything that he has not personally experienced. References in *Jean Santeuil* implicate that c. may be Proust himself. Coincidentally, both authors lived in the same era and wrote about the same themes, but it may be a mere coincidence or was c. really Proust's secret pseudo-name? At the very least, this was an interesting observation.

Proust's Style of Writing Exudes Sado-Masochism

In studying the text of the *Search* it was evident that Proust's stratagem for his novel and the method in which he wrote was geared to conceal who he was and to camouflage what he secretly desired the most. His smokescreen worked for decades but only until today's research in clinical sexology decided to scrutinize his works from every perspective. Was it possible for this research to detect Proust's state of mind, his character, and medical condition based solely on his style of writing? This study came up with a daring theory that Proust's style of writing points from all directions to the author's propensity for sado-masochism.

First, this research wants to give its theory on Proust's style of writing, his infamous, convoluted text, run-away sentences and incredibly descriptive scenes. This is why Proust's extensive drug use must be mentioned more than once in this study, as it may have induced a condition in Proust which is referred to as the psychedelic experience. In short, the side affects of the variety of drugs he used to comfort his asthma, must have been a boost to Proust's creative talents as a writer. The combination of various drugs such as cocaine, alcohol, marijuana, and tobacco, just to name a few, may have induced what is called a psychedelic state of mind. This cognitive state promotes an extraordinary ability for perception and understanding and the capacity to observe, to understand and to express things in much greater detail. Consequently, Proust's continuous use of drugs most likely elevated his proficiency in writing creatively by magnifying his perception and heightening his awareness to such an acute state that it stimulated his sensitivity and artistic ability in writing. This theory could give explanation to the mystification and bewilderment associated with Proust's exclusive style of writing and possibly it's bizarre, difficult to understand, content.

Most everything you read views Proust as weird, homosexual, and/or a creative genius who had a terrific ability to describe memory sensation and that is all true, but no one has stressed the real truth about Proust. It was comprehensively apparent to this research, throughout the *Search* that Marcel Proust was a man who had suffered a considerable amount of pain and turmoil during his life and whose very existence was full of nothing much more than anguish, agony and misery. This analysis sees Proust's writings executed by a morbid, tortured human being.

One factor which strongly supports this theory is Proust's unrelenting, redundant repetition of the same powerful words, used excessively until the words become deeply ingrained in one's brain that one becomes consumed by their meanings and aware of the impact they had on Proust. Some of the verbs, adjectives, and nouns which he used so profusely in his text most certainly reflected his state of mind or such a choice of language would not have smothered his entire manuscript. The words most often used were pain, painful, sorrow, misery, torment, tormented, torture, tortured, anguish, anguished, suffer, suffering, cruel, cruelty, distress, distressed, sobbing, fear, melancholy, wretchedness, sadness. This analysis evaluates Proust's wordage as a visible sign of his anguish, anger, resentment, and pain and everything else which those words imply. What about the runaway sentences which go on for ever and never seem to stop? This analysis reads frustration, irritation, hyperactivity, nervous tension, disappointment, and anticipation in that style of writing, which is a fair speculation. But how do these symptoms suggest that Proust's style of writing indicates that he was sado-masochistic? Once again, look back at the words he habitually used. They are all words which in some way correspond to the meaning of sexual sadism and sexual masochism, both in the definition for the diagnostic criteria (see Chapter Two), and they are words which are used in describing forms of physical or emotional cruelty. Is there another book which encompassed as much pain, frustration, and emotional turmoil in its verbiage as the *Search*? Has there ever been an autobiography published in the guise of a fictitious novel which has boasted so much psychological pain and torture of sexual sadism and sexual masochism, grief, despair, and unhappiness? This analysis challenges the critic who opposes this theory. One who thinks the *Search* is mainly about homosexuality or high

society Parisian culture, must be blind or in total confusion of what Proust is really writing about.

This research has gone another step to distinguish between Proust's colorful, metaphoric prose, his frequent condemnations and negative comments. To this researcher, a desperate man is crying for help, weeping for his mother and aching to be heard. Few people knew the real Marcel. Fewer critics have discovered the actual Proust.

Proust's only happiness was found in his innate ability for reflective memory and to get lost in writing about it. Reflective memory is the capability of recalling the past through a sensation caused by a link from the past to the present. This is why, he reflected upon past memories in his narrative dialog with such prolonged and detailed description, while he was temporarily overwhelmed in a catatonic-like state of mind, escaping reality, running away from the constant pain of his daily suffering. Proust wrote to vent his frustrations, to mitigate his pain, and to achieve emotional comfort.

This research concludes that Marcel Proust's style of writing was affected by his tortured soul, pain, and suffering over his illnesses and unrequited love affairs.

Proust's Philosophy on Sexual Sadism and Sexual Masochism

Proust was precise in claiming that sexual sadism and sexual masochism can be considered as one entity, in and of itself, bridged together like vines of ivy, twisted and intertwined together on the dark side of the mysterious walls of an old granite convent. He discerned that sexual sadism and sexual masochism were quite compatible existing as one sensation. He was aware that pain and pleasure are opposite feelings when analyzed

individually, however inseparable, in reality, within the boundaries of the mind, where in the state of the contradiction of their prevailing energies, can emerge together as the perfect yin-yang force. This complex entity is so overwhelming that you can't differentiate one sensation from the other except on the occasions, when one of the two senses becomes so agitated that it paralyzes its counterpart by becoming more intense. Thus, one sensation can take precedence over the other sensation which becomes temporarily passive, more dormant and ultimately non-existent until the dominant sensation subsides in its intensity and goes back to an undisturbed state.

This research concurs with Proust's philosophy on love. He is correct in theorizing that the emotion of love can be described as a complete fusion of sadism and masochism and it is impossible to feel one without the other. If a person really loves someone it is a natural involuntary reaction to feel the blend of pain and pleasure which are so closely connected to each other. The two emotions exist united as one, except if there is an intense magnification of one of the emotions which makes an outstanding impression, which forces its opponent into a separation situation which, under normal circumstances, would make it impossible, even if only temporary, for the person to be aware of the other emotion.

This research also concurs with Proust's theories and philosophy on love and sex. He professed how love and sex could be meshed with sexual sadism and sexual masochism and this too is evidentiary in that others have experienced love and sex in much the same way.

Many folks find themselves involuntarily, victims of love and their own sexuality which was instilled in them when they were innocent children. Many children who grew

up in the nineteenth or twentieth century in the middle to upper-middle class households of European parents or parents of European descent, were more than likely similar to Proust's parents. The mother traditionally stayed at home and raised the children, was the child's role-model, teacher, and sympathetic care giver but otherwise not usually very affectionate.

Fathers were the bread-winners, the disciplinarians, the feared parent who administered the serious pain and punishments for misbehavior or for just acting like the typical child. Some parents employed a nanny to help around the house and assist with the raising of the children. These parents always enforced a strict code of family values, protocol, and morals which must be obeyed. If little or no affection was shown to a child, the child became less familiar with love and more familiar with fear, loneliness, insecurity, anxiousness, nervousness, and desperation. Involuntarily a child in this situation becomes quite used to the emotions of pain and suffering that is endured in absence of receiving the emotions of affection and thus he will correlate pain and suffering with the emotion of love and in conjunction with the love for the parent. The child then becomes accustomed to associating the mixture of love and suffering as only one emotion.

As a youth, Proust learned from the relationship experience with his parents to identify with love, only in its painful form, that for some perceptible reason the refined, cultural up-bringing of his childhood was characterized by being in a position of pain, torture, and domination. It only makes sense that as he grew up and developed his own personal identity, he would be driven far away from what his mind associated with turmoil, emptiness, fear, and suffering. Consequently, he was attracted to people and

places that did not replicate or represent that misery. To compound the situation, he was involuntarily enticed by the mystery of what was unknown to him. The mystery of the forbidden world had an extraordinary and powerful appeal to Proust which he acted on, to seek out people and pleasures which were not in connection to that which he knew so well. In the dark society where the people and their sexual encounters were considered completely adverse to that which he was familiar, he became overwhelmingly fascinated and impressed to the point that he became obsessed and thoroughly absorbed. Because his bourgeoisie background represented pain and suffering, he was instinctively forced to presuppose that pleasure must be attained in all unfamiliar territories, regardless of the status, which became unimportant. Ultimately, the righteous and moral was reversed in his mind and translated into wrong and horrific and that which was the opposite, labeled by society as the vulgar, vicious, and abnormal, was distorted to signify pleasurable and good to Proust.

Seeking abnormal pleasures with sadistic people critically helped ease the pain and conceal the suffering temporarily. This indicates that normalcy is not an anecdote or comfort for pain and agony nor does the presence of normalcy in and of itself substantiate and balance the existence of the two in compensation. In reality, just as Proust declared, it is in the presence of the opposing factor, even adverse as it is, which is the necessary contrast in one's psyche capable of putting the pain on hold, or in some instances, at least momentarily reducing it to a subordinate level which would dissipate in the mind enough to render an unawareness.

Comparing Proust to the Marquis De Sade

Should Marcel Proust be compared to the Marquis De Sade? Was Proust influenced by the Marquis though they lived approximately a century apart? Was Proust's sexual identity similar to De Sade? Could Proust be the Marquis De Sade of the twentieth century? This research will compare the two famous authors who were also noted as philosophers. But only the Marquis de Sade was remembered as a sadist.

Donatien Alphonse Francios, the Marquis De Sade, whose name is noted for the term "sadism", was born in 1741 unto parents of the French aristocracy and a lavish lifestyle. Originally bourgeois, the Sade family's services to the crown granted them nobility and the privilege of titles.

Proust was born in 1871 to influential, upper middle class parents and throughout his life he socialized in high society circles and was well received by the French nobility.

The Marquis De Sade would probably be classified as a hypersexual by contemporary standards. It is known that Sade's life was dedicated to seeking pleasures, orgies and his main desires became bondage, whipping, humiliation, and aphrodisiacs which he engaged in at brothels throughout Paris. These needs are identified as sexual sadism.

Likewise, Proust was diagnosed a hypersexual and his life was also dedicated to searching for pleasures. As documented in this analysis, Proust's desires were flagellation, also known as whipping, plus humiliation and other forms of torture, both physical and emotional. Proust also frequented brothels to satisfy his dark desires.

Hypersexuality is a disturbance of sexuality in which there is greatly or morbidly increased sexual activity and preoccupation. Hypersexualism is an interesting phenomenon; however its pathophysiology has not been fully documented yet. It has been associated with temporal lobe lesions and temporal lobe seizures. This research theorizes that Sade endured repeated torture which may have consisted of trauma to the temporal lobe region of his brain which could have promoted his hypersexuality. This research also theorizes that because Proust was plagued with asthma attacks since childhood, one of the side effects, which are seizures, may have encouraged his hypersexuality.

Sade enjoyed titillating relationships with women who he did not have sex with. The relationships with his wives were sordid and full of anguish, jealousy, and hostility which can be referred to as sexual sadism and sexual masochism.

Proust's known relationships with women were similar. His romances and close friendships with women were more of a titillating nature than sexually satisfying. All of his relationships were replete with distress, jealousy, anguish, and torment which were classified as sexual sadism and sexual masochism.

Sade was full of sexual frustration from being isolated in prisons and an asylum for almost thirty years of his life.

Proust suffered from sexual frustration from being isolated in his room most of his life due to his medical conditions with asthma and hypersensitivity.

Sade controlled his extreme sexual energy with masturbation, writing endless letters and composing volumes of manuscript, using literature as his main outlet. He used

fictional characters to represent his own suffering and humiliation, people who had mistreated him, while his novels boasted of cruelty reigning over kindness.

Proust practiced excessive masturbation and also found his main outlet for venting sexual energy in writing literature. He wrote extensive novels in which he would use fictional characters to represent himself and other people he knew. His novels were the testament of his autobiography which presented a plethora of themes involving pain, suffering, cruelty, torment, and humiliation.

Sade denies having a sexual relationship with his wife, Marie-Constance Quesnet. Proust never admits to having a complete sexual relationship with any woman.

The Marquis De Sade wrote all about his first hand experiences in the high society, where he blatantly revealed his dark side, sex, sins, and deceptions. He wrote a massive ten volume work called *The History of Justine*. His manuscript themes were more about emotional cruelty than physical abuse, the portrayal of repulsive vice, and the exploitation of women, which means his writings were about sexual sadism and sexual masochism.

Proust's extensive novel work, *In Search of Lost Time*, is also all about the dark side of the French aristocracy in which he revealed his personal, perverted sexual experiences through his fictitious characters, since Proust vowed that he never wrote about anything which he hadn't experienced. Most of Proust's themes are related to emotional abuse and fewer recount physical cruelty, therefore his writings are all about sexual sadism and sexual masochism.

There was one grave difference between the Marquis De Sade and Proust. Sade continued to fearlessly write and distribute his works during his lifetime in spite of the

torture and lengthy imprisonment sentences he was made to serve in prisons and in an asylum. Proust, on the other hand, was able to avoid the wrath of his contemporaries as his novels were not viewed as brutal fantasy, fictional horrors.

Sade was considered the first modern writer of his time to reveal a taboo text. *The 120 Days of Sodom*, Sade's secret, hard core pornographic writings which was not intended for publication, became a book of interest to sexology.

Proust was noted as the first author of his time to reveal taboo text. His greatest novel, *A la Recherche du Temps Perdu*, also known as *In Search of Lost Time*, became of interest to clinical sexology today, which is why this research was conducted.

The Marquis De Sade died in 1814 at the age of seventy-four years old and Marcel Proust died in 1922 at the age of fifty-one.

Psychotherapy was under developed until the end of the nineteenth century when Freud courageously continued the efforts initiated by the French pioneers.

A significant Reference of Sexual Sadism and Sexual Masochism in *Marcel Proust* by Mary Ann Caws

In most biographies on Proust, little was found on sexual sadism and sexual masochism. In Mary Ann Caw's *Marcel Proust* however, her research did define some of the most remarkable information which introduced a completely different view of Proust's compound sexual identity which was used for this analysis. The importance of this information was disregarded by most critics but taken seriously in this analysis.

It was documented that Proust discussed his sexual behavior and feelings about sex with his good friend, Gide. What he confided in Gide reveals Proust's most secret and disturbing sexual activities. This analysis views the following information crucial to the

conclusive evaluation of Proust's sexual identity which is also mentioned in Chapter Three, *An Analysis of Proust's Sexual Identity*.

It is common knowledge in most Proustian studies that the kinky author had a habit of requesting information, or even paid to hear stories from the record keepers of male brothels about the case histories of flagellants, customers who visited for sexual sadism and sexual masochism services. It is believed that Proust used that information in his novel for the relationship of the Baron de Charlus and Morel.

One of the most alarming reports about Proust is that he would choose one of the boys who he saw through his apartment window. He would then tell his devious friend, Le Cuziat, to send for the young man to be brought to his room where Proust would be lying in bed with a sheet up to his chin. The boy was ordered to take off his clothes and masturbate while Proust did the same. Occasionally when Proust's plan was not successful, he would call upon Le Cuziat to bring two cages, each with a starving rat to his bed. The two rats would be put together in a raging battle or in substitute the rats would be stabbed with pins for his sexual stimulation. Gide said that Proust explained that sexual conduct as, "his preoccupation with combining, for the sake of orgasm, the most heterogeneous sensations and emotions."

This research's evaluation of Proust's bizarre sexual behavior regarding his sexual desires for masturbating to the torture of rats in alternative to his failure in procuring masturbation scenes in his room with young men was addressed in Chapter Three, *An Analysis of Proust's Sexual Identity*.

A Review of Alain De Botton's *How Proust Can Change Your Life*

Alain De Botton, the author of *How Proust Can Change Your Life* was published in 1998. The book speaks about how Proust's writing was logical, well constructed, often serene, and that he led a life of appalling physical and psychological suffering. De Botton also points out the unhappiness, loneliness, pain, and despair in Proust's works and says, "the sane would never harbor a desire to lead a life like Proust." p. 50

De Botton produced a refreshing review of Proust's biography and his literary work, and especially concentrated on his own personal philosophy and critique of *In Search of Lost Time*. De Botton's purpose for the book was to give helpful advice which he felt would benefit Proustian admirers by assisting them with a clear understanding and concise interpretation of Proust's work. He mentions interesting information about Proust's family history and nineteenth century bourgeois lineage, also Proust's perceptions to the arts, his views on memory, his extravagance and flamboyance, his various dating problems, romantic pessimism, fears, idiosyncrasies, and his philosophy of love and suffering. De Botton also made lists and elaborated on Proust's health problems, his many good qualities, his dislike of people and conversation in general and his special relationships. De Botton quotes Proust: "Happiness is good for the body, but it is grief which develops the strengths of the mind". p. 68

But de Botton sees Proust as a veteran of grief, and he warns the readers to reevaluate their priorities, and not to get too caught up in Proust's reality, nor to make the mistake of comparing his reality to your own for fear of distorting life's real deal. In short, De Botton's message is, not to take Proust too seriously. De Botton rates and

compliments the *Search*, saying the book will sensitize and stimulate your sensitivity and perception.

The reason this dissertation referred to *How Proust Can Change Your Life* is because this analysis is in close agreement with most of the philosophical views and critique of *In Search of Lost Time* by Alain de Botton. De Botton was accurate about most every aspect of Proust and his works, and there was much truth in his interpretation and critique of Proust's great novel claiming that Proust's theme in *In Search of Lost Time* was about unhappiness and the perversity of human behavior. But this research claims that he was not precise enough about the kind of perversity which was sexual sadism and sexual masochism. Consequently, De Botton failed to make any mention about the abundance of sexual sadism and sexual masochism themes in the *Search*, the fact which this research takes so seriously. However, De Botton did make an observation in his instruction manual-like biography which concurs with the philosophy of this research when he said, "The continual moral is that suffering 'sensitizes the mind', and it opens up possibilities for intelligent, imaginative enquiry."

Other Biographers' Opinions of Proust's Works

This research wanted to present the difference of opinions between more celebrated authors who have critiqued Proust's works in comparison to the philosophies of Alain de Botton and Mary Ann Caws, regarding the nature of the content of Proust's *In Search of Lost Time*.

Jean-Yves Tadie claimed many interesting and substantial opinions in his eight-hundred page biography. One theory was that Proust's novel was about "the process of

love”. But statements which were recognized by this research that stood out the most were, “Undoubtedly there is something pathological going on here; a voyeuristic absorption where there is only the possibility of love.” And, “Proust the mummy’s boy, Proust the sychophantic social climber, Proust the closet homosexual, Proust the asthmatic recluse with a private income”. Tadie hesitantly mentions the rumor about Proust’s brothel fetish for torturing rats with pins. He also argued, that “*Jean Santeuil* - superficially very similar to the later work- was abandoned because, by sticking to the facts of autobiography, it distorted the vision he wanted to impart.” Two of his accounts which were even more emphatic were, “Proust possessed nothing and no-one” and “The major influences would be the death of his mother and his pathetically unsuccessful love life.” This research appreciated Tadie’s viewpoint.

Gilles Deleuze made a totally different observation regarding the theme of Proust’s famous novel. “The novel”, he said, “is the culmination of an obscure apprenticeship to the signs the world emits,” which means that Deleuze declared that Proust’s novel was not about memory, which was the theory of so many critics. His belief was that Proust’s novel was about signs. This was another interesting conclusion, however not one which this research agrees with.

Found in *Proust, A Collection of Critical Essays*, edited by Rene Girard, which had a compilation of works authored by several Proust critics, in *The Contemporary French Novel, The Legacy of Proust*, Henri Peyre writes, “The personality of Proust as it came to be half revealed after his death (many letters probably still remain to be unearthed and many ugly secrets still to be brought to light) was a second source of disappointment for the early admirers of the novelist.” Peyre also said, “There were glaring contrasts in

Proust's personality," and he quoted Proust who said, "I obey a general truth which prevents me from being concerned with friend and foe alike. The praise of sadists will distress the man in me when my book comes out. It cannot alter the conditions under which I experiment with truth and which I do not choose arbitrarily." Henri Peyre must have been able to see Proust more closely for who and what he really was, as his remarks and observations appeared to be aimed on sexual sadism and sexual masochism.

In reviewing *Marcel Proust* by Patrick Brady, Brady said, "masochism seems to be the tendency in the protagonist's personality". He also states, "While one easily accepts that sadistic and masochistic impulses are often associated with certain forms of love, the absolutely central function attributed to them here is debatable. The protagonist is not only unkind to Albertine, he admits that he enjoys making her suffer. His persecution of her seems to him so basic and natural for someone in love that the narrator arrives at the following generalization: "To be harsh and deceitful to the person whom we love is so natural! . . . A stranger leaves us indifferent, and indifference does not prompt us to unkind actions." Thus love is seen as always and inevitably sadistic – a conclusion of dubious validity."

Love is also masochistic: "Desire, going always in the direction of what is most opposite to oneself, forces us to love what will make us suffer. In fact, attraction to another person is a product of our unconscious realization that such a person is capable of making us suffer. An interesting manifestation of masochism is the narrator's guilt complex:" Brady also said, "Sadism and masochism are in fact intimately related to our learning and maturing, which takes us through pain to knowledge." Patrick Brady was on

the right track to the point that it appears he may also be a kin to sexual sadism or sexual masochism.

So, all in all, there are hundreds of opinions floating around in literature which may or may not concur with each other, in part or in totality, but this research found no other critic who came to the conclusion that Proust's major theme in his works, including but not limited to, *In Search of Lost Time* was about sexual sadism and sexual masochism.

An Overview of Proust's First, Unfinished Novel, *Jean Santeuil* Comparing It to His Other Works

This research has reviewed an original copy of *Jean Santeuil* which was translated from French into English by Gerard Hopkins and published in New York in 1955. The researcher's task was to review *Jean Santeuil* to see if Proust's very first, but unfinished novel, contained the same amount of sexual sadism and sexual masochism themes that were found in superfluous abundance in all of Proust's later works. The following information is a synopsis of what was learned during the examination of Proust's ill-constructed, seven-hundred and forty-four page autobiography. Though *Jean Santeuil* was not considered a satisfactory piece of literature by many critics, it did display the talent of a creative genius.

Jean Santeuil was Marcel Proust's first effort at writing a major work which started in 1895, before he published *Les plaisirs et les jours*, which is known today as *Pleasures and Days*. Proust was in his mid twenties, and during this time he had not yet established his goals or confidence as a writer. After years of frustration and inconsistency, he decided to abandon the work in 1899. A man named Bernard de Fallois, who collected thousands of Proust's discarded passages and notebook pages, first published the material

in 1952, titled *Jean Santeuil*, which later became the foundation for *A la recherche du temps perdu*, known today as Proust's famous, lengthy novel, *In Search of Lost Time*.

Jean Santeuil is actually the biography of a fictional character that resists his family and struggles with himself while trying to claim the profession of a writer. The content of *Jean Santeuil* embraced many themes that were later developed more completely in *Les plaisirs et les jours*. The substance of *Jean Santeuil* includes the wonders of involuntary memory, the Dreyfus case, Proust's philosophy on love, the beauty and influence of the fine arts, and his disillusionment with the snobbery of Parisian aristocratic society. The fictional characters in *Jean Santeuil* have different names, but the story-line is basically the same as *In Search of Lost Time*.

Proust stated that *Jean Santeuil* expressed the very essence of his life which was nothing more than a long period of wretchedness. In this novel Proust also admits the story which he is writing is completely true, since he is not capable of writing anything that he has not personally experienced. These admissions were of extreme significance to this research.

This research established after a complete examination of *Jean Santeuil*, that the essence of the novel and its major themes were also based on sexual sadism and sexual masochism which corresponds with all of Proust's other works which this research studied. Early in the book, Jean talks about greeting death as a relief from sorrow, pain, and the unbearable, never-ending torture of jealousy from his love affairs. He said, "For two years I never set eyes on her, but those torments never for one moment left me, day or night, until I became convinced that the agony would rack me til my dying day." p. 20

This research concluded in comparing *Jean Santeuil* to *In Search of Lost Time*, that the *Search* was a more refined, completed version of what Proust had started in *Jean Santeuil*, however *Jean Santeuil* related more to the grief and torments of Proust's childhood, some of this information was found on pages thirty-three and thirty-four.

Another theme described a wife's fear of disturbing or boring her husband on page thirty-five which is followed by a husband's betrayal of seeking pleasures away from home, and his wife willing to sacrifice her own feelings for the necessity of ensuring her husband's happiness on page thirty-six.

It was immediately obvious that *Jean Sateuil* contained the same consistency of themes which represent human suffering and anguish in *Pleasures and Days* and *In Search of Lost Time* as described in the second paragraph of page forty-three.

On pages sixty-two through sixty-three the narrator describes the horrific cruelty of a husband's abuse and control of his wife; how he keeps her captive, isolated from the world by his threats of physical violence and humiliation in front of his friends. On page sixty seven there is a reference made to Jean about being punished and humiliated for copying a friend's paper.

On page eighty-seven there is reference made to disgusting, cruel tricks played on the maid and several references made to the abuse of animals which was further proof that Proust had a predisposition for abusive behavior when he was young.

There are themes in *Jean Santeuil* on pages 208-218 which convey Jean's love-hate feeling for his parents; his feelings of being tortured and lonely and the anguish of missing his mother are found on pages 367-369; the melancholy he endured because of

his unrequited loves is on page 394 and the lacerating pain which he said he was capable of feeling at any age was found on page 442.

On pages 554 through 575 are themes about the power that causes pain and pleasure; the pain and pleasure which is wholly human; the insults of public humiliation; stupidity, jealousy and ill-will; love's wrath on us; how Jean tortured himself with jealousy; the victims of torture and torment in relationships; the victims of loud and violent language; and public humiliation at the theatre and at other venues. Jean also talked about his suffering because of his medical condition, which of course, was Proust talking about himself.

Jean went on to describe the torment of love, the strangling of jealousy and his constant state of painful, teasing misery on pages 581 through 586 and how he is caught being a voyeur on page 587. Jean admitted feeling the pleasure in melancholy inquisitiveness, the jealousy of love, again, and the pleasure and pain of feeling love which relayed the author's philosophy on love on pages 588 through 598.

On page 596 the narrator elaborates on a husband's confession of his betrayal to his wife. On pages 616 through 665, there is more text about the pleasure in concealing the truth, more feelings of love and sadness, the torment of love, and another confession of betrayal.

The narrator describes more about the torment and despair of his love-life, the agonizing quarrels in relationships, and more about the pain of admitting betrayal to one's spouse on pages 657 through 660. Following these, on pages 662 through 664, the narrator goes on to express our powerlessness to get satisfaction from love and about the sweet and cruel love.

On pages 670 through 687, the text reveals violent behavior, being starved for affection, and the misery of love, again. The narrator also admits he is tireless in self-torture and he is forever searching out suffering. On pages 684 through 687, the narrator discusses the frustration and anguish of his love-life, being loved without desire and the deception and hypocrisy of love. Further, on page 697, the narrator talks about the Vicomte's condemnation of young men, and more about the cruelty of love.

Towards the end of the book, on pages 698 through 739, the narrator speaks about the violence of behavior due to habits of taking morphine, the thoughts of suicide and the suicides of lovers, and then he goes on to mention the submissive, weakness of the self-sacrificing mother.

All of the themes in *Jean Santeuil* which were mentioned, were themes that correlated with the definitions in the diagnostic criteria for sexual sadism and sexual masochism. On many occasions the very same themes were repeated throughout the text.

In all, this research detected a generous count of over sixty-five major themes of sexual sadism and sexual masochism in *Jean Santeuil*, all of which could have been quoted from the book and listed in this section, but this research decided to do an overview and comparison instead, because all of the themes in *Jean Santeuil* would have been redundant to the themes in Proust's other works, especially, *In Search of Lost Time*.

The importance of this comparison of *Jean Santeuil* to Proust's other works, was to establish more support for this research's theory that all of Proust's works, even those written when he was a young, inexperienced author, emanated with themes of sexual sadism and sexual masochism.

Please refer to the last part of Chapter Two to review the definitions of the diagnostic criteria for sexual sadism and sexual masochism. Note that 302.9, C. and 302.10, C. of Paraphilia Not Otherwise Specified, refer to any forms of sexual sadism and sexual masochism not defined in the criteria of A. and B., both of which specify that a behavior pattern must be recurrent for a period of six months or more. The C. categories do not insist on behavior which is recurrent for a period of six months or more, but includes, and is not limited to, certain isolated incidents of cruel behavior and outbursts of violent temper which are also evaluated as sexual sadism and sexual masochism.

CHAPTER 4

AN ANALYSIS OF THE SEXUAL SADISM AND SEXUAL MASOCHISM THEMES IN *PLEASURES AND DAYS*

A Preview of *Pleasures and Days*

This research found it necessary to compare the content of Proust's first work, a collection of poems, short stories, short verse portraits of musicians and artists, and incidental pieces written previously, to the content of his famous novel, *In Search of Lost Time*. The results were not surprising. There were at least thirty-four major themes found within one-hundred and seventy-one pages of the collection which related to the themes of sexual sadism and sexual masochism in Proust's famous novel.

This unique collection of Proust's works, *Les plaisirs et les jours*, was published in French in 1896 when he was twenty-five years old. The work, known today as *Pleasures and Days* was critiqued unfavorably.

The collection was first translated into English and published in 1949 by Louise Varese, called *Pleasures and Regrets*. Once again, it was translated into English in 1957 by Andrew Brown when the name was changed to *Pleasures and Days*.

This research studied the latest rendition, *Pleasures and Days*, which was translated by Andrew Brown and published in London, England by Hesperus Press Limited in 2004. It will focus on the numerous sexual masochism and sexual sadism themes which were present in the book's content.

During the study of *Pleasures and Days* this research also found it necessary to compare the two English versions of *Les plaisirs et les jours* since one was translated by a man and the other by a woman, both in a different time period. A very remarkable conflict was discovered in the comparison of the two translations which actually challenged the authenticity of translated material. This theory will be presented further on in this chapter.

This research recognized in studying *Pleasures and Days*, that Proust's predisposition for sexual sadism and sexual masochism had become manifested in his works at a young age, because his earliest works were also based on themes of that nature. The researcher determined that Proust's deviant sexuality had been destined since childhood.

The concentration of this chapter, however, is the discovery of the sexual sadism and sexual masochism themes found in Proust's poems and short stories which were identified by their criterion matching up to one or more of the definition categories in the diagnostic criteria for sexual sadism and sexual masochism, found at the end of Chapter Two.

The section of themes following will appear to have an irregularity in form which is because the content of Proust's *Pleasures and Days* had an inconsistent format.

The Sexual Sadism and Sexual Masochism Themes in *Pleasures and Days*

1. The Death of Baldassare Silvande, the Viscount of Sylvania

“But the painful effects of his general paralysis, which sometimes gripped Baldassare

as if in an iron corset, even imprinting marks and bruises on his body, and whose intensity had just forced him to contort his face”

“He suddenly stood up, but this brought on another attack of his dreadful pain, and he had to keep still for a while; his suffering had hardly been assuaged before he summoned a servant.” p. 13

Theme Analysis

This theme describes the sexual masochism and sexual sadism produced by wearing a tight corset. It compares the torture created from an illness which causes visible marks and bruises to the torture of wearing a tight corset which can also cause visible marks and bruises of the skin. Men who have a fetish for wearing tight corsets may wear them for the painful feeling of constriction and restraint, a type of restrictive bondage, which in this case, would be considered a self-induced form of sexual masochism and sexual sadism if the person wearing the corsets becomes sexually aroused by wearing the garment.

2. Baldassare’s Sexual Desires for a Young Woman

“Soon all the pleasures he enjoyed there came to be concentrated in the company of a young woman who made them twice as intense by sharing them with him.”

“he was struck by her pallor, by the infinite despair expressed by her lifeless brow, her weary, grief-stricken eyes shedding glances sadder than tears, like the torture endured during crucifixion or after the irremediable loss of someone you love”.

“she raised up to him her suppliant eyes begging for mercy, while her avid lips, in an unconscious, convulsive movement, asked for yet more kisses.” p. 15

“but with their eyes now closed, those cruel eyes that showed them their souls’ distress, a distress they refused to see – he in particular kept his eyes shut tight, with all his strength, like a remorseful executioner sensing that his arm might waver when the time comes to strike his victim, aware of the risk he would run, instead of imagining her as still arousing and thus forcing him to assuage the wrath she aroused, he were to look into her face and for a moment feel her pain.”

“he would come to with a start, sensing his sweet victim’s eyes raised towards him, imploring and desperate.”

“then, horrified at the idea of breaking that sweet oblivion in which she slept – breathing softly, sweetly and evenly, as he could hear – only to deliver her cruelly over to the remorse and despair from whose grip she had,” p. 16

Theme Analysis

This theme clearly points out sexual masochism and sexual sadism in the passionate scene and aftermath between Baldassare and the young lady. Baldassare feels extreme pleasures by the young woman’s company and at the same time he was struck by the expressions of torture and anguish he saw in her face. Also, the woman begs for mercy at the same time asking for more kisses. The entire scene shows that Baldassare experiences definite feelings of pain and pleasure while interacting erotically with the lady and that he had to temper his desire to hit her because of the anger and rage she aroused in him through these feelings of enjoyment.

The contorted expressions on a person’s face from pain or orgasm both look primarily the same and are hard to differentiate when one is not aware of the origin of either. There is also a fine line between erotic pain and pleasure during passionate,

sexual activity when the endorphins kick in and the individual's pain level increases, enabling rough, sometimes painful sex to feel pleasurable. This is because there is a resemblance in the body's reaction to rage, anger, and sexual excitement. This explains why Baldassare may have experienced a natural desire to want to hit the young lady during the throes of their sexual encounter.

3. Alexis's Insensitivity to His Uncle's Sufferings

"When Alexis, on his fourteenth birthday, went to see his uncle Baldassare, he did not feel, as he had expected he would, the violent emotions of the previous year." p. 17

"Nothing in Alexis could now suffer with his uncle's debility or die at his imminent demise. The joyous buzz of the blood in his veins and the desires in his head prevented him from hearing the sick man's plaints."

"until the day when illness or grief have slowly opened a painful fissure, through which the soul again appears."

"A few days later, while reading, he was struck by the depiction of a villain who had been left unmoved by the most touching and tender affection of a dying man who adored him." pp. 17-18

Theme Analysis

This theme shows the emotional cruelty of sexual sadism and sexual masochism in Alexis, who had experienced violent emotions about his uncle's health the year before, but who became cold and insensitive to his uncle's suffering when his mind and body became overwhelmed by the new feelings and thoughts of the sexual

desires of young manhood. His guilt tortured him for feeling this way towards his uncle. This theme is related to a form of sexual sadism and sexual masochism.

4. Baldassare's Deathbed of Pain and Joy

“As he pampered his long-suffering body, and leaned in resignation at the window gazing out to sea, he felt a melancholy joy. He decorated the scene of his death with images of this world – images which surged up within him but which distance, already detaching from them, turned into something hazy and beautiful; and this deathbed scene, long premeditated but endlessly embellished and renewed with ardent melancholy, was like a work of art.” p. 18

Theme Analysis

Even though this theme is less significant, it describes Baldassare's combined emotions of feeling pain and pleasure at the same time which refers to some form of sexual sadism and sexual masochism. He described the sad scene of his death as a work of art.

5. Pia's Cruelty to Baldassare

“But she would often come to see him, and as if she had entered the great conspiracy of kindness woven by the others, she would talk to him constantly with an ingenious affection that was no longer shown to be feigned, as it once had been, by her exclamations of indifference or the open expression of her anger. And he felt this gentle attentiveness, more than all the others, filling his whole being with its solace and delight.” pp. 20-21

Theme Analysis

This theme is present in the context that Pia, the young lady, used to show expressions of anger and indifference to Baldassare which she later displayed with a more creative affection, which mitigated his pain to pleasure and comfort. This describes sexual masochism and sexual sadism in their relationship.

“*VIOLANTE, OR HIGH SOCIETY*”: a short story

6. “*Sensuality*”

“As they strolled along an avenue in the grounds, he told her some extremely improper things, which she had never yet guessed at. She experienced a very agreeable pleasure at the thought of them, but immediately felt ashamed.”

“Honore’ moved close up to Violante so she would not get cold, fastened the fur round her neck with an ingenious slowness, and suggested that she try and put into practice, with his help, the theories he had just been telling her about as they walked through the grounds.” And later it says,

“The initial need to share confidences sprang in her case from the first obstacles placed in the path of her sensuality, just as naturally as it usually springs from the first satisfaction of love. She had still not known love. Shortly afterwards, she suffered its pains – which is the only way we ever get to know it.” p. 30

Theme Analysis

This theme is about Violante’s abusive relationship with Honore. Honore behaves in a sexual manner by verbally and psychologically humiliating, tormenting, and enticing Violante, which is referred to as a form of psychological, sexual sadism.

Violante, a virgin with no prior sexual experience, is teased and tormented by hearing the references made to sexual activity. Honore stimulates temptation in her by recommending that she indulge in the sexual activities with him. Violante feels a delightful pleasure upon hearing Honore talk about sex but at the same time she feels embarrassed and humiliated for having felt those feelings which is experiencing sexual masochism. This theme also points out that the feelings of love and desire between two people involves emotions of pain and suffering. This relationship is sexual sadism and sexual masochism.

7. "High Society"

"Violante felt more and more bored, and was now incapable of showing enjoyment. Then the immortality of society, which until now had left her indifferent, assailed her and wounded her cruelly,"

"This woman stopped her, and asked her whether she was indeed Violante of Bohemia, where upon she told her that she had been her mother's friend and had felt a desire to see once more the little Violante she had once held on her knees. She kissed her with deep feeling, putting her arm round her waist and started kissing her so repeatedly that Violante, without even saying good-bye, took to her heels in flight." On the next day, Violante found herself at a party in honor of the Princess of Misenum and recognized her as the woman who had made advances to her the day before. The dowager there wanted to introduce them and said, "Don't be shy, said the dowager. I'm sure she will take a liking to you. She's very fond of pretty women."

“From that day onward, Violante had two deadly enemies, the Princess of Misenum and the dowager, who both depicted her to everyone as a monster of pride and perversity. Violante discovered this, and wept for herself and the wickedness of women.” p. 36

Theme Analysis

This theme is about the Princess of Misenum forcing herself on Violante. The sexual sadism shown here is because the Princess of Misenum, forcibly and persistently kisses Violante, who is taken unwillingly and by surprise. Violante becomes a victim who suffers psychologically from the incident, which is an episode of sexual masochism and sexual sadism.

“FRAGMENTS FROM ITALIAN COMEDY”: a short story

8. *“Inconstancy”*

“And so we see a certain woman proclaiming that the question of what is or isn’t in vogue is a completely stupid business, while lavishing on it the finesse, wit and intelligence that she could have employed on writing a fine short story or inventing some ingenious refinements in the pleasures and pains she gives her lover”. p. 44

Theme Analysis

This theme refers to the pleasure and pain lovers endure. This theme reinforces the fact that pain and pleasure is the harmonious effect of love and desire between two lovers, so sexual masochism and sexual sadism is present here.

9. "*Snobs*"

"I have known some women for whom the thought of the brilliant relations a duchess had gained by marriage gave a frisson of pleasure even more than it aroused their envy." p. 45

Theme Analysis

This substantiates the duality of sexual sadism and sexual masochism in reference to women who are aroused by pleasure and at the same time can suffer the feeling of envy, even though it is mitigated by the sexual arousal. This theme relates to the sexual masochism and sexual sadism of love.

10. "*Against a snobbish woman*"

"If you were not a member of high society, and someone told you that Elianthe – young, beautiful, rich, surrounded by the love of friends and lovers as she is – suddenly breaks off with them, indefatigably implores the favours of men, sometimes ugly, old and stupid, whom she hardly knows, and meekly suffers their rebuffs, labours as hard to please them as if she were undergoing penal servitude, is first crazy and then more sensible about them, makes herself their friend by her unbounded attentiveness to their needs, so that if they are poor she becomes their support, and if they are sensual, their mistress, you would think: what crime must Elianthe have committed, and who are these fearsome magistrates that she must at all costs bribe, to whom she sacrifices her friendships, her love affairs, her freedom of thought, the dignity of her life, her fortune, her time and her most intimate womanly aversions?" pp. 45-46

Theme Analysis

This relates to Elianthe's life of sexual abuse. It addresses the tone of a relationship between a woman and the men whom she is a mistress to. It describes how she suffers and sacrifices everything she has and is, so intensely while in an insensitive service to the men, trying to accommodate their every emotional or sexual need, to the point it becomes pure punishment. This theme describes sexual masochism and sexual sadism.

11. "*Oranthe*"

"And yet you are a decent chap, rich enough not to incur debts unless you thought they were necessary to your genius, affectionate enough to suffer when you cause your wife a pain that in your view it would be too bourgeois to spare her;" p. 47

Theme Analysis

This theme describes a husband's cruelty and insensitivity to his wife which describes a relationship of sexual sadism and sexual masochism.

12. "*Against frankness*"

"He does not let you wait for him or interrupt him, since he is frank in the same way that Lawrence is a lecturer, not in your interest, but for his own pleasure. To be sure, your displeasure intensifies his pleasure, just as your attention intensifies the pleasure of Lawrence." p. 48

Theme Analysis

This theme depicts the sexual pleasure a homosexual derives from his lover's

pain and anguish. This theme describes the character of a sexual sadist.

13. *“Scenario”*

“It was as if he had blown out the flame of the beloved’s desire. Pretending to be shocked by the indecent way he had just behaved, she fled, and whenever he encountered her again, it was only to see her torturing him with a stern and indifferent gaze” p. 52

Theme Analysis

This theme is about indecent behavior which reveals the torture of sexual sadism and the suffering of sexual masochism which is created between two people who love each other. It appears that the woman had been suffering from offensive treatment by her lover to the point she was looking for an excuse to quickly depart his company. Yet he persisted to see her again in spite of her uncaring, heartless attitude. In short, two people who have a strong sexual desire for each other also have the capacity to exchange cruel, spiteful, and insulting behavior which is another characteristic of what love is capable of doing. This relationship is about sexual sadism and sexual masochism.

“MME DE BREYVES’S MELANCHOLY SUMMER VACATION”

14. The Reality of Love

“She felt all torn apart: the suffering she felt, as the whole ‘herself’ was so abruptly uprooted, was appalling, and now that her hopes had suddenly been exposed as baseless and she was plunged into a profound grief, she saw the reality of her love.”
p. 74.

“Francoise withdrew more and more each day from all of life’s joys. Even the most intense of them – the ones that she enjoyed in her close relations with her mother or Genevieve, in her hours of music, reading or walking – she experienced distractedly, now that her heart was in the grip of a jealous sorrow that never left her for a single moment. She suffered agonies” pp. 74-75

“Poor young woman, a victim tortured without knowing why, she was terrified at the thought that this pain would perhaps linger on like this for months before any remedy came, never letting her sleep calmly or dream freely. She was filled with anxiety, too,” p. 75

“After making another attempt, in vain, to reach him through another letter, Francoise depreciated further and her total obsession was also evident in the next two passages:

“There was nothing else to be done. She did nothing else, fell into an increasing depression, and was filled with remorse at feeling so sad and thereby causing her mother sadness.” p. 76

“I live for Jacques de Lalande! But immediately, having uttered his name, by an association of ideas that this time was quite involuntary and irrational, she saw him again, and felt so much euphoria and so much suffering that she sensed that even if he was nothing much, that did not matter – he still made her experience sufferings and joys next to which all the rest were as nothing?”

“She panics at the thought that she might lose this image, and that desire – which admittedly tortures her, but which is now part and parcel of her, since she has entirely taken refuge in it, having fled from everything else, and to which she clings as one clings to one’s own self-preservation, to life itself whether good or bad” p. 81

Theme Analysis

This theme identifies a relationship which Francoise created in her mind which took on the form and characteristics of a real relationship. The narrator made certain that Francoise's pleasures and sufferings were visible and blatant by mentioning them repeatedly. This study interprets Francoise's experiences of the pain and pleasures as the sexual masochism and sexual sadism which occurs due to her obsession and jealousy of M. de Lalande which manifested in her mind the longer she was unable to see him. This shows the power and influence of the fantasy mind, or the imagination which is usually more powerful and potent than reality. Francoise's behavior was apparently recurrent for several months which is classified as sexual masochism and sexual sadism. The narrative goes on for thirteen pages in the book, recounting many aspects of Francoise's emotional pain, suffering, torture, and sadness over this man with whom, in reality, she didn't have a sexual relationship. This theme implies self-abusive behavior which refers to sexual masochism and sexual sadism.

“POTRAITS OF MUSICIANS”

15. “SCHUMANN”: a poem

“Once your tears flowed to the cries of the carnival
Or mingles gently with the bitter victory
Whose crazed momentum still shudders in your memory;
You may as well weep for good – *She* has betrayed you.”
“Flow on, give balm, parading to the drums,
Be lovely... Schumann! Friend of souls and flowers,

Between the banks of joy, the waves of pain,
Oh holy river, garden fond, fresh, faithful,
Where moon and lilies kiss, and swallows too:
Army arrayed; dream, child; and, woman, weep.” pp. 86-87

Theme Analysis

Proust wrote a six paragraph poem. The third part and the sixth part tell about a soldier’s pain and weeping because his woman had betrayed him while he was at war. If a woman betrays her lover that betrayal will torture him and cause him psychological suffering and distress, therefore the theme of this poem is about sexual sadism and sexual masochism.

“*THE CONFESSION OF A YOUNG WOMAN*”: a short story

16. A Son’s Wretched Relationship with His Mother

“If I were not so weak, if I had enough willpower to get out of bed and go away, I would like to die at Les Oublis, in the grounds where I spent all of my summers until the age of fifteen. No place is more full of my mother, so much did her presence, and even more her absence, impregnate it with her whole person.” p. 89

“None of the diffuse anguish of my soul was painted on my face, but from my shining eyes to my burning cheeks and my proffered lips, everything in that face breathed a sensual, stupid and brutal joy. Then I thought of the horror anyone would feel who had seen me just now kissing my mother with melancholy tenderness, and could now see me thus transformed into a beast.” p. 99

Theme Analysis

Proust wrote this short story about a young woman's feelings about her mother; however it is clearly a disguised confession by Proust about the pleasurable and painful relationship he shared with his mother. This story describes the joy and passion he felt from his mother's occasional compassion when they were together and the cruelest of pain, torture, and sadness he endured when they were separated. Even though this theme is using words relating to a young woman, it describes the recurrent, significant distress and suffering in a relationship a son has with his mother which was the result of his Oedipus complex. The Oedipus complex is defined in detail in Chapter Three.

17. A Virgin's Confession

"It was in uttering these words, or even earlier, in drinking the second glass of champagne, that I committed the really deliberate act, the abominable act. After that, I merely let myself go."

Then, as pleasure started to overwhelm me, I felt arising in the depths of my heart a boundless desolation and sadness;" p. 99

Theme Analysis

This theme of Proust's short story, *The Confessions of a Young Woman*, tells about a young woman who had too many glasses of champagne to have the strength to resist the sexual advances of her fiancé, Jacques, so she let herself go. The sinful, sexual activities that she engaged in gave her a powerful pleasure, but along with her gratification she suffered the torture of guilt and wretchedness. This analysis

recognizes a sexual sadism and sexual masochism theme because the young woman suffered the agony of guilt for her stupidity in giving in to her fiancé before their marriage and because she also enjoyed the sexual activity with him. This research defined the incident as sexual masochism and sexual sadism because of the young woman's self-induced torture. The relationship between the couple may also be defined as a sexual sadism and sexual masochism if the fiancée was in the habit of humiliating his lover and taking advantage of her intense sexual urges when she was intoxicated, if his forceful, inconsiderate behavior was recurrent for six months or longer and it always resulted in making his fiancé's suffer anguish and humiliation.

18. The Torture of Animals, Wives and Children

“I had never been able to read without a shudder of horror the account of the torture that evildoers inflict on animals, on their own wives, on their children; it appeared to me now, indistinctly, that in every pleasurable and sinful action the body in thrall to rapture is just as fierce as they are; within us, just as many good intentions, and just as many pure angels weep as they suffer martyrdom.” p. 99

Theme Analysis

First, this research wants to make a comparison with this theme and a similar theme found in Proust's *In Search of Lost Time*. Interestingly, the young lady who is the narrator in this short story is recounting a theme which was described by the narrator in *In Search of lost Time*. In this short story, Proust is revealing one of his deviant sexual desires through the voice of a young lady who is horrified by the mere

thought of it. This research theorizes that Proust had discovered at a young age that he had a predisposition for enjoying the torturing of animals while he masturbated.

This theme states that immoral people get pleasure and enjoyment out of torturing animals, their wives, or their children which emphatically defines sexual sadism which is the sexual urges or behaviors involving acts which cause psychological or physical suffering, including humiliation of the victim which is sexually exciting to the abuser. Therefore this theme is about sexual sadism and sexual masochism.

“A DINNER IN TOWN”

19. The Desperate Husband

“As for M. Fremer, who worked all day at his bank and then in the evening found himself being dragged out into society by his wife, or forced to stay at home if they were giving a reception, he was always ready to eat anyone alive, but always muzzled, so that he had ended up by putting on, in the most everyday circumstances, an expression compounded of muted irritation, sulky resignation, barely contained exasperation, and profound brutishness. However on this particular evening, this expression on the financier’s face had given way to a cordial satisfaction every time that his eyes met those of his associate. Although he couldn’t stand him in the ordinary course of things, he had discovered in himself feelings of fleeting but sincere affection for him, not because he found it easy to dazzle him with his opulence, but because of that same vague fellow-feeling that overcomes us when we are abroad and see a Frenchman, even an odious one. He, so violently torn away every evening from his habits, so unjustly deprived of the rest he had discovered, so cruelly uprooted, at

last felt a bond, one that usually filled him with violent resentment, but strong nonetheless, which made him feel close to someone and meant that he could emerge and even escape from his fierce and desperate isolation.” pp. 103-104

Theme Analysis

This short story tells about the irritated banker who lives the life of a martyr, and acquiesces with suffering continuously because of the intense emotional pain he felt from his wife’s excessive insensitivity, forcefulness, endless expectations, and ruthless demands. On one particular occasion, the banker became enlightened when he discovered that he was able to feel a pleasure derived from his brief homosexual attraction to his male associate. This temporary feeling of affection for his male associate, made him feel close to another person and thus temporarily relieved his torment and anguish for a short time. His experience of pleasure mitigated his agony. In conclusion, a relationship of sexual sadism and sexual masochism is definitely present between the husband and his wife.

“*NOSTALGIA – DAYDREAMS UNDER CHANGING SKIES*”: a short story

20. A Wife’s Agony

“the wife who was once troubled at soul discovers, in these deep and lucid hours, that beneath her husbands cold exterior is hidden a painful regret, which fills her with pity.” p. 113

Theme Analysis

The narrator expresses the unhappiness and torment that a wife feels when she realizes the resentment and regret her husband feels for being with her. The

husband's distant and aloof behavior towards his wife which can be classified as sadistic punishment causes her psychological suffering which has probably been recurrent for more than six months. Therefore, this research defines the couple's behavior as sexual sadism and sexual masochism.

21. The Unfaithful Wife

“Even the unfaithful wife senses that the error of her ways has been pardoned, infinitised – an error which also took its divine origin from the dissatisfaction of a heart that had not been assuaged by the usual joys and had gone astray, but only because of its quest for mystery;” pp. 114-115

Theme Analysis

This states that the wife felt justified in her unfaithfulness and betrayal to her husband because she was not getting the relief of sexual satisfaction or fulfillment from her husband. The pleasure from her sexual encounter(s) compensated her for the frustration and discontent in her marriage.

22. Women Seek Pleasure and Suffer Involuntarily

“Today, when a woman behaves well, it is an act of vengeance on the part of her instinctual nature over her moral being, i.e. her theoretical immortality (see the plays of MM. Halevy and Meilhac). Now that all moral and social bonds are growing really slack, women drift from this theoretical immortality to that instinctual goodness. They seek only pleasure and find it only when they are not seeking it, when they suffer involuntarily.” p. 115

Theme Analysis

The narrator speaks his philosophy saying that when moral and social relationships are on the rise, becoming increasingly loose, if women conduct themselves properly, they do it instinctively as a punishment or revenge, and that women only experience enjoyment when they are suffering against their will. This research interprets this theme meaning that the narrator believes women only experience pleasure with the pain of suffering from being forced to submit against their will. This theme defines sexual sadism and sexual masochism.

23. The Intoxication of Young Love

“I knew a young boy of ten, of sickly disposition and precocious imagination, who had developed a purely cerebral love for an older girl. He would stay at his window for hours on end to see her walk by, wept if he didn’t see her, wept even more if he did. He spent moments with her that were very few and far between. He stopped sleeping and eating. One day, he threw himself out of his window. People thought at first that despair at never getting close to his lady friend had filled him with the resolve to die. They learnt that, on the contrary, he had just had a long conversation with her: she had been extremely nice to him. Then people supposed that he had renounced the insipid days he still had to live, after this intoxication that he might never be able to experience again.” p. 116

Theme Analysis

This analysis calculates that the boy threw himself out of the window because he believed that the rest of his life would be dull and unexciting in comparison with the

intensity of the pain and pleasure that he derived from seeing and knowing this older girl. The self-induced torture the boy suffered at the same time he felt the pleasure of seeing her, describe a form of sexual sadism and sexual masochism.

24. *“The source of tears that are in past loves”*

“we know that one day the woman the thought of whom constitute our whole life will be as indifferent to us as are, just now, all other women apart from her... We will hear her name without any thrill of pain, we will see her handwriting without trembling, we will not change our route to catch a glimpse of her on the street, we will meet her without being affected by the encounter, we will possess her without ecstasy. Then that sure foreknowledge, despite the absurd and yet powerful premonition that we will always love her, will make us weep: and love, the love that will still be hovering over us like a divine morning, infinitely mysterious and sad, will offer to our pain some of the expanse of its great and strange horizons, in all their depths, and some of its enchanting desolation” pp. 124-125

Theme Analysis

This passage reads that there is inevitably going to be pain and pleasure in a relationship with a woman who shares our entire life, and we will probably always love her even though after she's gone, our pain will eventually dissipate into a delightful sadness. This theme defines relationships synonymous with sexual sadism and sexual masochism.

25. *“The ephemeral efficacy of sorrow”*

“But let us be more grateful to the spiteful or merely indifferent women, and to the

cruel friends who have caused us sorrow. They have laid waste to our hearts that are now strewn with unrecognizable debris, they have uprooted the trunks and mutilated the most delicate branches, like a desolate wind, but one which sowed a few good seeds in the uncertain hope of some future harvest.” pp. 125-126

Theme Analysis

The analysis of this theme concludes that we should be appreciative to the heartless women and ruthless friends who have hurt us by abusing our love, because there will always be something satisfying or rewarding which we will receive in the relationship. This describes the sexual sadism and sexual masochism of a love relationship.

26. The Cat and Mouse Game

“Yesterday, before going to dinner in the Bois, I received a letter from Her – a rather frigid reply, a week after I had sent her a despairing letter, to say that she was afraid that she would not be able to bid me farewell before leaving. And I, quite frigidly, yes, I replied to her that it was better like that and that I wished her a pleasant summer. Further down the page it says... There is a reason unknown to me which has always led her to pretend to be indifferent. She loves me, the little darling! A boundless happiness and an invincible certainty overwhelmed me; I felt as if I would faint, and I burst into tears.”

“The complete story is about the narrator being engaged in a typical cat and mouse game with his lover and it goes on to describe how she ignores him, he ignores her, they are both cold and indifferent to each other by pretending to be aloof or

unavailable for each other, however they both have feelings for one another. This is evident because it relates that when one of them catches a glimpse of the other, or is casually acknowledged by the other, they feel a “secret pleasure”, or happiness, a sadness, even pain.” pp. 128-129

Theme Analysis

This story depicts the pain and emotional cruelty, or sexual sadism and sexual masochism, which many times exists between ex-lovers when one hasn't let go because he still loves the other in spite of her not loving him anymore, or those who are still suffering from the separation. In this short story it clearly affirms how the narrator derives pleasure from getting back at his lover by passing her by, acting quite unfriendly in his carriage when she was walking, even though she gave him a sad look and an encouraging wave of reconciliation which showed she wanted him to stop and pick her up. The story expresses how he enjoyed making her suffer psychologically, as much if not more than she had made him suffer earlier by acting unconcerned about his leaving and wanting to say goodbye.

27. Relationships Are Doomed

“Two spheres, henceforth independent of their soul, spheres of love, burning satellites of a world that has frozen over forever, they will continue until their death to cast an unwonted and deceptive gleam, false prophets, and perjurers too, promising a love with which their heart will not keep faith.” p. 130

Theme Analysis

The narrator is saying that the intense love relationship between two people is

doomed from the beginning to the end. He is saying that love relationships are hypocritical in nature, full of lies and deceit, along with promises and vows of faithfulness which will be violated. He states that the relationship will end up painful and indifferent because of cruelty and suffering experienced by both individuals which defines a sexual sadism and sexual masochism relationship.

28. *“The shores of oblivion”*

“What Michelet here says about death is perhaps even truer of that death which follows a great unhappy love affair. Take a person who, after making us suffer so much, ceases to mean anything at all to us – is it enough to say, as does the common expression, that such a person is ‘dead for us’? We weep for the dead, we still love them, for a long time we are subject to the irresistible attraction of the enchantment that survives them and which often cause us to return to their tombs. But the person who has made us feel every emotion, and by whose essence we are saturated, can no longer even cast on us the merest shadow of any sorrow or joy. After considering such a person as the sole thing of value in this world, after cursing him and despising him, we find it impossible to judge him, the features of his face are barely discernible to the eyes of our memory, exhausted as they are by having gazed on him for too long. But this judgment on the loved one, a judgment which varied so considerably, sometimes torturing our blind hearts with its sharp eyes, sometimes itself turning a blind eye to any failings so as to overcome the cruel discord, must undergo one last swing of the pendulum.” p. 138

Theme Analysis

This short story is talking about relationships which embrace the cruelty and

anguish of arguments, conflicts and dissention. In spite of the pain, we can overlook the cruelty long enough to grasp one last fleeting pleasurable emotion. This theme describes relationships to be made up of sexual sadism and sexual masochism.

29. *“A critique of hope in the light of love”*

“But what lesson of philosophy, what advice of old age, what foiled ambition can surpass in melancholy the joys of a happy love affair? You love me my darling girl; how could you have been so cruel as to tell me?”

“but you yourself elude me, and with you goes happiness. I have to leave you, I return home alone and sadder. Accusing this latest calamity, I return to you forever; it is my last illusion which I have torn down, I am doomed to unhappiness forever.”

“Since this secret, which one of us was keeping hidden from the other, has now been uttered aloud, there is no longer any happiness for us. We no longer even have the disinterested joys of hope. Hope is an act of faith. We have disabused its cruelty: it is dead. Having abandoned the quest for fulfillment and pleasure, we can no longer derive any enchantment from hoping.” p. 144

Theme Analysis

This appears to be Proust’s philosophy on love and the hope of love. This research sees that Proust believes that love is doomed for unhappiness and failure from the first moment it is revealed from one person to another for the duration of the love affair. It also says that all hope is destroyed with it.

Proust’s morbid and condemned view of love to be cruel, sad, and miserable suggests that he equates the state of being in love to be sexually masochistic and

sadistic. This philosophical story goes on in depth and detail signifying that love is a melancholy predisposition so that everyone should be prepared for the sorrow and brutality that love brings.

“THE END OF JEALOUSY”

30. The Naughty Girl

“And they said to each other, at almost the same time, with intense exaltation, uttering the words deliberately with their lips, as if preparing to kiss:

‘My love!’

She repeated in a sad and mournful tone, as she shook her head:

‘Yes, my love.’

She knew he could not resist this little head movement; he threw himself on her and said to her slowly, ‘Naughty girl!’, so tenderly that her eyes grew moist.” p. 152

Theme Analysis

The research defined this short story with a theme of sexual sadism and sexual masochism. The naughty girl knew exactly what to do to torment her lover so that he would be aggressive with her which she desired. This exchange of behavior between the two lovers is defined as sexual sadism and sexual masochism.

31. Françoise’s Suffering

“He had immediately asked Françoise a few questions: she loved him too much and suffered too much at his pain to dream of taking offense; she had sworn to him that she had never deceived him and never would deceive him.” p. 156

“But when he was far away from Françoise, and even sometimes when he was near her and noticed her eyes gleaming with a fire that he immediately imagined had been kindled elsewhere. – who knows, yesterday perhaps, and again the day after – kindled by another man; when, having yielded to the purely physical desire for another woman, and recalling how many times he had so yielded and managed to lie about it to Françoise without ceasing to love her, he no longer found it absurd to suppose that she too was lying to him,” p. 157

“he prayed to God – God to whom, barely two months earlier, he had asked for the grace to love Françoise forever – he now prayed to this God with the same strength, the same strength of that love which in bygone days, sure it was going to die, had asked to live, and which now, frightened at having to live, begged for death – prayed to god to give him the grace *not* to love Françoise any more, not to love her much longer, not to love her forever, to ensure that he might at last imagine her in the arms of another man without suffering, since he could no longer imagine her except in the arms of another man.” p. 160

Theme Analysis

This study recognized that this theme exhibited the pain and suffering of jealousy and infidelity between Françoise and Honoré to be sexual masochism and sexual sadism. It points out that Françoise did not feel guilty about being unfaithful to Honoré or lying to him about it because of the suffering she received from his betrayal. This also expresses that Honoré was unfaithful to Françoise many times through his longing for another woman and that he had also lied many times about it.

This research determined that Honore was tortured so emphatically by jealousy that he was praying to be relieved of her love so that his suffering and anguish would cease. The story describes Honore constantly imagining Francoise in the arms of other men, and those images tortured him, and made him miserable from jealousy. In conclusion, the couple's behavior of pain and suffering from jealousy and unfaithfulness is defined as sexual sadism and sexual masochism.

32. The Truth Hurts

"They were so much in the habit of telling each other the truth that each of them told truths that might hurt the other," p. 167

Theme Analysis

If a couple is in the habit of telling one another sexual information that deliberately hurts the other, this recurrent behavior is categorized as sexual sadism and sexual masochism. This behavior normally inflicts psychological suffering, and or humiliation to the individuals involved, however the exchange of such behavior could also be sexually exciting to one or both of the individuals.

33. Pleasure Hurts

"On Sunday evening, peritonitis had set in; on the Monday morning, at around ten, he became feverish, wanted Francoise, called out for her, his eyes burning. 'I want your eyes to shine too, I want to give you pleasure like I have never given you before... I want to give you... so much that it'll hurt you!'"

"he knows so very well everything that needs to be done to give you pleasure, but I'll

kill you first, first I'll kill you, and first of all I'll kill myself! See! I have killed myself!' And he fell back on the pillows exhausted." p. 169

Theme's Analysis

Honore intensely proposes to make love to Francoise by giving her so much pleasure that it is painful. To administer pain which is received as painful pleasure it is defined as an act of sexual sadism and sexual masochism. The fact that Honore threatens to kill Francoise because of his jealousy which subjects her to psychological suffering and distress, is defined as a non-consensual, dangerous and illegal form of sexual sadism and sexual masochism.

Comparing Two English Translations of *Les plaisirs et les jours*: *Pleasures and Days* versus *Pleasures and Regrets*

This research found a very interesting comparison between two translated renditions of Marcel Proust's *Les plaisirs et les jours*. In 1949, Louise Varese translated and copyrighted Proust's work calling it *Pleasures and Regrets* which was first published in 1984. And in 1957, Andrew Brown translated the work, calling it *Pleasures and Days* which was first published in 2004. Not surprisingly, since one of these translators was a woman and the other was a man and taking into observation the decade each rendition was written and published, each of the translations appeared to offer a different slant to the text because the translators either interpreted Proust's text differently or each translator, when translating the book from French to English, decided to add a dab of their own personal viewpoint.

What was the most fascinating is that this research, after having read and compared two different versions of *Les plaisirs et les jours*, detected a definite conflict in the wordage of the very same sentence between the two translations of the same chapter. The female translator, Louise Varese, interpreted or portrayed a completely different version of a theme than the translation by the male translator, Andrew Brown. The chapter mentioned here is *Ambitions and Tastes of Bouvard and Pecuchet in Pleasures and Regrets* by Varese and in *Bouvard and Pecuchet on Society and Music in Pleasures and Days* by Andrew Brown.

In the translation of *Pleasures and Days* by Andrew Brown, the very same paragraph says, “Nonetheless, they produce a constant stream of masterpieces, and for most of them the abuse of alcohol and women is the very condition of their inspiration, if not of their genius;”

As seen by the text, the two translators presented a totally different view of the same sentence which brings to question what other translators may have done when translating Proust’s novels from French to English.

Theme number fourteen, below, is one of the most unique points of interest in the entire analysis of *Les plaisirs et les jours* for the fact that it brings to our attention the blatant diversity between the different translations of the book when it was translated from Proust’s French to English. A review of the discrepancy between these two specific translations points out that any or every English translation from French to English, depending on the translator and his or her interpretation, philosophy or intentions, could easily have slightly changed Proust’s intended content, or even in the most extenuating

circumstances, could have dramatically altered the text to deviate from Proust's intended connotation.

It is factual that men and women view sex on completely different levels and in the reality that they express feelings about sex differently, whether verbally or through their writings, it stands to rationally assume that a man would translate text of a sexual content differently than a woman.

The Theme in *Pleasures and Days* by Andrew Brown:

“Nonetheless, they produce a constant stream of masterpieces, and for most of them the abuse of alcohol and women is the very condition of their inspiration, if not of their genius;” p. 63

Theme Analysis

This theme refers to the world and the lives of the artists in general. Andrew Brown's translation states that artists receive their creative ability and artistic inspiration during their overindulgence in alcohol and through their violent and cruel treatment of their women. Artists, who have a highly creative talent and the gift of genius, tend to be more hot-tempered, high-strung, temperamental, and because of these exceptional abilities they have the propensity to be cruel or sadistic by nature. Excessive alcohol consumption by a person who possesses these characteristics would more than likely increase their desire to engage in behaviors involving acts which cause their sexual partners physical and or psychological pain or suffering. Thereby, the theme in Andrew Brown's translation, *Pleasure and Days*, is clearly

about sexual sadism and sexual masochism. However in Louise Varese's translation of the same sentence in her *Pleasures and Regrets*, the theme is completely reversed.

The Theme in *Pleasures and Regrets* by Louise Varese:

“Yet they are always producing masterpieces and, with most of them, their excessive enjoyment of women and wine is the necessary concomitant of their inspiration, if not the cause of their genius.” p. 107

Theme Analysis

This theme in *Pleasures and Regrets* by Louise Varese, is also referring to the lives of the artists, yet her translation gives a whole different meaning to the same quoted sentence and reads precisely the opposite of Brown's. Varese's translation uses the word enjoyment instead of the word abuse, enjoyment being the opposite of abuse.

In conclusion, in comparing the two versions, this research noticed that Andrew Brown's translation was interpreted and conveyed as a theme of abuse, therefore falling under the category of sexual sadism and sexual masochism; however, the translation by Louise Varese was interpreted and written with the connotation of enjoyment. It was interesting to observe these differences, but not at all surprising, because one translation was written by a female in 1949 and the other by a male in 1957. It is comprehensible that there would be a conflict of implication between the two translations based on the differences of the two translators.

Louise Varese's translation, *Pleasures and Regrets* was copyrighted and published in 1949 in New York by Lear Publishers, Inc. Andrew Brown's newest translation was

published by Hesperus Press Limited in London in 2004. The majority of women in the United States a century ago, like many women today, still hold a more puritanical and non-permissive view on human sexuality. It is not difficult to comprehend why Louise Varese was compelled to remove any mention of abuse to women, and to reword the theme by substituting a word or words which would change its implication.

This research made a critical observation in discovering that these two translations displayed opposite meanings which raised a lot of uncertainty and suspicion. Which of the translations expressed Proust's text in his words? Do the English translations of Proust's other novels conflict with the original French versions?

This research is confident that Andrew Brown's translation of *Les plaisirs et les jours* is the translation which expressed Proust's text in its original context. Why? Because Brown's theme conveyed the abuse of women which is sexual sadism and as this research has documented, Proust's works are all about sexual sadism and sexual masochism. Once more, Andrew Brown is a man who is living in the more tolerant, open-minded society of England, especially in this millennium, where literary expression is so liberal, so it would be predictable that the Englishman's rendition is more exact, if not exactly a word for word translation of Proust's text.

Though it has been established by this research that the two translators used words of the direct opposite meaning when translating the same sentence, to give the readers a totally different view, this dilemma is created a double edge sword. In reality, enjoyment and abuse contradict each other. In theory, the abuse and enjoyment of sexual sadism and sexual masochism are synonymous, as there cannot be one without the presence of the other.

Still another question is brought to attention in lieu of this discovery. Should it be questioned whether or not the translations of Proust's other works are accurately in synch with his original content?

The Review of *Pleasures and Days*

This research and analysis proves that most of Proust's short stories in the collection of his works titled *Pleasures and Days* bear similar themes relating to sexual masochism and sexual sadism. In spite of the characters' narrations throughout the book, it is evident that Proust's extraordinary philosophy on love dominates each story about love. He relates that love affairs (his love affairs) are exciting and satisfying to a point in the beginning and temporarily but as they progress they gradually become fragmented and destroyed by infidelity, jealousy, indifference, and cruelty. Proust also explains that when love is reciprocated it becomes suffocating, full of emotional turmoil, suffering, and sadness. He indicated that he pursues one-sided love affairs which ultimately end up in a separation after which he realizes how much he really loved the woman or how much they must have loved him. But he goes on to explain that after a breakup it is too late for reconciliation and those feelings of enjoyment gradually dissipate into indifference and sadness. Proust mentions on page 124 that after a separation, he hears her name without any "thrill of pain" and that "the love will linger with us painfully and sorrowfully but with some of its enchanting desolation".

In many of Proust's love stories he expresses the pain and suffering which is always attached to loving someone and he describes the turmoil and torture of a love relationship and the reality of relief in separations which turn from an exciting pain to melancholy.

Proust concentrates and perpetuates destined to failure relationships which are always illustrated to be inundated with passionately cruel and sadistic behavior involving psychological abuse, humiliation and anguish.

It comes into view that Proust may not have been able to maintain lengthy relationships for many reasons. One, he may have been compelled to seek out the thrill of new relationships and once the limerence was gone, so was his desire to stay in the relationship. Another reason could have been that Proust's desire for sincere relationships of a sadistic nature were not only difficult to find but too taking into consideration the good reputations of his parents and brother, may have posed too risky a situation and therefore been undesirable for long term. Furthermore, Proust did not favor permanent commitments and chose to have many relationships during his lifetime. His objective was to possess his loves, control their lives, suck the life out of them with over-the-top destructive, jealous behavior and then sadistically end the relationship in a heart-wrenching drama.

It was visible that all Proust's love affairs, the ones he wrote about, which occasionally changed the gender of the characters to camouflage his sexuality, had him in tears constantly. He uses the words melancholy, wretched, cruel, and anguish probably more than any other words in his stories to describe his feelings and portray them in the lives of his characters.

Please refer to the last part of Chapter Two to review the definitions of the diagnostic criteria for sexual sadism and sexual masochism. Note that 302.9, C. and 302.10, C. of Paraphilia Not Otherwise Specified, refer to any forms of sexual sadism and sexual masochism not defined in the criteria of A. and B., both of which specify that a

behavior pattern must be recurrent for a period of six months or more. The C. categories do not insist on behavior which is recurrent for a period of six months or more, but includes, and is not limited to, certain isolated incidents of cruel behavior and outbursts of violent temper which are also evaluated as sexual sadism and sexual masochism.

This research would venture to declare that Proust was more than likely too kinky and demanding a character for most people to handle. He was sensitive, handsome, generous, compassionate, mannerly, brilliant, talented, and ultimately a creative genius but his sexual urges and bizarre conduct were probably more unappealing than attractive to most people.

CHAPTER 5

AN ANALYSIS OF THE SEXUAL SADISM AND SEXUAL MASOCHISM THEMES IN *SWANN'S WAY*, *VOLUME I* OF *IN SEARCH OF LOST TIME*

A Preview of *Swann's Way*

Proust began writing *Swann's Way, Volume I, of In Search of Lost Time*, around 1908 when he was about 37 years old and it was first published in 1913. This first volume initiates Proust's lengthy novel with a plethora of sexual sadism and sexual masochism themes which begins with Marcel's relationship with his mother, and is the first major theme in *Swann's Way*. When the narrator begins to recount references to other relationships in this volume, the visibility of sexual sadism and sexual masochism unfolds and progresses throughout the entire text as though Proust could no longer suppress his deep dark secrets of sexual desire and deviance. As the story continues, Proust reveals his true feelings and philosophy about love, life and relationships with women which are divulged through the actions of his fictitious characters. Although Proust wrote the novel, *In Search of Lost Time* as an adult, it is questionable if he was aware of his sexual proclivities as a child. And from the disappointment and sorrow with his very first love, the love of his mother, and all the relationships to follow, the more Proust became jaded with love, the closer he got to nature, which he proclaimed never hurt him. But this was only the beginning.

The other two main themes in *Swann's Way* involve the relationship between Marcel and Gilberte Swann or M. Swann and his mistress Odette de Crecy. Both affairs expose typical sexual sadism and sexual masochism relationships. Since *Swann's Way* speaks mostly about the on-going relationship between Swann and Odette, the sexual sadism and sexual masochism themes appear to emerge closely and repetitiously together in a continuous pattern where the only obvious separation between the themes is that of the time, place and different incidents. In some episodes, there are two or more forms of sexual sadism or sexual masochism themes represented.

This research directly conflicted with the translators, C.K. Scott Moncrieff and Terence Kilmartin, whose reference list for the themes in *Swann's Way* listed only one scene of sadism. They referred to the scene at Montjouvain as a scene of sadism. However, this research documented twenty-four themes which involved sexual sadism and sexual masochism throughout *Swann's Way*. The most intense and blatantly articulated themes are highlighted below including where the themes can be found in Moncrieff's translation of *Swann's Way, Volume I of In Search of Lost Time*.

The Sexual Sadism and Sexual Masochism Themes in *Swann's Way*

Each theme of sexual sadism and sexual masochism listed below was selected because its content concurred with one or more of the definitions for sexual sadism and sexual masochism found in the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Text Revision, DSM-IV-TR* by the American Psychiatric Association, Washington, DC, Copyright 2000. The DSM-IV definitions for the diagnostic criteria for all forms of sexual sadism and sexual masochism are listed at the end of Chapter Two.

1. Proust's Obsession with His Mother and His Relationship with Both Parents

“My sole consolation when I went upstairs for the night was that Mamma would come in and kiss me after I was in bed.” p. 15

“Sometimes when, after kissing me, she opened the door to go, I longed to call her back, to say to her “Kiss me just once more,” but I knew that then she would at once look displeased, for the concession which she made to my wretchedness and agitation in coming up to give me this kiss of peace always annoyed my father, who thought such rituals absurd, and she would have liked to try to induce me to outgrow the need, the habit, of having her there at all, let alone get into the habit of asking for an additional kiss when she was already across the threshold.” p. 15

“that frail and precious kiss which Mamma used normally to bestow on me when I was in bed and just going to sleep had to be transported from the dining-room to my bedroom where I must keep it inviolate all the time that it took me to undress, without letting its volatile essence diffuse itself and evaporate;” p. 29

“I never took my eyes off my mother.” p. 35

“I would put beforehand into this kiss, which was bound to be so brief and furtive, everything that my own efforts could muster, would carefully chose in advance the exact spot on her cheek where I would imprint it, and would so prepare my thoughts as to be able, thanks to these mental preliminaries, to consecrate the whole of the minute Mamma would grant me to the sensation of her cheek against my lips,” p. 35

“I had cut myself off from the possibility of going to sleep until I actually had seen her, and my heart began to beat more and more painfully as I increased my agitation by ordering myself to calm and to acquiesce in my ill-fortune.”

“I had formed a resolution to abandon all attempts to go to sleep without seeing Mamma, had made up my mind to kiss her at all costs, even though this meant the certainty of being in disgrace with her for long afterwards --- when she herself came up to bed. The calm which succeeded my anguish filled me with extraordinary exhilaration, no less than my sense of expectation, my thirst for and my fear of danger.” p. 42

“I went quietly into the passage; my heart was beating so violently that I could hardly move, but at last it was throbbing no longer with anxiety, but with terror and joy.”

“Then I saw Mamma herself and I threw myself upon her.” p. 46

Theme Analysis

The first part of Swann's Way relates to Proust's infinite obsession with his mother. It describes in detail his immeasurable love for her and the pain and anguish he suffered when they were apart. Proust had the medical condition of bronchial asthma since early childhood. It is documented that children who suffer from the horror of recurrent, suffocating asthma attacks often become particularly dependent on their mother. It is believed that Marcel's complex persona developed as a result of the symptoms of this frightening, misunderstood illness which was diagnosed in his time as a form of hysteria.

This analysis calculates that Proust's behavior is linked with two Freudian psychosexual stages. According to Freud, the third stage, or phallic stage which develops between the ages of three and six years old is when the consciousness and masturbation of the genitals is hypothetically the principal source of pleasure. It is noted that Proust had a problem with excessive masturbation. This stage also deals

with the Oedipus complex which is described in Freud's psychoanalysis as the subconscious, sexual desire of a boy to sleep with his mother, which is usually accompanied by anger and jealousy toward the father. It is evident that Proust wished to possess his mother and disregard his father who he believed interfered with his mother's affection.

This research determined that Proust was having recurrent, intense sexual urges or sexual fantasies about his mother which is symptomatic of the Oedipus complex. But, as a child, he was made to feel exiled from his mother's love and attention most every night which gave him a false sense of love, and security. Proust's mother was usually abrupt and unaffectionate to him, often rejected his demanding affections before bedtime and was visibly irritated by his frequent advances which caused him humiliation and made him suffer immeasurably. His father had a strict, chauvinistic attitude. Additionally, his parent's general behavior to him caused him significant distress.

This study, by assessing the effect of his mother's behavior towards him, determined that the strained and painful relationship with his mother could be identified as sexual sadism and sexual masochism. Because the relationship between Proust and his mother was his first love relationship, where he learned to associate love with pain and suffering, this research determined it resulted in transmitting a severe influence on Proust's sexuality. This condition may have been partially responsible for giving Proust a negative outlook on male-female relationships, and his inability to feel a real emotional or sexual involvement with women.

Proust's childhood relationship with his parents overall was full of pain and anguish. He was tormented by his infinite obsession with his mother. He suffered immense distress and humiliation from the rejection he consistently received from his mother for his incessant advances for affection, and he also suffered continuously for the resentment and anger he felt for his father's strict, arrogant behavior. Consequently, Proust learned at an early age to associate love with torture and agony. In short, Proust's relationship with his parents possessed many forms of sexual sadism and sexual masochism, thus their relationship would be classified as sexual sadism and sexual masochism.

2. Proust's Love Obsession with Gilberte Swann

"But very soon that love surged up again in me like a reaction by which my humiliated heart sought to rise to Gilberte's level or to bring her down to its own. I loved her; I was sorry not to have had the time and the inspiration to insult her, to hurt her, to force her to keep some memory of me. I thought her so beautiful that I should have liked to be able to retrace my steps so as to shake my fist at her and shout, "I think you're hideous, grotesque; how I loathe you!" But I walked away, carrying with me, then and for ever afterwards, as the first illustration of a type of happiness rendered inaccessible to a little boy of my kind by certain laws of nature which it was impossible to transgress," p. 200

Theme Analysis

It is clear to this research that Proust's young relationship with Gilberte, who becomes the next love of his life after his mother, defines his meaning for love;

how he relates to women and how his relationship with Gilbertte is sexual sadism and sexual masochism. The themes detected in *Swann's Way*, which involve Proust and Gilberte's close relationship, specifically set the pace and the mode for the youth's involvement with future relationships. It is evident that buried beneath his childhood fantasies and interpretations of love, festered his deep-seeded desires and predisposition for sexual sadism and sexual masochism. This theory is prominent throughout *In Search of Lost Time*.

According to this research, many adults identify with the love they received as children. If a child experienced the love relationship between his parents as cruel and indifferent, he may learn to identify with love in the same regard. If a child's only experience with love, affection, and attention from his parents was heavy discipline, then he may grow up seeking a relationship which bears the same or a similar manner of interaction with a sexual partner.

Since Proust's first experience with love was the attraction and attachment to his mother which has already been established as masochistic, and his next young love with Gilberte was seen with masochistic characteristics, theoretically Proust's future relationships would be associated with sadism and masochism.

Swann's Way delivers a lucid view of Proust's childhood development and as a young adult, and how he was involuntarily predestined to a sexual identity of sexual masochism and sexual sadism.

3. The Scene of Sadism at Montjouvain with Mlle Vinteuil

“But she could not resist the attraction of being treated with tenderness by a woman who had shown herself so implacable towards the defenseless dead, and, springing to

her friend's lap she held out a chaste brow to be kissed precisely as a daughter would have done, with the exquisite sensation that they would thus, between them, inflict the last turn of the screw of cruelty by robbing M. Vinteuil, as though they were actually rifling his tomb, of the sacred rights of fatherhood." p. 229

"It was true that in Mlle. Vinteuil's habits the appearance of evil was so absolute that it would have been hard to find it exhibited to such a degree of perfection outside a convinced sadist; it is behind the footlights of a Paris theatre and not under the homely lamp of an actual country house that one expects to see a girl encouraging a friend to spit upon the portrait of a father who has lived and died for her alone; and when we find in real life a desire for melodramatic effect, it is generally sadism that is responsible for it." p. 230

"A sadist of her kind is an artist in evil, which a wholly wicked person could not be," p. 231

"Sadists of Mlle. Vinteuil's sort are creatures so purely sentimental, so naturally virtuous, that even sensual pleasure appears to them as something bad, the prerogative of the wicked. And when they allow themselves for a moment to enjoy it they endeavor to impersonate, to identify with, the wicked, and to make their partners do likewise, in order to gain the momentary illusion of having escaped beyond the control of their own gentle and scrupulous natures into the world of human pleasure." p. 231

"It was not evil that gave her the idea of pleasure, that seemed to her attractive; it was pleasure, rather, that seemed evil." p. 232

“Perhaps she would not have thought of evil as a state so rare, so abnormal, so exotic, one in which it was so refreshing to sojourn, had she been able to discern in herself, as in everyone else, that indifference to the sufferings one causes which, whatever other names one gives it, is the most terrible and lasting form of cruelty.”

pp. 232-233

Theme Analysis

This scene at Montjouvain is the only scene which the translators, C.K. Scott Moncrieff and Terence Kilmartin, listed as sadism in *Swann's Way*.

Mlle. Vinteuil had a lesbian relationship with a female friend who lived with her and her father. One evening, Proust fell asleep in the bushes and awakened near Mlle. Vinteuil's window where he observed and overheard an incident with the lesbian couple. Mlle. Vinteuil dared her lover to spit on her dead father's photograph.

This research identifies Mlle. Vinteuil as a classic sadist. According to the text in *Swann's Way*, Mlle. Vinteuil had always exhibited habits of cruel behavior. It is evident in the text (above) that Mlle. Vinteuil had sexual urges to provoke evil behavior and that she became sexually excited while involved in the act of humiliating her poor, dead, undeserving, and defenseless father. The theme expresses how she became sexually aroused with her lover through emotions of passion and cruelty. She also dared her lover to engage in an evil act of humiliation and cruelty against her father. Only a real sadist could get sexual excitement out of engaging in such a shameful, cold-hearted act of malice.

In short, Mlle. Vinteuil was a classic sadist who was so evil, that she made her lover do sadistic deeds. In fact, the text which described this theme used the words sadist, wicked, cruel, and evil several times when describing the women's cruel, disrespectful behavior. Furthermore, the content referred to the indifference Mlle. Vinteuil felt for causing suffering. This theme labels Mlle. Vinteuil a true sadist and her relationship with her lover as sexual sadism and sexual masochism.

4. M. Swann's Jealousy of Odette and His Need to Cause Her Pain

"And perhaps the almost pleasurable sensation he felt at that moment was something more than the assuagement of a doubt, and of a pain: was an intellectual pleasure."

pp. 387-388

"Even though he gambled with the possibility that she would find out about his jealous antics, he insisted on searching for the truth."

"How often the prospect of future happiness is thus sacrificed to one's impatient insistence upon an immediate gratification! But his desire to know the truth was stronger, and seemed to him nobler." p. 389

"He felt a voluptuous pleasure in learning the truth which he passionately sought in that unique, ephemeral and precious transcript, on that translucent page, so warm, so beautiful." p. 390

"But now and then his thoughts in their wandering course would come upon this memory where it lay unobserved, would startle it into life, thrust it forward into his consciousness, and leave him aching with a sharp, deep-rooted pain. As though it were a bodily pain, Swann's mind was powerless to alleviate it;" p. 391

Theme Analysis

M. Swann suffered immeasurably with his jealousy over his mistress, Odette. His morbid curiosity propelled him to check up on Odette, as he constantly suspected she was seeing other men behind his back. Odette had told him of her detest of jealous men or those who spied on her, however he had a habit of enjoying a course of investigation by which he interrogated casual witnesses, bribed servants for information, stalked her and eavesdropped whenever he could. His own actions shamed him, tormented, and tortured him; however the text relates that in spite of his suffering, he experienced an intellectual pleasure.

This research observed that Swann's behavior involved the self-torture of his own actions. He was so overwhelmed and driven to cause significant psychological pain and anguish to himself that he was powerless to prevent it. The text does not confirm that Swann was dysfunctional in the area of sexual performance, however this research believes that since he had a history of being extremely jealous, and because he tortured himself with all kinds of investigations, and that he expressed his experiences as intellectual pleasure, he could be classified as being both a sexual sadist and sexual masochist.

5. Forcheville's Reaction to Saniette

“Forcheville replied to Saniette's tactless utterance with such a volley of abuse, going out of his way to insult him, emboldened, the louder he shouted, by the fear, the pain, the entreaties of his victim, that the poor creature, after asking Mme. Verdurin whether he should stay and receiving no answer, had left the house in stammering confusion, and with tears in his eyes.” p. 393

Theme Analysis

This research determined this theme as psychological, abusive behavior, which can be defined as sadistic conduct. The text actually called Saniette a victim of fear and pain. However, since Saniette was Forcheville's brother-in-law, it is unlikely that the theme could be evaluated as sexual sadism since there is no evidence that there were any sexual feelings or activity between the two men.

6. Odette's Lies to M. Swann

"And so when she lied, smitten with fear, feeling herself to be feebly armed for her defense, unconfident of success, she felt like weeping from sheer exhaustion, as children weep sometimes when they have not slept. Moreover, she knew that her lie was usually wounding to the man to whom she was telling it, and that she might find herself at his mercy if she told it badly." pp. 398-399

"And then, when he reflected that merely coming at an hour when he was not I the habit of coming he had managed to disturb so many arrangements of which she did not wish him to know, he was overcome with a feeling of despondency that amounted almost to anguish. But since he was in love with Odette, since he was in the habit of turning all his thoughts towards her, the pity with which he might have been inspired for himself he felt for her instead, and he murmured: "Poor darling!" pp. 399-400

"while he drove her home, he would be able to ask her for an explanation, make her promise either that she would not go to Chatou next day or that she would procure an invitation for his also, and to lull to rest in her arms the anguish that tormented him." p. 404

Theme Analysis

Swann felt that Odette deliberately lied to him when she said she did not hear him knocking at the door to either hide her unfaithfulness or possible intent to be unfaithful to him that afternoon. Swann had come to visit her door at an unusual time for him and unannounced which had put Odette in the compromising position to lie to him even though she knew it would hurt him if he found out. Swann had a continuous, devastating suspicion of Odette because of her pattern of habitual lying or evading the whole truth when she thought she was going to be caught at doing something he would disapprove of.

Even though Swann was quite aware that Odette didn't love him amply, as he loved her, she was always eager to give him enjoyment. Swann's perpetual jealousy of Odette's company or attention to other people tortured him.

This research recognized the obvious reciprocation of sexual sadism and sexual masochism between the lovers Swann and Odette on a psychological level. This research also detected a dichotomy of these feelings in Swann himself, who is so absorbed by Odette that he feels the emotional torment for both Odette and himself. Thus, this theme appears rather complex in nature because the text states that Swann was overwhelmed with melancholy by Odette's actions, however it says his misery almost gave him pain and suffering. The word almost is quizzical here. The narrator states that because Swann loved Odette so much, he was able to feel her pain and humiliation more than his own. This theme clearly exposes that Swann and Odette experienced feelings of pain and suffering because of their relationship which was an on-going affair. This is classified as sexual masochism and sexual sadism.

7. Odette and Mme. Verdurin's Cruelty to M. Swann from the Carriage

"Odette, we'll take you", said Mme. Verdurin, "we've kept a little corner for you, beside M. de Forcheville". p. 404

"Yes, Madame", said Odette meekly.

"What! I thought I was to take you home," cried Swann, flinging discretion to the wind, for the carriage door hung open, the seconds were running out, and he could not, in his present state, go home without her."

"But Mme. Verdurin has asked me"

"Come, you can quite well go home alone; we've left her with you quite often enough," said Mme Verdurin.

"But I had something important to say to Mme de Crecy."

"Very well, you can write it to her instead."

"Good-bye," said Odette, holding out her hand. He tried hard to smile but he looked utterly dejected.

"After the Verdurin's carriage pulled away, Swann dismissed his coachman so that he could walk home. On his walk he ranted and raved vehemently out loud about his disgust of the Verdurins and with that of Odette being vulgar and a fool to associate with such filthy vermin as the Verdurins." pp. 407-408

Theme Analysis

Another incident which clearly points out a theme of sexual sadism and sexual masochism between Swann and Odette transpires when Odette chooses to leave the Verdurin's dinner party in Mme. Verdurin's carriage due to her dominant insistence, instead of in Swann's carriage in spite of his obvious plea of disappointment and

desperation. Swann's grief compounded when Mme. Verdurin also invited Forcheville, one of Odette's other suspected suitors, into their carriage to sit next to Odette. The manner in which Odette left Swann and made light of his plea to go with her and ignoring his for not taking him, could be labeled sexual sadism. Swann's hysterical response and display of frenzy to Odette at the carriage, along with his verbal rant and rage moments later over this event, demonstrated his humiliation and psychological suffering which can be identified as experiencing sexual masochism.

8. Odette Avoids M. Swann

“and Odette had been in Paris since midday. It had not occurred to her to tell him, and not knowing what to do with herself she had gone home to bed, and was asleep.”

“As a matter of fact, she had not given him a thought. And such moments as these, in which she forgot Swann's very existence, were more useful to Odette, did more to bind him to her, than all her coquetry. For in this way Swann was kept in a state of painful agitation which had already been powerful enough to cause his love to blossom, on the night when he had failed to find Odette at the Verdurins' and had hunted for her all evening.”

“Sometimes, when she had been away on a short visit somewhere, several days would elapse before she thought of letting him know that she had returned to Paris.” p. 419

Theme Analysis

This theme shows Odette's indifference and lack of concern for Swann's feelings which can also be viewed as unkind and unreasonable behavior towards him. The text also states that Odette made it a habit to not tell Swann when she was

returning home to Paris and sometimes it was days before she would let him know that she had just arrived. In spite of knowing Swann's temperament, Odette kept Swann in a state of distress, anguish, and anxiety due to this kind of treatment, so it can therefore be classified as sexual sadism and sexual masochism.

9. M. Swann's Suspicion of Odette

“For him to believe that she was lying, an anticipatory suspicion was indispensable. It was also however, sufficient. Given that, everything Odette said appeared to him suspect. If she mentioned a name, it was obviously that of one of her lovers, and once this supposition had taken shape, he would spend weeks tormenting himself.” p. 421

Theme Analysis

This quote can be taken two ways. Odette mentioned other men's names with the intent of torturing Swann and making him suffer because she knew how jealous he was. This strategy could be termed a mind-game for the purpose of psychological control and humiliation which induces psychological suffering to the victim, in this case Swann, in which case the interaction may be labeled sexual sadism and sexual masochism. However, the second interpretation could be entirely blamed on Swann's obsessive jealousy of Odette. In other words, Swann may have unreasonably assumed that every person that Odette mentioned, whether innocently or not, was having an affair with her. That could be analyzed as self-abuse. Self-inflicted abuse, whether physical or psychological can also be defined as sexual sadism and sexual masochism since the pain was being given and received by the same person, to oneself which made him suffer for weeks.

10. Odette Purposely Avoids M. Swann at Parties

“He could see her, but dared not stay for fear of annoying her by seeming to be spying upon the pleasures she enjoyed in other company, pleasures which – as he drove home in utter loneliness, and went to bed as miserable” p. 422

Theme Analysis

This research calculates that Swann was far more jealous of his mistress Odette's company and attention with others than he was with her having sex with them. He was not as bothered to think she was engaging in sexual intimacy with others, because he found the sex acts difficult to envision. The researcher determined that this may indicate that Swann was not having sexual intercourse with Odette. Swann's main sexual attraction to women may have been just foreplay. This was also Proust's mode of operandi.

This describes another sexual sadism and sexual masochism theme with Swann and Odette because it describes that Swann experienced apprehension, unhappiness, and dejection at the parties where he and Odette were invited. Odette avoided him at these parties, saying that people would talk, so Swann was left to observe her getting pleasure in the company of others. Her premeditated actions caused him to be sad, lonely and depressed or otherwise caused him psychological suffering.

11. M. Swann's Fantasies Were About Odette's Sinful Behaviors

“At such times Swann detested her. “But I've been a fool, too,” he would argue. “I'm paying for other men's pleasures with my money. All the same, she'd better take

care, and not push her luck, because I might very well stop giving her anything at all.” pp. 427-433

“And this hatred, like his love, needing to manifest itself in action, he took pleasure in urging his evil imaginings further and further, because, thanks to the perfidies of which he accused Odette, he detested her still more, and he would be able, if it turned out – as he tried to convince himself – that she was indeed guilty of them, to take the opportunity of punishing her, and of venting his mounting rage on her.” p. 427

“What distress he must have caused her! Certainly he could not find valid reasons for his resentment, but they would not have been sufficient to make him feel that resentment if he had not loved her so passionately.” p. 430

“Perhaps she did not realize how sincere he had been with her during their quarrel, when he had told her that he would not send her any money and would do everything he could to hurt her.” p. 433

Theme Analysis

It was observed in Swann’s intermittent antipathy for Odette, that he took pleasure in imagining and convincing himself that she was guilty of engaging in dishonest and sinful behavior so that he would be compelled to punish her and expel his escalating anger towards her. This theme indicates that Swann put Odette through significant distress and that he was guilty of recurrent, intense sexually arousing fantasies about Odette which compelled him to subject her to psychological suffering. This behavior can also be defined as sexual sadism and sexual masochism.

12. M. Swann and Odette's Cat and Mouse Game

“Sometimes it would be after several days during which she had caused him no fresh anxiety; and since he knew he was likely to derive no very great pleasure from his impending visits, but more probably some annoyance which would put an end to his present state of calm, he would write to her saying that he was very busy, and would not be able to see her on any of the given days that he had suggested. Meanwhile, a letter from her, crossing his, asked him to postpone one of those very meetings. He wondered why; his suspicions, his anguish, again took hold of him. He could no longer abide, in the new state of agitation into which he found himself plunged, by the arrangements which he had made in his preceding state of comparative calm; he would hurry round to her, and would insist upon seeing her in each of the following days.”

“But at other times – when Odette was on the point of going away for a holiday – it was after some trifling quarrel for which he had chosen the pretext that he resolved not to write to her and not to see her until her return, thus giving the appearance (and expecting the reward) of a serious rupture, which she would perhaps regard as final, to a separation the greater part of which was the inevitable consequence of her proposed journey, which he was merely allowing to start a little sooner than it must. At once he could imagine Odette puzzled, anxious, and distressed at having received neither visit nor letter from him, and this picture of her, by calming his jealousy, made it easy for him to break himself of the habit of seeing her.” p. 434

Theme Analysis

This text clearly points out that Swann and Odette followed a pattern of

purposely avoiding each other and writing disturbing letters which caused each of them to suffer significant distress, anxiety, and worry of a possible separation or break up. But when Odette acquiesced to Swann's request for a brief separation; it magnified Swann's suspicion and anxiety to the point that he had to see her. The theme of sexual sadism and sexual masochism is present in this typical cat and mouse behavior which is not only cruel but a power-play issue.

13. M. Swann's Malady

"Really, I'm making distinct headway," he would tell himself next day. "Looking at things quite honestly, I can't say I got much pleasure last night from being in bed with her. It's an odd thing, but I actually thought her ugly." "And certainly he was sincere, but his love extended a long way beyond the province of physical desire. Odette's person, indeed, no longer held any great place in it. When his eyes fell upon the photograph of Odette on his table, or when she came to see him, he had difficulty in identifying her face, either in the flesh or on the pasteboard, with the painful and continuous anxiety which dwelt in his mind." p. 438

"And this malady which Swann's love had become had so proliferate was so closely interwoven with all his habits, with all his actions, with his thoughts, his health, his sleep, his life, even with what he hoped for after his death, was so utterly inseparable from him, that it would have been impossible to eradicate it without almost entirely destroying him; as surgeons say, his love was no longer operable." pp. 438-439

"By this love Swann had been so far detached from all other interests that when by chance he reappeared in society," p. 439

Theme Analysis

This theme profoundly describes how Swann's love for Odette, even his fantasies about her when she wasn't around, had become so difficult and painful for him and that it was a continuous anxiety, which had debilitated most every important area of functioning in his personal and social life. This behavior is the results of a relationship which can be identified as sexual sadism and sexual masochism.

14. Sexual Abuse

"A few days later Odette told Swann that she had just had a rude awakening, on discovering that my uncle was the same as other men: he had tried to take her by force." p. 444

Theme Analysis

This research believes that the act of forcing any sexual activity, or the attempt to force any sexual activity on an unwilling or under age victim, whether it is an isolated incident or a repeated offense, should be evaluated as sexual sadism.

15. Odette Was a Control Freak

"Even in the case of their evening meetings, she would never tell him until the last minute whether she would be able to see him, for, counting on his being always free, she wished first to be certain that no one else would propose coming round. She would plead that she was obliged to wait for an answer that was of the very greatest importance to her, and if, even after she had allowed Swann to come, any of her friends asked her, half way through the evening, to join them at some theatre or at supper afterwards, she would jump for joy and dress with all speed. As her toilet progressed, ever moment she made brought Swann nearer to the moment when he

would have to part from her, when she would fly off with irresistible zest; and when at length she was ready, and, peering into her mirror for the last time with eyes tense and bright with anxiety to look well, added a touch of lipstick, fixed a stray lock of hair over her brow, and called for her cloak of sky-blue silk with golden tassels, Swann looked so wretched that she would be unable to restrain a gesture of impatience as she flung at him:” “So that’s how you thank me for keeping you here till the last minute! And I thought I was being so nice to you. Well, I shall know better next time!” pp. 447-448

Theme Analysis

Odette is engaged in a power-play, as it is a surely a control issue with her. Her behavior is cruel and insensitive to ask Swann to come to her home and keep him there unless something or someone more appealing is offered to her during his visit. One can observe the pleasure she receives out of humiliating him by making him suffer while he watches her eagerly get ready to leave him and then she further debases him verbally when his expressions can’t help but show how miserable and dejected he feels.

Odette’s psychological and verbal abuse caused Swann clinically significant distress, humiliation, and suffering which is diagnosed as sexual masochism and sexual sadism.

16. M. Swann’s Compulsion

“I saw Mme de Crecy yesterday with a man I didn’t know”, “sentences which dropped into his heart and turned at once into a solid state, grew hard as stalagmites,

and seared and tore him as they lay there, irremovable, that the words “She didn’t know a soul, she never spoke to a soul” were, by way of contrast, like a soothing balm. How freely they coursed through him, how fluid they were, how vaporous, how easy to breathe! And yet, a moment later, he was telling himself that Odette must find him very dull if those were the pleasures she preferred to his company. And their very insignificance, though it reassured him, pained him as if her enjoyment of them had been an act of treachery.” pp. 449-450

“but no sooner, in preparing himself for sleep, did he relax the self-control of which he was not even conscious so habitual had it become, than an icy shudder convulsed him and he began to sob.” p. 450

“This compulsion to an activity without respite, without variety, without results, was so cruel a scourge that one day, noticing a swelling in his stomach, he felt genuinely happy at the thought that he had, perhaps, a tumour which would prove fatal, that he need no longer concern himself with anything, that illness was going to govern his life, to make a plaything of him, until the non-distant end.” p. 451

Theme Analysis

If someone told Swann that he had seen Odette with a man, or if Swann suspected Odette had been with Forcheville it would make him sick. The anxiety from his jealousy was so dreadful that it would give him stomach pain to the point he thought he might be dying and hoped he would, so the suffering would cease.

Swann’s jealousy of Odette tortured and tormented him to the extent of making him endure psychological and physical pain. Even though these illnesses were self-inflicted through jealousy, it can be classified as sexual masochism. In essence,

Swann experienced sexual masochism through his own self-inflictive behavior of sexual sadism which is identified here.

17. Odette's Cold Shoulder to M. Swann

“This new manner, indifferent, offhand, irritable, which Odette now adopted with Swann, undoubtedly made him suffer; but he did not realize how much he suffered; since it was only gradually, day by day, that Odette had cooled towards him, it was only by directly contrasting what she was today with what she had been at first that he could have measured the extent of the change that had taken place. But this change was his deep, secret wound, which tormented him day and night, and when he ever felt that his thoughts were straying too near it, he would quickly turn them into another channel for fear of suffering too much.” pp. 456-457

Theme Analysis

Swann suffered immensely when Odette started showing her detachment and lack of interest to him which had developed gradually over time. Her cold, aloof behavior caused him severe psychological torture. Odette's behavior towards Swann is identified here as sadistic for the fact that her conduct made him a victim of psychological suffering and humiliation which is classified as sexual sadism and sexual masochism.

18. The Infidelities of Prince des Laumes and His Wife

“Besides, what good has it ever done when I have objected,” “she added in a melancholy voice, for the whole world knew that, ever since the day when the Prince

des Laumes had married his ravishing cousin, he had been consistently unfaithful to her.” p. 481

Theme Analysis

This theme clearly implies that the wife of the Prince des Laumes suffered psychological humiliation because her husband had always been unfaithful to her and everyone knew about it. The Prince’s behavior is considered sexually sadistic which caused his wife to be a victim of sexual sadism, therefore her suffering and humiliation is classified as sexual masochism.

19. The Little Phrase from Vinteuil’s Sonata Provoke Memories of Odette’s Love

“Meanwhile the concert had begun again, and Swann saw that he could not now go before the end of the new number. He suffered greatly from being shut up among all these people whose stupidity and absurdities struck him all the more painfully since, being ignorant of his love and incapable, had they known of it,”

“he suffered above all, to the point where even the sound of the instruments made him want to cry out, from having to prolong his exile in this place to which Odette would never come, in which no one, nothing was aware of her existence, from which she was entirely absent. But suddenly it was though she had entered, and this apparition was so agonizingly painful that his hand clutched his heart.” p. 490

Theme Analysis

When Swann heard the music playing of the little phrase from Vinteuil’s sonata, it recalled his memories of suffering during the time when Odette had been in love with him. Because of his love for Odette, hearing the music which was familiar to

him during the days Odette loved him, caused him pain and suffering. Thus Swann became a victim from hearing the music which inflicted him with pain and suffering. Swann's painful condition was caused by hearing this particular music. His condition and behavior induced by the music can view Swann as a victim who was made to suffer which can be diagnosed as sexual masochism and sexual sadism if it was recurrent for a period of at least six months.

20. M. Swann's Control Over Odette

“At that time he had been satisfying a sensual curiosity in discovering the pleasures of those who live for love alone. He had supposed that he could stop there, that he would not be obliged to learn their sorrows also; yet how small a thing the actual charm of Odette was now in comparison with the fearsome terror which extended it like a cloudy halo all around her, the immense anguish of not knowing at every hour of the day and night what she had been doing, of not possessing her wholly, always and everywhere!” pp. 491-492

Theme Analysis

This theme is referring to Swann and Odette. Swann agonizes over not being able to totally control Odette and everything she does. Swann is a victim of self-inflicted pain and anguish, or psychological suffering due to his extreme jealousy. His immense anguish, in lieu of his extreme jealousy, makes him suffer which identifies with sexual sadism and sexual masochism.

21. M. Swann and Odette's Destructive Relationship

“One is never as unhappy as one thinks. But he reflected that this existence had

already lasted for several years, that all he could now hope for was that it would last for ever, that he would sacrifice his work, his pleasures, his friends, in fact the whole of his life to the daily expectation of a meeting which if it occurred, could bring him no happiness; and he asked himself whether he was not mistake, whether the circumstances that had favoured his liaison and had prevented its final rupture had not done a disservice to his career, whether the outcome to be desired might not have been that as to which he rejoiced that it had happened only in a dream – his own departure;” p. 504

Theme Analysis

The relationship between Swann and Odette was definitely unhealthy, unhappy and destructive. This theme documents that Swann had allowed his relationship with Odette to control his life to the extent that it caused significant distress and impairment in his social and occupational functioning for several years. A relationship where this dysfunction is prevalent can be determined as a sexual sadism and sexual masochism relationship.

22. M. Swann’s Violent Fantasies of Odette

“Sometimes he hoped that she would die, painlessly, in some accident,” "which to Swann seemed innumerable since his own secret desire had strewn them in her path), and so allowed mankind to abandon itself, day after day, and almost with impunity, to its career of mendacity, to its pursuit of pleasure.”

“And Swann felt a very cordial sympathy with the sultan Mohamet II whose portrait by Bellini he admired, who on finding he had fallen in love with one of his wives,

stabbed her to death in order, as his Venetian biographer artlessly relates, to recover his peace of mind. Then he would be ashamed of thinking thus only of himself, and his own sufferings would seem to deserve no pity now that he himself held Odette's very life so cheap." pp. 504-505

Theme Analysis

This theme illustrates Swann's intense sexually arousing fantasies for Odette to die so that he could be free of his suffering, however, he inevitably felt guilty and humiliated for thinking these horrible thoughts. Swann was responsible for self-inflicted sexual masochism which was induced by his sexually sadistic thoughts about Odette which were deceitful, but also pleasurable.

23. M. Swann's Deception to Odette

"However, from time to time he gave Odette to understand that people maliciously kept him informed of everything she did;"

"he led her to suppose that he was perfectly informed of matters which in reality he neither knew nor even suspected, for if he adjured Odette never to swerve from the truth, that was only, whether he realized it or not, in order that Odette should tell him everything that she did."

"The truth which he cherished was the truth which Odette would tell him; but he himself, in order to extract that truth from her, was not afraid to have recourse to falsehood, that very falsehood which he never ceased to depict to Odette as leading every human creature down to utter degradation. In a word, he lied as much as Odette because, more unhappy than she, he was no less egotistical." pp. 511-512

Theme Analysis

Swann had a habit of lying and deceiving Odette by tricking her into telling him everything she did. Swann provoked confessions out of Odette which were humiliating to both Swann and Odette and as a result it made them both unhappy. Henceforth, this recurrent behavior pattern of Swann, in which he got pleasure from humiliating Odette with his deceitful tactics, can be defined as sexual sadism. Odette was pressured or forced into confessions which caused her the distress of humiliation which is the criteria for sexual masochism.

24. M. Swann's Trickery and Interrogation Methods with Odette

"You remember the idea I once had about you and Mme Verdurin? Tell me, was it true, with her or with anyone else?" "When he saw Odette thus signal to him that the insinuation was false, Swann realized that it was quite possibly true." P. 514

"I've told you, no. You know quite well," she added, seemingly angry and uncomfortable."

"Yes, I know, but are you quite sure? Don't say to me, 'You know quite well'; say, 'I have never done anything of that sort with any woman.'"

"I have never done anything of that sort with any woman."

"Can you swear to me on the medal of Our lady of Laghet?" Swann knew that Odette would never perjure herself on that.

"Oh, you make me so miserable," she cried,

"Haven't you had enough?" p. 515

"How on earth do I know?" she exclaimed angrily. "Perhaps I have, ever so long ago, when I didn't know what I was doing, perhaps two or three times."

“The agony that he now suffered in no way resembled what he had supposed. Not only because, even in his moments of most complete distrust, he rarely imagined such an extremity of evil, but because, even when he did try to imagine this thing, it remained vague, uncertain, was not clothed in the particular horror which had sprung from the words “perhaps two or three times,” was not armed with that specific cruelty, as different from anything that he had known as a disease by which one is struck down for the first time.” pp. 516-517

“Then Swann continued to spitefully interrogate Odette for more personal information and specific details which further intensified their interaction and made them both suffer more.”

“For his jealousy, which had taken more pains than any enemy would have done to strike him this savage blow, to make him forcibly acquainted with the most cruel suffering he had ever known, his jealousy was not satisfied that he had yet suffered enough, and sought to expose him to an even deeper wound. Thus like an evil deity, his jealousy inspired Swann, driving him on towards his ruin. It was not his fault, but Odette’s alone, if at first his torment was not exacerbated.” pp. 518-519

“Further on,” Odette says, “You’re a fiend! You enjoy torturing me, making me tell you lies, just so that you’ll leave me in peace.” p. 520

Ultimately, after being quiet for some time, Swann said to her, “My poor darling, you must forgive me; I know I’ve distressed you, but it’s all over now; I won’t think of it any more.” p. 521

Theme Analysis

Swann made a visit to Odette to interrogate and coerce her into confessing that

she had an affair with Mme. Verdurin or anyone else by using daunting tactics. This theme is more evidence of sexual sadism and sexual masochism between the couple because it refers directly to the diagnostic criteria. Swann's behavior is sexually sadistic because it involves the act of verbally and psychologically humiliating Odette and making her suffer by pressuring her into the position of a victim of sexual masochism. Then, because Odette was forced to tell the truth through means of a personal nature which Swann took advantage of, she answered with information which, in turn, made him suffer immeasurably. Odette's reluctant replies back to Swann and how he reacts to her answers confirm more evidence of the exchange of sexual sadism and sexual masochism between the two.

The Review of *Swann's Way*

This research listed twenty-four themes found in *Swann's Way* which displayed several forms of sexual sadism and sexual masochism and enough evidence to support the theory that the overall essence of *Swann's Way* is sexual sadism and sexual masochism. All of the themes which were identified as sadism, and/or masochism, were chosen because the characters' on-going behavior patterns correlated with one or more definitions for sexual sadism or sexual masochism listed in the *Diagnostic Criteria DSM IV Manual*.

The most ubiquitous themes expressed in *Swann's Way* between the married couples, lovers, and friends were the usage of verbal abuse, public humiliation, degradation, physical pain from heavy floggings, the emotional cruelty and pain received from sexual abuse, the rage of violent tempers, vicious mind-games, extreme jealousy,

distrust, infidelity, deception, control issues, rejection, interrogation tactics, resentment, and the reciprocation of most of the above. Also various forms of self-abuse which included the self-torture of suspicion, love obsessions, jealousy, and compulsive behavior were observed.

Please refer to the last part of Chapter Two to review the definitions of the diagnostic criteria for sexual sadism and sexual masochism. Note that 302.9, C. and 302.10, C. of Paraphilia Not Otherwise Specified, refer to any forms of sexual sadism and sexual masochism not defined in the criteria of A. and B., both of which specify that a behavior pattern must be recurrent for a period of six months or more. The C. categories do not insist on behavior which is recurrent for a period of six months or more, but includes, and is not limited to, certain isolated incidents of cruel behavior and outbursts of violent temper which are also evaluated as sexual sadism and sexual masochism.

In conclusion, *Swann's Way's* contained enough themes and content with an overall tone of cruelty and suffering to be considered a novel about sexual sadism and sexual masochism.

CHAPTER 6

AN ANALYSIS OF THE SEXUAL SADISM AND SEXUAL MASOCHISM THEMES IN *WITHIN A BUDDING GROVE, VOLUME II* OF *IN SEARCH OF LOST TIME*

A Preview of *Within a Budding Grove*

Within a Budding Grove, the second novel was written before 1919, when Proust was about forty-eight years old. This book won Proust the Goncourt Prize which brought him instant fame and recognition. This research found twelve significant themes in *Within a Budding Grove*, which pertain to sexual sadism and sexual masochism. These themes were clearly identified and were referenced to specific relationship issues of characters in the volume. It is not surprising that the translator of this volume did not detect any themes which relate to sexual sadism or sexual masochism, because none of these particular themes involved flogging or any form of physical beating. There were no themes of sadism listed in the *Index of Themes* in *Volume VI* of *In Search of Lost Time*.

Within a Budding Grove is mostly an extensive, philosophical account of a young man's perception of love, women, adolescent girls, and the anticipation and passion of his first relationships. The book also encompasses the author's sensitivity to the work of artists, musicians, and writers. In this book, the writer gives credence to the selectiveness and exaggeration of our memory which he explains contradicts the clarification and shock of reality.

This research identified Proust's underlying propensity for the emergence of sexual

sadism and sexual masochism throughout Volume II, even though, unlike the other volumes of the *In Search of Lost Time* collection, *Within a Budding Grove* concentrated more intently on introducing and describing the characters of the novel as well as giving on-going descriptions of the nineteenth century bourgeois society. This volume spends less effort delving into the obsessions of sexuality.

Within a Budding Grove concentrates on developing the story line and gets so immersed in describing Proust's fascination for high society that he occasionally vacates elaborating on his foremost obsession for sadism and masochism in order to expel other personal feelings. His conflicts and life-long duality of existence also unveils and expresses his bizarre tastes and overwhelming desires for the dark side of society. This volume avoids plunging deeply into the mechanics and details of the people and the relationships mentioned, while Proust designates almost total concentration on microscopic descriptions and the aesthetics of the main characters, ladies fashions, classical music, the quaint places, the luscious scenery, the social events, the elements of nature, fine art, his personal friendships, and his prospective relationships. The narrator gives a great deal of attention to the qualities and characteristics of adolescent girls and his unique philosophy about women, particularly as beloved objects. The author also displays his atypical philosophy of love, expressing in detail his innermost feelings about his special relationships with women in his youth, both which confirm his beliefs that love bears both joy and sorrow or pleasure and anguish.

Proust makes continuous references to the reality that the narrator is convinced that once he is assured that he will be making the acquaintance of a girl, or immediately upon

meeting a girl, the pleasure of getting to know her instantly decreases to an insignificant level of interest.

Within a Budding Grove does not embrace a lavish amount of sexual sadism and sexual masochism themes, which does not exclude it from being considered a novel of sexual sadism and sexual masochism. This research affirms that the foundation of *Within a Budding Grove* is based on a solid, underlying theme of sexual sadism and sexual masochism for the simple reason that the entire volume is laced with Proust's classic overtones and undertones of the pain, pleasures and violence contained in the emotional cruelty of his character's relationships. This research states that the overall subject matter of *Within a Budding Grove*, even though less riddled with blatant themes of torment and cruelty, is virtually based on themes of sexual sadism and sexual masochism.

The next segment lists twelve themes which have been recognized because of their references to sexual sadism and sexual masochism.

The Sexual Sadism and Sexual Masochism Themes in *Within a Budding Grove*

Each theme of sexual sadism and sexual masochism listed below was selected because its content concurred with one or more of the definitions for sexual sadism and sexual masochism found in the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Text Revision, DSM-IV-TR* by the American Psychiatric Association, Washington, DC, Copyright 2000. The DSM-IV definitions for the diagnostic criteria for all forms of sexual sadism and sexual masochism are listed at the end of Chapter Two.

1. The Narrator's Philosophy on Love

“In reality, there is in love a permanent strain of suffering which happiness neutralizes, makes potential only, postpones, but which may at any moment become, what it would long since have been had we not obtained what we wanted, excruciating.” p. 214

Theme's Analysis

The narrator assesses that love is made up of a duality of severe suffering and happiness which can change from one component to another without a moment's notice. He also states here that if a person isn't getting a proper balance between the two elements, or in essence, getting what they want out of the love, that it would be terribly painful. In conclusion, the Narrator is saying that in actuality, love equals a relationship which is made of sexual sadism and sexual masochism.

2. The Bad Attitude Between the Narrator and Gilberte

“And on each of our remarks a sort of transcendent harshness was conferred by the paroxysm of their stupefying insignificance, which at the same time consoled me, for it prevented Gilberte from being taken in by the banality of my observations and the indifference of my tone.” In vain did I say: “I thought the other day that the clock was slow, if anything,” she clearly understood me to mean: “How nasty you are!”

“When she was like this, when no smile filled her eyes or opened up her face, I cannot describe the devastating monotony that stamped her melancholy eyes and sullen features.” p. 216

“I told her that she was not being nice. “It’s you who are not being nice,” was her answer.” pp. 216-217

“If you knew how much you were hurting me you would tell me.” “But this pain which, had she doubted my love, must have rejoiced her, seemed instead to irritate her more.” p. 217

Theme Analysis

If a person is deliberately being verbally cruel and intentionally malicious or vicious to their partner, it is classified as sexually sadistic behavior. If both parties display this undesirable conduct to each other, then they are receiving the cruelty as well or submitting to sexual masochism. This mutual behavior exhibited between the narrator and Gilberte is considered emotional cruelty, which is included in the diagnostic definition of sexual sadism and sexual masochism.

3. The Narrator Goes back for More Abuse

But she would have said to herself: “Back again! Evidently I can do what I like to him: he’ll come back every time, and the more wretched he is when he leaves me the more docile he’ll be.” p. 218

Theme Analysis

In this theme, the narrator is projecting how Gilberte will feel and react if he goes back to her under the circumstances that she is acting cold, nasty, and indifferent to him. He has, in a round about way, documented and analyzed his own thoughts about his intentions which apparently spell out the fact the he feels a vulnerability to

Gilberte's behavior and through putting words into her mouth, says that her unkindness to him made him feel more submissive and obedient to her.

Assuming that Gilberte has treated the narrator brutally for more than six months, this research determined her behavior to be sexually sadistic. The fact that the narrator admitted being receptive to her malice, speaks of sexual masochism.

4. The Narrator's Feelings About Breaking Up With Gilberte

"On the days that followed, I wept a great deal. True, this was due to the fact that, having seen less sincere than I thought in my renunciation of Gilberte, I had clung to the hope of a letter from her in the New Year. And seeing that hope exhausted before I had time to shelter myself behind another, I suffered like an invalid who has emptied his phial of morphia without having another within his reach." p. 253

"What was perhaps the most cruel thing about it was that I myself was the architect, unconscious, willful, merciless and patient. The one thing that mattered to me was my relationship with Gilberte, and it was I who was labouring to make it impossible by gradually creating out of this prolonged separation from my beloved, not indeed her indifference, but what would come to the same thing in the end, my own. It was a slow and painful suicide of that self which loved Gilberte that I was goading myself with untiring energy, with a clear sense not only of what I was doing in the present but of what must result from it in the future:" pp. 254-255

Theme Analysis

This research discovered that the narrator was oblivious at first about the outcome of his actions, but after the unkind break-up with Gilberte, he realized that

he, himself, was the instigator and totally responsible for his separation from her. He also admitted that he had really not wanted to heartlessly abandon her or to destroy their relationship, however, at that time, he was determined to end their relationship. The narrator also admits that his behavior was on a continuing self-destructive path and he feared what the results of it would do to him.

According to the definitions in the Diagnostic Criteria, the narrator's self destructive behavior can be classified as both sadistic and masochistic. His mean and malicious actions towards Gilberte, to desert her when he really did not want to, which senselessly and callously hurt her, amounts to sexual sadism.

5. Two Persons Who Are In the Habit of Destroying Their Love

“It is true that in the baleful task of destroying our love they are far from playing a part comparable to that played by two persons who are in the habit of, one from excess of good-will and the other from excess of ill-will, of undoing everything at the moment when everything is on the point of being settled.” p. 259

Theme Analysis:

This theme is taken from a general statement. The writer is comparing the similarities of those who destroy their love in different ways. Some who, like himself, are oblivious at first by the damage they are causing but who are adamant about ending their relationship. Other people purposely sabotage their relationship, just when matters are about to be sorted out.

This theme indicates to the researcher that the writer was very aware and personally familiar to those people who are in the habit of destroying their love

relationships, as he himself made it a habit to do so. *Within a Budding Grove* documents evidence that Proust was destructive in his relationships starting at an early age of late teens. He discloses his animosity and detachment in relationships by describing his affairs with adolescent girls and then verifies it again with general, philosophical text.

The key word in this theme is “habit” which signifies an on-going, pattern of behavior. In so much as habitual ill-will behavior in a relationship is cruel and causes emotional damage to the other person, it is safe to say that the hostile behavior is considered sexual sadism which means, by those standards, the recipient partner of that nasty behavior, the one who is involved in the acts of being made to suffer is the victim of sexual masochism.

6. People Deliberately or Unconsciously Detach Themselves from Love

“I said to myself sadly that this love of ours, in so far as it is a love for one particular creature, is not perhaps a very real thing, since, though associations of pleasant or painful musings can attach it for a time to a woman to the extent of making us believe that it has been inspired by her in a logical necessary way, if on the other hand we detach ourselves deliberately or unconsciously from those associations, this love, as though it were in fact spontaneous and sprang from ourselves alone, will revive in order to bestow itself on another woman.” p. 299

Theme Analysis

This theme states that the author rationalizes that even though love can hold pleasurable and painful thoughts for a woman so much that we may think she has

encouraged our love, alternately we are also able to disassociate from her and turn those same feeling towards another woman. The reference made to pleasant or painful thoughts suggests the author's tendency or the predictability of others to have sexual sadism or sexual masochism in their relationships. As long as relationships of this nature occur for more than six months, they are considered sexually sadistic and sexually masochistic.

7. The Intoxication of Danger

“Thus I find that I have experienced, although the least courageous of men, a feeling which has always seemed to me, in my reasoning moods, so foreign to my nature, so inconceivable: the intoxication of danger.”

“When a sufficient number of experiences had taught me that I invariable acted and enjoyed acting thus, I discovered – and was deeply ashamed by the discovery – that it was because contrary to what I had always believed and asserted, I was extremely sensitive to the opinion of others.” pp. 590-591

Theme's Analysis

This theory appears to be somewhat questioning in its relation to the diagnostic criteria for sexual masochism. The narrator is stating here that he realized, after several experiences, that he was intensely excited with danger, which according to research, occurs sometimes to the point of acting irrational and when he recognized that about himself, he felt guilty and humiliated. Therefore, this analysis theorizes that the narrator had a history of being self-abusive, or emotionally abusive to himself. When he realized that he had these tendencies, he was plagued with guilt and shame.

In so much as the diagnostic criteria for sexual masochism does not specify to whom or by whom this behavior must occur, this research indicates that sexual masochism can be inflicted by an individual or oneself.

The narrator reacted disapprovingly to his repeated, intensely excited response to danger. He experienced extreme excitement or pleasure and psychological suffering in regards to danger. His awareness in feeling this psychological threat caused him humiliation and the feeling of guilt. This research believes that this behavior, though self-inflicted, could be classified as sexual sadism because of the presence of psychological pleasure, suffering, and humiliation which follows the guidelines of the definition.

8. Reality Versus Real Love

“But let this belief be shattered, let them suddenly become aware that this mistress has gone from us forever, and our intelligence and sensibility, having lost their focus, run mad, the most infinitesimal pleasure become infinitely great.”

“Variation of a belief, annulment also of love, which pre-existent and mobile, comes to rest on the image of a woman simply because that woman will be almost impossible of attainment. Thenseforward, we think not so much of the woman, whom we have difficulty in picturing to ourselves, as of the means of getting to know her. A whole series of agonies develops and is sufficient to fix our love definitely upon her who is its almost unknown object. Our love becomes immense, and we never dream how small a place in it the real woman occupies. And if suddenly, as at the moment when I had seen Elstir stop to talk to the girls, we cease to be uneasy, to suffer anguish, since it is this anguish that is the whole of our love, it seems to us as

though our love had abruptly vanished at the moment when at length we grasp the prey to whose value we had not given even thought before.” p. 597

Theme Analysis

The narrator’s thinking of the essence and substance of loving a girl, which was already evident to him by the end of his adolescence, is that of pure anguish. In view of this, he also felt that real love and passion was only associated with the preliminary feelings of desire which is combined with the pleasure and anticipation of wanting to get to know a girl. In other words, before actually getting to know a girl, before meeting her becomes a reality, an intense feeling of real love and desire exists. However, when the reality of meeting the girl comes to pass and getting to know her is initiated, the pleasure of knowing her begins to dissipate and become less important, which means he was highly attracted to the girl who was out of reach but when she became a reality, the thrill of knowing her reversed itself and the desire became less appealing and less significant. This way of thinking is unmistakably visible not only in *Within a Budding Grove*, but throughout his other works.

To conclude the examination of this theme, reality versus real love, the narrator’s portrayal of real love is essentially sexual sadism because he eludes that the core of it, is full of nothing but pain, suffering, anxiety, and anguish.

9. A Wife’s Obedience to Her Husband

“One – owing to the prolonged strain of the obedience that subjects wife to husband- will seem not so much a woman’s face as a soldier’s; another, carved by the sacrifices which a mother has consented to make, day after day, for her children, will be the

face of an apostle. A third is, after a stormy passage through the years, the face of an ancient mariner, upon a body of which its garments alone indicate the sex.” p. 663

Theme Analysis

The narrator is declaring that the face of a woman, who has been married for many years, will show the characteristics of having endured the stress, anxiety, and submission of marriage to her husband. In this theme the “prolonged strain of the obedience” says that a wife suffers years of marriage in an on-going position of emotional tension. “After a stormy passage through the years” refers to the turmoil and cruelty of the marriage. In short, he recounts that it is the wife’s duty to comply with her husband’s every command.

This research perceives that the narrator is speaking metaphorically about the sexual sadism and sexual masochism of a marriage which is inevitable due to the woman’s anguish and suffering caused by of the supreme rule and demands of the husband. This is a portrayal of the typical marriage in the late nineteenth and early twentieth century when this novel was written.

10. Albertine Rejects Proust’s Advances

“Then suddenly I reflected that I was wrong to be in any doubt; she had told me to come when she was in bed.”

“I found Albertine in bed.” p. 699

“I bent over Albertine to kiss her. Death might have struck me down in that moment and it would have seemed to me a trivial, or rather an impossible thing, for life was not outside me but in me;” p. 700

“Stop it or I’ll ring the bell!” cried Albertine, seeing that I was flinging myself upon her to kiss her.

“Albertine had pulled the bell with all her might.” p. 701

“As regards the supposition that she was absolutely chaste (a supposition to which I had first of all attributed the violence with which Albertine had refused to let herself be taken in my arms and kissed, though it was by no means essential to my conception of the kindness, the fundamentally honorable character of my beloved), I could not accept it without a copious revision of its terms.” p. 710

Theme Analysis

This theme points out that Albertine exhibited a sadistic behavior towards the narrator. Even though Albertine’s sadistic treatment may not have occurred for six months or more, this analysis would label her behavior sexual sadism because the incident caused emotional suffering to the narrator which can be classified as sexual masochism, which is in accordance with the diagnostic criteria for sexual sadism and sexual masochism.

11. A Husband’s Unfaithfulness to His Wife

“He has thus contrived by a single journey to furnish wife and mistress alike with proofs of his love. But if the wife were to learn the reason for which he has come to Paris, her joy would doubtlessly be turned into grief, unless her pleasure in seeing the faithless wretch outweighed, in spite of everything, the pain that his infidelities had caused her.” pp. 708-709

Theme Analysis

In the novel, the theme above is described in detail of how a husband creates a clever scheme to prove his love to both his wife and his mistress by deceiving his wife. Formerly it tells how the wife has a suspicion of her husband cheating on her and her jealousy over it. Even though the theme is partly written about the context of a speculative situation, the references to her misery and to the pain that his infidelities had already caused her, in and of itself, equates to a theme of sexual sadism and sexual masochism.

12. The Little Band of Girls' Distress to Proust

“Among these girls, rose-sprigs whose principal charm was that they were silhouetted against the sea, the same indivisibility prevailed as at the time when I did not know them, when the appearance of no matter which of them had caused me such violent emotion by heralding the fact that the little band was not far off. And even now the sight of one of them filled me with a pleasure in which was included, to an extent which I should not have found it easy to define, that of seeing the others follow her in due course, and, even if they did not come that day, of speaking about them, and of knowing that they would be told that I had been on the beach.” p. 715

“My greatness sadness would not have been to be abandoned by whichever of these girls I loved best, but I should at once have loved best, because I should have fastened on to her the sum total of the melancholy longings which had been floating vaguely among them all, the one who had abandoned me.” p. 716

Theme Analysis

This theme may not sufficiently support the researcher's theory for sexual sadism and sexual masochism, according to the diagnostic criteria, but this analysis will address the argument at hand. The narrator was intensely attracted to a group of girls to the extent that even the sight of one of them caused him agonizing sensations which he also acknowledged as pleasurable feelings. Taking into view that the narrator was the one, who through his own desires, was in actuality, the provider and the recipient of both emotions and because he described his feelings as both painful and pleasurable at the same time, this analysis suggests that the narrator's sexual sadism and sexual masochism was self-inflicted.

The Review of *Within a Budding Grove*

In conclusion, the narration of *Within a Budding Grove* is written in a profound, philosophical mode which often borderlines the literal, emotional involvements in sexual sadism and sexual masochism but frequently implies the expectation of masochism and sadism in potential relationships by continuously referring to the inevitability of enjoyment and violence. The narration skips back and forth from philosophical rendering of women, the stages of love, the author's conception and reactions to love, the initial mystery of romance, amazing descriptions of characters and places, a view of the class of society and social scale, Proust's conquest of relationships with women, to dialog between the characters, all which are usually explicated in finely detailed, colorful metaphors.

Please refer to the last part of Chapter Two to review the definitions of the diagnostic criteria for sexual sadism and sexual masochism. Note that 302.9, C. and 302.10, C. of Paraphilia Not Otherwise Specified, refer to any forms of sexual sadism and sexual masochism not defined in the criteria of A. and B., both of which specify that a behavior pattern must be recurrent for a period of six months or more. The C. categories do not insist on behavior which is recurrent for a period of six months or more, but includes, and is not limited to, certain isolated incidents of cruel behavior and outbursts of violent temper which are also evaluated as sexual sadism and sexual masochism.

Within a Budding Grove proved to portray enough themes and content with a distinct tone of cruelty and suffering which convinced this research that it is a novel about sexual sadism and sexual masochism.

CHAPTER 7

AN ANALYSIS OF THE SEXUAL SADISM AND SEXUAL MASOCHISM THEMES IN *THE GUERMANTES WAY*, VOLUME III OF *IN SEARCH OF LOST TIME*

A Preview of *The Guermantes Way*

The Guermantes Way was written in 1920-1921 when Proust was about forty-nine years old. This research found that *The Guermantes Way*, Proust's third volume of *In Search of Lost Time*, contained a plentiful, thirty-five themes of sexual sadism and sexual masochism, although the translators of this novel listed only one theme in the *Index of Themes* which they identified as "real sadism – "pure and voluptuous cruelty" – uncommon,". p. 230

The Guermantes Way concentrated favorably on the intellectual and talented world of the high society life in Parisian society, the royal families, especially the Duke and his beautiful, alluring wife the Duchess de Guermantes, sometimes referred to as M. and Mme. De Guermantes, who are the center of that social world. The story elaborates on the Guermantes' affairs, habits, fashions, relatives, friends, acquaintances, and the effect they had on those whose lives they touched.

The narrator had an intense fascination with the exquisite qualities, superior refinement, and eloquent charm of the Guermantes family. He also expressed a love obsession with the Duchess, and her noble lifestyle to such an extreme that he made sure that his life became connected to hers in every way possible. The narrator states being in

love with Mme. De Guermantes which had an extreme affect on his life at such a young age.

Other subject matters which the narrator intricately explored or discussed in *The Guermantes Way* were his observations of sound, vision, the different stages of sleep, French history, the government, politics, religion, the military, the anti-Semitism of the Dreyfus affair, social etiquette, and his grandmother's death. The text was rich in themes disclosing the extensive high society gossip, corruption, boredom, snobbery, and other aristocratic follies. The narrator also elaborates on the morals of the French culture during the late 1800's and early 1900's including the distinctive social circles, their fashions, discussions of their pedigrees, titles, ranks, wealth, and their elaborate social events.

One of the most interesting subject matters in this volume is how the narrator and the fictional characters put an emphasis on the tremendous importance of people possessing extraordinary intelligence and wit. The narrator mentions frequently how impressed he is with intelligent, influential, and beautiful women such as the Mme. de Guermantes. Another notable theme in *The Guermantes Way* was the narrator's multi-page description of his anticipation before and up to the very first kiss of his girlfriend, Albertine.

This analysis points out that the narrator would often space out into his own private world of philosophical meditation, even in crowds of people. Curiously, the narrator states that he did not have an authoritative nature and that he was undeserving of the friendship and admiration from his beloved friend the Marquis de Saint Loup who was the Duchess's nephew. This research regards admissions of this nature significant in

detecting a lack of confidence and insecurity in the emotional makeup of the narrator.

This also indicates that the narrator suffered greatly from anguish, anxiety, and more than likely had an inferiority complex from carrying the burden of guilt and shame for his dark sexual desires for sexual sadism and sexual masochism, therefore feeling inwardly that people should not respect him.

The Sexual Sadism and Sexual Masochism Themes in *The Guermantes Way*

Each theme of sexual sadism and sexual masochism listed below was selected because its content concurred with one or more of the definitions for sexual sadism and sexual masochism found in the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Text Revision, DSM-IV-TR* by the American Psychiatric Association, Washington, DC, Copyright 2000. The DSM-IV definitions for the diagnostic criteria for all forms of sexual sadism and sexual masochism are listed at the end of Chapter Two.

1. Mme. De Guermantes Hostility Towards the Narrator

“What I loved was the invisible person who set all this outward show in motion, the woman whose hostility distressed me, whose approach threw me into a turmoil, whose life I should have liked to make my own, chasing away her friends.”

“I should not myself have felt that Mme. De Guermantes was irritated at meeting me day after day, had I not learned it indirectly by reading it on the face, stiff with coldness, disapproval and pity, which Françoise wore when she was helping me to get ready for these morning walks.” p. 76

“There were evenings when, as I passed through the town on my way to the

restaurant, I felt so keen a longing for Mme. De Guermantes that I could scarcely breathe; it was as though part of my breast had been cut out by a skilled anatomist and replaced by an equal part of immaterial suffering, by its equivalent in nostalgia and love.” p. 154

“What mixed a certain pleasure with my pain was that I knew it to be a tiny fragment of universal love.” p. 155

Theme Analysis

This research did not determine from the text if a period of six months or more had occurred to validate this theme, however it does give reference to the fact that the narrator did encounter Mme. De Guermantes hostility during an on-going time period, described as day after day. The narrator revealed that he loved the hostility shown to him, even though it distressed him and caused him turmoil.

In short, the narrator stated he was in love with Mme. De Guermantes and was in a continuous state of desire for her, which means he had sexually arousing fantasies or sexual urges for Mme. de Guermantes but he also experienced the sensations of pain, pleasure and suffering from her abusive treatment which significantly upset him.

Therefore, this research interpreted that because the narrator felt pleasure and pain though he suffered significant distress from the frequent cold and humiliating treatment by Mme. De Guermantes, he experienced what is defined as sexual masochism as a result of the sexual sadism he received from Mme. De Guermantes.

2. The Relationship Between Robert Saint-Loup and His Mistress

“And the quarrels, even when relatively slight, which they had previously had, had always seemed as though they must prove insoluble. For she had a violent temper, and would stomp her foot and burst into tears for reasons as incomprehensible as those that make children shut themselves into dark cupboards” p. 156

“To say that Saint-Loup suffered terribly from this estrangement would be an oversimplification, would give a false impression of his grief.” p. 157

“the agony he had experienced during the first few hours at first gave way before the irreparable, and cessation of pain is such a relief that the rupture, once it was certain, assumed for him something of the same kind of charm as a reconciliation. What he began to suffer from a little later was a secondary and accidental grief, the tide of which flowed incessantly from within himself, at the idea that perhaps she would have been glad to make it up,” p. 157

“his mistress preserved a silence which wrought him up to such a frenzy of grief that he began to ask himself whether she might not be in hiding at Doncieres, or have set sail for the Indies.” p.157

“Thus silence drove him mad with jealousy and remorse.” p. 158

“He suffered in anticipation without missing a single one, all the grief and pains of a rupture which at other moments he fancied he might somehow contrive to avoid,”

“He forced himself, nevertheless, not to write to her, thinking perhaps that it was a less cruel torment to live without his mistress than with her in certain conditions”

p. 159

“All the same I could see that, during the hour that followed, he was more than once

on the point of telephoning to his mistress to beg for a reconciliation.” p. 160

“At length she wrote to ask whether he would consent to forgive her. As soon as he realized that a definite rupture had been avoided he saw all the disadvantages of a reconciliation.” p. 161

“She is violent simply because she’s too frank, too headstrong in her feelings. But she’s a sublime creature.” p. 162

“I do not know whether he formulated to himself the notion that she was of a superior essence to the rest of the world, but he was exclusively preoccupied and concerned with what affected her. Through her and for her he was capable of suffering, of being happy, perhaps of killing. There was nothing that interested, that could excite him except what his mistress wanted, what she was going to do, what was going on, discernible at most in fleeting changes of expression, in the narrow expanse of her face and behind her privileged brow.” p. 205

“But what would be the use of plying Rachel with questions when he already knew that her answer would be merely silence, or a lie, or something extremely painful for him to hear, which would yet explain nothing.” p. 216

“she would pretend not to be able to take her eyes off some other man or other, and indeed this was not always purely for fun.” p. 217

Theme Analysis:

The relationship between Robert Saint-Loup and his mistress was one of reciprocal sexual sadism and sexual masochism. Observing the text, Saint-Loup suffered immensely from his mistress’s, cruel, violent temper outbursts, and verbal humiliation in public, as well, as from her frequent silent treatments. It was an on-

going relationship for more than six months, burdened with recurrent, brutal arguments which induced psychological suffering to both individuals. The intense sexual behavior and arguments between these two lovers involved jealousy, humiliation, joy, pain, suffering, lying and grief. Even though this behavior was exchanged, as they both endured sexual sadism and sexual masochism from each other, and they both wrote letters to appeal for forgiveness and reconciliation, it is the researcher's theory that Saint-Loup was more in the position of a sexual masochist and his mistress the sexual sadist. Saint-Loup was so totally pre-occupied with everything about his mistress that he was constantly obsessed with anticipation and jealousy which caused him constant agony and distress.

3. Robert Saint-Loup's Heartbreaking Farewell to the Narrator

"He did indeed see my salute, and returned it, but without stopping; driving on at full speed, without a smile, without moving a muscle of his face" p. 181

"I ran to the barracks, but it was a long way; when I arrived, the regiment was forming up on the square, where I was not allowed to remain, and I was heart-broken at not having been able to say good-bye to Saint-Loup." p. 181

"I was wretched at having failed to say good-bye to Saint-Loup, but I went nevertheless," p. 183

Theme Analysis

The theory for this theme is speculative in that it is not clear if the narrator and Saint-Loup were lovers, however the novel expresses the love they showed for each other, that they were very close, held a lot of admiration for one another, and spent a

good deal of time together. Saint-Loup's cold and heartless good-bye was callous and cruel which caused the narrator significant distress and suffering which can be referred to as sexual sadism and sexual masochism.

4. The Narrator's Perception of Mme. De Guermantes

"I was less sad than usual because the melancholy of her expression, the sort of clausturation which the startling hue of her dress set between her and the rest of the world, made her seem somehow lonely and unhappy, and this comforted me." p. 190

Theme Analysis

This analysis theorizes that this theme is about sexual sadism. The narrator expressed happiness and pleasure in seeing the Duchesse De Guermantes's sadness and loneliness. Formerly in the text, the narrator discloses that he is in love with Mme. De Guermantes. If the narrator got pleasure out of seeing the woman he loved suffer, that would identify feelings of sexual sadism. This research concludes that anyone who gets sexual satisfaction or takes pleasure in someone else's wretchedness is a sadist.

5. Zezette's Rage in the Restaurant

"Zezette, would you mind not looking at that young man like that," said Saint-Loup, "If you must make an exhibition of us I shall go and lunch elsewhere and join you at the theatre afterwards." p. 223

"But Saint-Loup's mistress, who had failed to catch our whispered conversation and thought that it was about the young man whom Robert had been reproaching her for making eyes at, broke out in a torrent of abuse."

“But, Zezette, it’s for me that it’s unpleasant. You’re making us ridiculous in the eyes of that fellow, who will begin to imagine you’re making advances to him, and who looks an impossible bounder, too.” p. 224

“I found his mistress stretched out on a sofa laughing under the kisses and caresses that he was showering on her.” p. 225

“As for Robert and his mistress they appeared to have no recollection of the quarrel which had been raging between them a few minutes earlier, or of my having been a witness to it.” p. 226

Theme Analysis

This theme correlates with theme number two in that it involves the relationship between Robert Saint-Loup and his mistress Zezette. This is merely an example of the habitual, abusive, sexual behavior Zezette shows Saint-Loup in public which causes him pain and anguish. Minutes later the couple appeared to have forgotten their argument and proceeded to become sexually involved with each other.

Zezette’s behavior towards Saint-Loup is classified as sexual sadism because it is recurrent and causes Saint-Loup clinically significant distress or impairment in social areas of functioning. The couple engaged in sexual activities immediately after the argument because arguing ignites the same endorphins as sexual desire.

6. Rachel’s Sadistic Plot to Sabotage a Recital

“Rachel had posted among the audience a certain number of friends, male and female, whose business it was by their sarcastic comments to disconcert the novice, who was known to be timid, and to make her lose her head so that her recital should prove a

complete fiasco. At the first notes uttered by the wretched woman, several of the make spectators, recruited for that purpose, began pointing to her hindquarters with jocular comments, several of the women who were also in the plot laughed out loud, and each fluty note from the stage increased the deliberate hilarity until it verged on the scandalous. The unhappy woman, sweating with anguish under her grease-paint, tried for a little longer to hold out, then stopped and gazed round the audience with a look of misery and rage which succeeded only in increasing the uproar.”

“And yet, just as our pity for misfortune is perhaps not very precise since in our imagination we re-create a whole world of grief by which the unfortunate who has to struggle against it has no thought of being moved to self-pity, so unkindness is probably not in the minds of the unkind that pure and voluptuous cruelty which we find it so painful to imagine. Hatred inspires them, anger prompts them to an ardour and an activity for which there is no great joy; sadism is needed to extract any pleasure from it; whereas unkind people suppose themselves to be punishing someone equally unkind. Rachel certainly imagined that the actress whom she had tortured was far from being an interest to anyone” pp. 229-230

Theme Analysis

In the Index of Themes in *In Search of Lost Time*, this is the only theme which is listed under the category for sadism in the entire Volume III, *The Guermentes Way*. In this research, the sixth theme, named Rachel’s Sadistic Plot to Sabotage a Recital, refers to the exact same theme listed by the translators as “Real Sadism”.

This research will point out that this theme does not completely comply with the time frame of at least six months or more in the diagnostic criteria, and it does not

possess a solid reference to sexual sadism since it is not clear if Rachel received any sexual excitement from the psychological suffering of her victim. If Rachel did receive sexual enjoyment from the suffering of this particular victim and knowing that she was in the habit of embarrassing Saint-Loup in public, this research would give credence to the theory that this theme was about a morbid enjoyment of being cruel which is sexual sadism. In the *Diagnostic and Statistical Manual of Mental Disorders*, Fourth Edition, this form of sexual sadism complies with 302.10, C.

Oddly enough, the translators of *In Search of Lost Time* called this theme “uncommon”. This research does not concur with that evaluation.

7. Robert Saint-Loup’s Habit of Blackmail and His Mistress’s Sadistic Cruelty

“I implore you, my dearest girl,” Saint-Loup broke in, in a tone of utter misery, “don’t make an exhibition of yourself, I can’t stand it. I swear if you say another word I won’t go with you to your room, I shall walk straight out. Come on, don’t be nasty” pp. 236-237

“Look here, I promised you the necklace if you behaved nicely to me, but since you treat me like this” (Saint-Loup)

“Ah, that doesn’t surprise me in the least. You gave me a promise but, I ought to have known you’d never keep it.”

“So that’s it! You wanted to blackmail me, so you took all your precautions in advance.” (Rachel) p. 237

“But this isn’t the last of it, I can tell you. An agreement like this isn’t binding. You’ve behaved treacherously towards me.” (Saint-Loup) p. 238

“She went closer to him and, pointing to Robert’s stricken face: “Look, he’s hurt, “ she murmured, in a momentary impulse of sadistic cruelty totally out of keeping with her genuine feelings of affection for Saint-Loup.” p. 238

“Listen; for the last time, I swear to you that you can try as hard as you like, that in a week’s time you can have all the regrets in the world, but I shan’t come back, I’ve had enough, do you hear, it’s irrevocable; you’ll be sorry one day, when it’s too late.”
(Saint Loup)

“Perhaps he was sincere in saying this, and the torture of leaving his mistress may have seemed to him less cruel than that of remaining with her in certain circumstances.” p. 239

Theme Analysis

This theme is another example illustrating the cruel, sadistic nature of Saint-Loup’s mistress, Rachel. This theme further validates that Rachel had a history of deliberately and viciously humiliating Saint-Loup in public by playing on his jealousy. This theme also indicates that Saint-Loup had a history of bribing, threatening and blackmailing his mistress with expensive gifts, which is also a method of control. Looking at the harmful behavior patterns reciprocated between these two individuals which was obviously the usual mode of operandi in their relationship, it is safe to say that this theme is about sexual sadism and sexual masochism.

8. Mme. de Guermantes’s Infidelity with Her Husband, the Duke

“She had just seen her husband enter the room, and these words were an allusion to

the absurdity of their appearing to be paying a call together like a newly married couple, rather than to the often strained relations that existed between her and the Duke”

“One could understand, moreover, that his success with women, which made his wife so unhappy, was not due merely to his name and his wealth, for he was still remarkably handsome, and his profile retained the purity, the firmness of outline of a Greek god’s.” p. 301

“Whenever the Duke had been too openly unfaithful to his wife, Mme. de Marsantes had always taken up the cudgels against her own brother on her sister-in-law’s behalf.” p. 343

Theme Analysis

This analysis recognizes there is evidence of an on-going betrayal and unfaithfulness by M. de Guermantes which has obviously caused his wife pain and anguish throughout their marriage. Since M. de Guermantes’s behavior had been persistent through the years, and the adultery had caused his wife, the Mme. de Guermantes psychological suffering and humiliation on a regular basis which caused her clinically significant distress, this research theorized that the husband, M. de Guermantes’s conduct was sexual sadism and his wife, who was the victim of his abuse endured sexual masochism.

9. Bloch Violently Defamed the Marquis de Saint-Loup

“Bloch, hearing Saint-Loup’s name mentioned and gathering that he was in Paris, began to slander him so outrageously that everybody was shocked. He was

beginning to nourish hatreds, and one felt that he would stop at nothing to gratify them. Having established the principle that he himself was of great moral integrity and that the sort of people who frequented La Boulie (a sporting club which he injury supposed to be highly fashionable) deserved penal servitude, he regarded every he could do to them as praiseworthy.” p. 306

“In this way Bloch (who never in fact put his plan into action) counted on tormenting and alarming him still further.” p. 307

Theme Analysis

This research speculates that Bloch displayed classic, sadistic behavior in the slander of his victim who may be aware or unaware of his actions. According to the text, this was Bloch’s typical behavior towards people who frequented such clubs.

10. The Duke’s Rage Against His Wife, the Duchess de Guermantes

“The Duke showed off his wife, but did not love her. Extremely self-important, he hated to be interrupted, and was moreover in the habit of being rude to her at home. Quivering with the twofold rage of a bad husband when his wife speaks to him, and a glib talker when he is not listened to, he stopped short and transfixed the Duchess with a glare which made everyone feel uncomfortable.” p. 316

Theme Analysis

This theme emphatically states that the Duke didn’t love his wife and that he was rude to her at home which validates a permanent state of mind and recurrent behavior in their marriage. His infuriated rant and rave towards his wife, the Duchess, in public, further signifies abusive treatment. This theme typically conveys sexual

sadism by the Duke, who forced psychological suffering on his wife, which caused her to experience clinically significant distress and impairment by being humiliated in a social environment which is sexual masochism.

11. M. de Charlus's Abusive Behavior Towards His Aunt

"But every now and then in a fit of anger or imaginary grievance, he would sit down and write to her, without making the slightest attempt to resist his impulse, letters full of the most violent abuse, in which he made the most of trifling incidents which until then he seemed not even to have noticed." p. 362

"he had written her a letter boiling over with insolence and rage. "I shall not be satisfied with having my revenge," he added as a postscript, "I shall make you the laughing-stock. Tomorrow I shall tell everyone the story of the money order and the six francs seventy-five you kept back from me out of the three thousand I lent you. I shall disgrace you publicly." p. 363

Theme Analysis

M. de Charlus was in the habit of writing impulsive, violent, disrespectful letters of threats and abuse to his aunt about mostly fabricated grievances, which spotlight equivocally, his repetitive, out-of-control, cruel, and sadistic temperament. Anyone who is involved in recurrent conduct which results in causing psychological suffering and humiliation to a person is demonstrating sexual sadism and the victim is experiencing sexual masochism.

12. Robert Saint-Loup Received Cruel Treatment from His Mistress

"I was afraid lest, remembering the scene in the theatre that afternoon, he might be

feeling humiliated in my presence at having allowed himself to be treated so harshly by his mistress without making any rejoinder.” p. 375

“In the hope of bringing some balm to Robert, whose pride I thought had been wounded, I sought to excuse his mistress. I did not know that at that moment, in spite of his anger with her, it was on himself that he was heaping reproaches.” p. 377

Theme Analysis

This theme points out the verbal, public humiliation Robert Saint-Loup endured from his mistress in front of the narrator and that Saint-Loup did not act angrily in response. Verbal abuse which causes a person’s lover to suffer and feel humiliated equals sexual sadism and sexual masochism. Furthermore, there is a tendency for victims of sexual sadism, such as Robert Saint-Loup, to blame himself for the abuse as though they deserve it, as shown in the text above.

13. The Narrator’s Philosophy About Robert Saint-Loup’s Relationship with

His Mistress, Rachel

“But it always happens between a good man and a worthless woman and when the right is all on one side, that some trifle crops up which enables the woman to appear not to have been in the wrong on one point. And since she ignores all the other points, if the man feels the need of her, if he is upset by the separation, his weakness will make him exaggeratedly scrupulous, he will remember the absurd reproaches that have been flung at him and will ask himself whether they have not some foundation in fact.” p. 377

“Of course she has been horribly cruel to me, when I have never thought of anything but her good. But I do see clearly that she thinks I wanted to make her feel that one could keep a hold on her with money, and that’s not true. And she’s so fond of me – what must she been thinking? Poor darling, if you only knew how sweet and thoughtful she is, I simply can’t tell you what adorable things she’s often done for me. How wretched she must be feeling now! In any case, whatever happens I don’t want to let her think me a cad; I shall dash off to Boucheron’s and get the necklace. Who knows? Perhaps when she sees what I have done she’ll admit that she’s been partly in the wrong. You, see it’s the idea that she’s suffering at this moment that I can’t bear.” pp. 377-378

Theme Analysis

This theme defines a classic example of how emotional abuse results in sexual sadism and sexual masochism. This theme shows how a person thinks, feels, and acts after being the victim of sexual sadism for a period of time. This theme was based on the narrator’s observance of sexual sadism and sexual masochism between a man and his woman which also conveys the narrator’s philosophy about Robert Saint-Loup’s situation with Rachel. Numbers twelve and thirteen are basically the same theme in concept, but this one was written specifically from the narrator’s perspective.

This theme reveals that Robert Saint-Loup had been the victim of Rachel’s verbal cruelty for such a long time that he suffered a significant amount of distress and humiliation. Clinically significant distress caused his psyche to become so extremely beaten down that he felt insecure, frightened, and even paranoid of losing his abuser; he felt that he couldn’t go on without her. He felt guilt and blamed

himself for their arguments and for the criticisms and felt he deserved the abuse he received from her. He also made excuses in his own mind for his mistress's behavior and became more worried about losing her while losing sight of his own mental health and well-being. This behavior is characteristic of victims of abusers, for the abuse typically lowers the self-esteem of the victim. In this case, the victim, Robert Saint-Loup, perpetuated the cruel behavior of his mistress by accepting it without resistance or reproach, probably feeling that some day she would change. He was also inclined to reward her, compliment her and reinforce her brutal behavior by buying her gifts which also gave him a false sense of security that by doing so she would want to stay with him. This theme's text describes a classic case of emotional abuse and the results of sexual sadism by the mistress to Saint-Loup which is sexual masochism.

14. Saint-Loup's Cruelty to His Mother

“Whatever the wretched mother may say, her son, as though he had been brought along against his will and wished to make her pay dearly for his presence, immediately refutes the timidly ventured assertion with a sarcastic, precise, cruel contradiction; the mother at once conforms, though without thereby disarming him, to the opinion of this super being whose delightful nature she will continue to vaunt to all and sundry in his absence, but who, for all that, spares her none of his most wounding remarks. Saint-Loup was not at all like this; but the anguish which Rachel's absence provoked in him caused him for different reasons to be no less harsh with his mother than those other sons are with theirs.” p. 379

Saint-Loup's mother said, “You know it's not at all nice of you.”

Saint-Loup replies, "It's unfortunate, but nice or not, that's how it is."

"And he heaped on his mother the reproaches which no doubt he felt that he himself perhaps deserved;"

"but those who put them under the necessity of resisting it, so that their own harshness may be carried to the utmost degree of cruelty without having any effect in their eyes but to aggravate the culpability of the person who is so indelicate as to be hurt, to be in the right, and to cause them thus treacherously the pain of acting against their natural instinct of pity." p. 380

Saint-Loup's mother explains, "Poor boy," she began, "I'm sure I must have hurt him dreadfully. You see, Monsieur, mothers are such selfish creatures. After all, he hasn't many pleasures, he comes so seldom to Paris." p. 381

Theme Analysis

The far-reaching effects of abuse are shown here. It is common for those who are abused, or for those who have been abused as children, to develop characteristics of an abuser. The text informs that it is not Saint-Loup's temperament to act this way but because of receiving suffering and distress from his mistress, he was predictably aggravated enough to be cruel to his mother, which was the way other sons treated their mother. This is the pattern of passing cruel behavior from one abuser on to another.

Also it shows on the following page that his mother, now the victim, is taking the blame and worried that she has hurt her son which is why he must have acted that way. Now she is making excuses to herself and others for his behavior towards her, showing the same pattern. This research identifies Saint-Loup's cruel behavior

towards his mother as sadism or sexual sadism. His mother is suffering from masochism or sexual masochism because she is being humiliated and deliberately made to suffer.

15. Robert Saint-Loup's Denial of His Mistress Rachel's Infidelities

“Robert was ignorant of almost all the infidelities of his mistress, and tormented himself over what were mere nothings compared with the real life of Rachel, a life which began every day only after he had left her. He was ignorant of almost all these infidelities. One could have told him of them without shaking his confidence in Rachel. For it is a charming law of nature, which manifests itself in the heart of the most complex social organisms, that we live in perfect ignorance of those we love.”
p. 382

“And perhaps this last epithet is not absolutely wrong, for even the skeptical man who is really not in love with the woman, who merely gets pleasure from her, says to his friends: “No, no, my dear fellow, she's not at all a whore.” p. 383

Theme Analysis

This theme conveys more effects due to sexual sadism, which are seen in a person displaying the behavior of sexual masochism. Saint-Loup was so tormented and clinically distressed by Rachel, his mistress, that he was blind to the fact she was totally unfaithful to him when he was not with her. Denial often plays a big part in the mind-set of a victim of sexual sadism which is primarily an involuntary defense mechanism which occurs in the psyche to help the victim accept his or her painful situation.

16. The Baron, M. de Charlus's Dual Personality

“You might perhaps arrange that, and even some comic exhibitions. For instance, a contest between your friend and his father, in which he would smite him as David smote Goliath. That would make quite an amusing farce. He might even, while he was about it, give his hag (or, as my old nurse would say, his ‘haggart’) of a mother a good thrashing. That would be an excellent show, and would not be displeasing to us, eh, my young friend, since we like exotic spectacles, and to thrash that non-European creature would be giving a well-earned punishment to an old cow.”

“As he poured out these terrible, almost insane words, M. de Charlus squeezed my arm until it hurt.”

“I felt, little studied, between goodness and wickedness in the same heart, various as they might be, would be an interesting subject for research.” p. 391

“I who remembered with what a torrent of abuse M. de Charlus had parted from me at Balbec made an instinctive gesture of denial.” p. 760

Theme Analysis

Coincidentally enough, and parallel in principle to the topic of this paper, the narrator himself recognizes the diverse qualities of good and evil in M. de Charlus and states his opinion that M. de Charlus's character would be an interesting subject for research.

M. de Charlus verbally expresses his cruel, sadistic nature by suggesting to the narrator that his friend Dreyfus should beat his own mother and at the same time squeezes his arm painfully. The narrator liked the Baron and thought well of him, but also saw his dual personality, that he was capable of kindness and cruelty.

This research evaluates M. de Charlus's sadistic behavior as sexual sadism. Theoretically, M. de Charlus had felt this way for a period of six months or more, so, it can be determined that his behavior was recurrent, that his verbiage was based on sexually arousing fantasies or sexual urges in which the physical suffering of the victim was sexually exciting to him, thus the classic example of sexual sadism.

17. M. de Guermantes's Brutal Action Towards the Narrator

"But convinced in his own mind that nothing was more essential, could be more gratifying to her or more indispensable to the maintenance of his reputation as a perfect gentleman, he seized me violently by the arm and, although I defended myself as though against an assault with repeated protestations of "Sir, Sir, Sir," dragged me across to Mamma, saying:" "Will you do me the great honour of presenting me to your lady mother?", going slightly off pitch on the word "mother." p. 460

Theme Analysis

This theme alone suggests that M. de Guermantes had a sadistic streak and was capable of intentionally hurting someone for his own purpose. However, it has already been established in theme numbers eight and ten, that M. de Guermantes was openly cruel and sadistic to his wife, therefore sexual sadism had been reported. It is reasonable to conclude that this behavior coincides with the Duke's sadistic personality.

18. Rachel Enjoyed Provoking Saint-Loup's Jealousy

"Rachel who liked to provoke his jealousy (she also had other causes of resentment

against me), had persuaded her lover that I had made sly attempts to have relations with her in his absence.” p. 475

“And so each demand is welcomed with the joy which a lull produces in the jealous one’s sufferings, and answered with the immediate dispatch of money,” p. 477

Theme Analysis

It was documented in themes two, six and twelve that Rachel was cruel to Robert Saint-Loup (and other people) and that they had a relationship which involved sexual sadism and sexual masochism. This theme, states Rachel’s plot, which according to the novel is recurrent behavior, to make Saint-Loup suffer with jealousy, and it points out another aspect of her sadistic behavior toward him. His, suffering from being the recipient of her abuse is called sexual masochism.

19. The Narrator Discloses His View of Unhappy Marriages

“Nor did I feel the slightest constraint; for I was conscious that I was no longer going out with the object of seeing Mme de Guermantes – much as a married woman, who has taken endless precautions so long as she has a lover, from the day she breaks with him leaves his letters lying about, at the risk of disclosing to her husband an infidelity which ceased to alarm her the moment she ceased to be guilty of it.”

“What troubled me now was the discovery that almost every household sheltered some unhappy person. In one the wife was always in tears because her husband was unfaithful to her. In the next it was the other way about.”

“Quite half the human race was in tears. And when I came to know it I saw that it was so exasperating that I wondered whether it might not be the adulterous husband

and wife (who were unfaithful only because their unlawful happiness had been denied them, and showed themselves charming and loyal to everyone but their respective spouses) who were in the right.” pp. 508-509

Theme Analysis

This theme is similar to former themes listed above which prove that a husband and wife’s infidelity towards each other could easily be diagnosed as sexual sadism and sexual masochism. This analysis was determined over a period of at least six months or more, concerning recurrent, intense behaviors, involving the acts (real, not simulated) in which the psychological or physical suffering (including humiliation) of the victim is sexually exciting to one or both of the spouses and if the other spouse or both of them, endured suffering and humiliation or felt clinically significant distress or impairment which was caused by their infidelity.

20. A Mother Beaten By Her Son

“In another a hard-working mother, beaten black and blue by a drunkard son, tried to conceal her sufferings from the eyes of neighbors.” p. 509

Theme Analysis

Theme number twenty makes reference to a son thrashing his mother which is cruel and abusive treatment, otherwise classified as sadism and the mother who is the recipient of this ill-treatment is in the masochistic position.

21. M. de Charlus’s Cruel Treatment of Bloch

“I asked M. de Charlus if I might introduce Bloch to him, and, on his assenting, went

in search of my friend. But as soon as M. de Charlus caught sight of him an expression of astonishment, instantly repressed, appeared on his face, where it gave way to a blazing fury. Not only did he not offer Bloch his hand but whenever Bloch spoke to him he replied in the rudest manner, in an irate and wounding tone.”

“Bloch left us, exhausted and broken, like a man who has been trying to mount a horse which is constantly on the verge of bolting, or to swim against waves which continually fling him back on the shingle, and did not speak to me again for six months.” pp. 523-524

Theme Analysis

This research already established that themes eleven and sixteen evaluated M. de Charlus with a sadistic temperament. Theme twenty-one elaborates on that same theory showing M. de Charlus’s violent conduct towards the narrator’s friend, Bloch, which is classified as sexual sadism. The text here further proves M. de Charlus’s behavior is sexual sadism, as his victim became extremely broken down, humiliated, significantly distressed, and impaired in social functioning and he wasn’t seen by the narrator for six months after the incident.

22. The Narrator’s Desires to Take Control of a Woman

“What I wanted was to possess Mme de Stermaria: for several days my desires had been actively and incessantly preparing my imagination for this pleasure, and this pleasure alone; any other pleasure (pleasure with another woman) would not have been ready, pleasure being but the realization of a prior craving which is not always the same but changes according to the endless variations of one’s fancies, the

accident's of one's memory, the state of one's sexual disposition, the order of availability of one's desires, the most recent assuages of which lie dormant until the disillusion of their fulfillment has been to some extent forgotten; I had already turned from the main road of general desires and had ventured along the path of a more particular desire; I should have had – in order to wish for a different assignation – to retrace my steps too far before rejoining the main road and taking another path. To take possession of Mme de Stermaria on the island in the Bois de Boulogne where I had asked her to dine with me: this was the pleasure that I pictured to myself all the time.” p. 525

Theme Analysis

This theme verifies that the narrator had been feeling the desire to take control of a woman for an uncertain amount of time prior to this incident, and that this state of mind had been persistent. This research also determined that the narrator no longer had a common desire, but a more unusual craving which could be translated in many different ways, not excluding desires of a cruel or bizarre nature.

If the narrator, over a period of six months or more, has been having these recurrent, sexually arousing fantasies or sexual urges of controlling a woman in which there is psychological or physical suffering (including humiliation) of the victim which is sexually exciting to him, or the sexual urges of fantasies have caused distress or interpersonal difficulty, that would be termed sexual sadism.

23. The Distress Caused by Albertine and Mme. de Stermaria

“I had her shown in at once, indifferent to her finding me disfigured by a bristling

chin, although at Balbec I had never felt smart enough for her and she had cost me as much agitation and distress as Mme de Stermaria did now.” p.529

Theme Analysis

This subject matter is based on information that the narrator confessed that Albertine and Mme. de Stermaria both caused him to suffer anxiety and anguish. This confession verifies that the narrator shows a pattern of feeling significant distress or impairment in sexual relationships which concur with the definition of sexual masochism.

24. The Narrator’s Distress Over Mme. de Stermaria’s Rejection

“What added to my despair at not seeing Mme. de Stermaria was that her answer led me to suppose that whereas, hour by hour, since Sunday, I had been living for this dinner alone, she had presumably never given it a second thought.”

“My dreams of a young feudal maiden on a misty island had opened up a path to a still non-existent love. Now my disappointment, my rage, my desperate desire to recapture her who had just refused me, were able, by bringing my sensibility into play, to make definite the possible love which until then my imagination alone had – though more feebly – offered me.” p. 538

“I caught sight of a huge bundle of carpets, still rolled up, and propped against one end of the sideboard; and burying my head in it, swallowing its dust together with my own tears, as the Jews used to cover their heads with ashes in times of mourning, I began to sob.” p. 539

Theme Analysis

This theme correlates with the narrator's predisposed and tortured state of mind concerning women which has been revealed in previous themes. This research deduced that the narrator's frame of mind was continuously in the mode of suffering significant distress in his relationships. The fact that Mme. de Stermaria rejected the narrator's invitation to meet for dinner simply aggravated an already present, emotional malady which supported his anger and skepticism. The rejection from Mme. de Stermaria intensified the narrator's desire to see her as well as his susceptibility to suffer, break down, and weep. This behavior only meets the criteria for self-induced sexual masochism, since apparently it was not an intentional, brutal attempt by Mme. de Stermaria to cause him pain.

25. The Duke Was a Dreadful Husband

"And the Duke was such a bad husband, so brutal even (people said), that one felt grateful to him, as one feels grateful to wicked people for their occasional kindness of heart, for those words "Mme de Guermantes" with which he appeared to be spreading a protective wing over the Duchess, so that she might be one with him."
p. 570

"But the wily nobleman, a bad husband to the Duchess in so far as he kept mistresses," p. 620

"The Duchess's vagaries of judgment spared no one, except her husband. He alone had never loved her; in him she had always felt an iron character, indifferent to her whims, contemptuous of her beauty, violent, one of those unbreakable wills under whose rule alone high-strung people can find tranquility." p. 646

“This common opinion he himself shared; often bad-tempered with his wife, he was proud of her. If being as niggardly as he was ostentatious, he refused her the most trifling sums for her charities or for the servants, yet he insisted on her having the most sumptuous clothes and the finest equipages in Paris.” p. 647

“She was just getting into the carriage when, seeing this foot exposed, the Duke cried out in a terrifying voice: “Oriane, what have you been thinking of, you wretch? You’ve kept on your black shoes! With a red dress! Go upstairs quick and put on red shoes, or rather,” he said to the footman, “tell Mme. la Duchesse’s lady’s-maid at once to bring down a pair of red shoes.”

“But, my dear,” replied the Duchess gently, embarrassed to see that Swann, who was leaving the house with me but had stood back to allow the carriage to pass out in front of us, had heard, “seeing that we’re late...” p. 818

Theme Analysis

This research determined that theme number ten portrayed the Duke’s brutal behavior towards his wife, thus theorizing that he was a sexual sadist. This theme confirms further, using several pieces of graphic text, that the Duke’s continuous, violent and controlling treatment of his wife, which caused her humiliation and significant distress is in agreement with the definitions of sexual sadism and sexual masochism, provided he received some sort of sexual gratification. If he didn’t achieve any sexual pleasure because his behavior was strictly out of meanness, his conduct would still be considered sadistic.

26. The Duchess de Guermantes's Mean Streak

As for Mme d'Epinau, who unlike the Courvoisiers, was endlessly obliging towards Oriane and was genuinely fond of her, but was jealous of her exalted friends and slightly irritated by the fun which the Duchess used to make of her in front of everyone on account of her meanness," p. 639

"When an intelligent, witty educated woman had married a shy bumpkin whom one seldom saw and never heard, Mme. de Guermantes one fine day would find a rare intellectual pleasure not only in decrying the wife but in "discovering" the husband." p. 644

Theme Analysis

It was pointed out in theme number one that the narrator received cold and humiliating treatment from Mme. de Guermantes which caused him much distress. This theme, number twenty six, further confirms the theory that the Duchess's usual behavior can be classified as sadistic, as she had a reputation of humiliating people in public. Clearly, her behavior towards people involved acts which caused psychological suffering, humiliation, and distress, and she had been acting this way for many years. The Duchess's sadistic behavior falls into the definition for sexual sadism, even though there is no way to determine if her victims' sufferings were sexually exciting to her.

27. The Wife Who Drives Her Husband Crazy

"In the Cambremer household, for example, if she had lived in that section of society at the time, she would have decreed that Mme. de Cambremer was stupid, and on the

other hand, that the interesting person, misunderstood, delightful, condemned to silence by a chattering wife but himself worth a thousand of her, was the Marquis, and the Duchess would have felt on declaring this the same kind of refreshment as the critic who, after people have been admiring Hernani for seventy years, confesses to a preference for *Le Lion amoureux*. And from this same morbid need of arbitrary novelties, if from her girlhood everyone had been pitying a model wife, a true saint, for being married to a scoundrel, one fine day Mme. de Guermantes would assert that this scoundrel was perhaps a frivolous man but one with a heart of gold, whom the implacable harshness of his wife had driven to behave irrationally.” pp. 644-645

Theme Analysis

This theme is based strictly on the narrator’s theory of Mme. de Guermantes’s philosophy about a man and his cruel wife, therefore this theme is looking at the ranting wife who is so mean and heartless to her husband that he is driven to behave irrationally. If the wife’s cruel treatment of her husband had caused the husband humiliation, suffering, and clinically significant distress for a period of six months or more, the couple would be involved in a sexual sadism and sexual masochism relationship. If the wife received no sexual gratification by making her husband suffer, her behavior would still be classified as sadistic.

28. The Irreconcilable Relationship Between the Duke and the Duchess

“it frequently happened that it was Mme. de Guermantes who had sought the acquaintance of the mistress in whom she hoped, and so greatly needed, to find a valuable ally against her dread husband. This is not to say that, except at rare

moments, in their own house, when, if the Duchess talked too much, he let fall a few words or, more dreadful still, preserved a silence which petrified her, M. de Guermantes failed in his outward relations with his wife to observe what are called the forms.” pp. 658-659

“But the Duchess had in dealing with her husband that sort of boldness which animal tamers show, or people who live with a madman and are not afraid of provoking him.” p. 695

“(M. de Guermantes, infuriated by his wife’s chatter, fixed on her with a terrible immobility a pair of eyes already loaded.)” p. 696

Theme Analysis

This theme is another example of the sexual sadism and sexual masochism relationship between the Duke and his wife.

29. Mme. de Guermantes’s Displayed Sadistic Traits as a Child

“Mme. de Guermantes offered me, domesticated and subdued by civility, by respect for intellectual values, all the energy and charm of a cruel little girl of one of the noble families round Combray who from her childhood had been brought up in the saddle, had tortured cats, gouged the eyes of rabbits, and, instead of having remained a pillar of virtue, might equally well have been, a good few years ago now, so much did she have the same dashing style, the most brilliant mistress of the Prince de Sagan.” p. 689

Theme Analysis

According to this submission which was written by the narrator, the Duchess,

Mme. de Guermantes showed signs of sexual sadism at an early age by torturing animals. A person's love map or sexual orientation is often visible in childhood.

This meets the diagnostic criteria for sexual sadism.

Theoretically, the admission of cruelty to animals, revealed through the life of a fictional character, could have been the narrator's way to expose and confess his sinister side without putting a spotlight on himself.

30. The Duchess's Account of Her Aunt's Love Affairs

"She will go down as a patron of the arts, which means to say that she was once the mistress of a great painter, though he was never able to make her understand what a picture was; and as for her private life, so far from being a depraved woman, she was so much made for marriage, so conjugal from her cradle that, not having succeeded in keeping a husband, who incidentally was a scoundrel, she has never had a love affair which she hasn't taken just as seriously as if it were holy matrimony, with the same irritations, the same quarrel, the same fidelity. Mind you, those relationships are often the most sincere; on the whole there are more inconsolable lovers than husbands." p. 694

Theme Analysis

The Duchess evaluates the similarities of married relationships to love affairs which she feels are one in the same because they both bear the same characteristics of commitment, pain, and arguing, however she felt that there were more heart-broken lovers than husbands. Once again, this theme paints the picture of relationships burdened with anger, pain, and hostility which is caused by infidelity, cruelty,

spitefulness, criticism, and insensitivity, all of which defines sexual sadism and sexual masochism.

31. The Grand Duke Beat His Negro Page

“Mme de Luxembourg gave her little negro page to her nephew. The negro came back in tears: ‘Grand Duke beat me, me no bad boy, Grand Duke naughty man, just fancy!’” pp. 731-732

Theme Analysis

This research theorized that the cruel behavior by the Grand Duke was recurrent for six months or more. It involved acts in which the beatings caused both psychological and physical suffering as well as significant distress to the victim who was a non-consenting person. If the beatings were not sexually exciting to the Duke, but he was acting out of sheer cruelty, his behavior would still be considered sadistic.

32. M. de Charlus’s Wild Rage and Verbal Abuse to the Narrator

“But whatever the fine words with which he embellished all his hatreds, one felt that whether he was moved by offended pride or disappointed love, whether his motivating force was rancour, sadism, teasing or obsession, this man was capable of committing murder, and of proving by dint of logic that he had been right in doing it and was still head and shoulders above his brother, his sister-in-law, or any of the rest.” p. 761

“So far, I had never dreamed that M. de Charlus’s rage could have been caused by an unflattering remark which had been repeated to him; I searched my memory; I had not spoken about him to anyone.” p. 762

“My anger had not calmed that of M. de Charlus, and my departure from the room seemed to cause him acute distress; he called me back, shouted to his servants to stop me, and finally, forgetting that a moment earlier, when he spoke of his “august toes”, he had thought to make me a witness of his own deification, came running after me at full speed, overtook me in the hall, and stood barring the door.” “Come, now,” he said, “don’t be childish; come back for a minute; he that loveth well chasteneth well, and if I have chastened you well it is because I love you well.” p. 767

“Monsieur,” I replied, moving away from him, “you insult me.”

“So I’m lying!” he screamed in a terrifying tone, and with a bound forward that brought him within a yard of me.” p. 768

“If M. de Charlus’s affection for me had not been destroyed, he could hardly have acted differently, since, while assuring me that we had fallen out, he made me sit down and drink, asked me to stay the night, and was now going to send me home. He had indeed an air of dreading the moment at which he must part from me and find himself alone,” p. 769

“It was his own nerves that he seemed to dread an immediate return home after harsh words of dissention.” p. 773

Theme Analysis

Several pages, starting on page 761, carry on with M. de Charlus screaming in fury and criticism at the narrator. After carrying on hysterically at length, M. de Charlus beckons the narrator to stay, saying he loves him which is typical behavior of sexual sadists.

As seen in themes eleven, sixteen and twenty-one, M. de Charlus has a history of cruel and abusive behavior to friends and family members, thus this research determined his conduct was sexual sadism. This theme further validates that M. de Charlus was engaged in sexual sadism and that the narrator, observing how this affected him, was the victim of sexual masochism.

33. Saniette's Mistress Does Him Harm

“If a practicing Catholic like Saniette was also in favour of reconsideration, that was because he was cornered by Mme Verdurin, who behaved like a wild radical. She was first and foremost against the “frocks”. Saniette was more a fool than a knave, and had no idea of the harm that the Mistress was doing him.” p. 799

Theme Analysis

It is not conclusive in this theme if Saniette's Mistress was actually abusing him. If there was abuse present in the relationship, it would be defined sexual sadism. Saniette would be the victim of sexual sadism if he was experiencing significant distress or being made to suffer psychologically in any way due to her treatment of him.

34. The Duchess Felt Irritation and Jealousy from Her Footman, Basin

“The footman's face glowed with happiness. At last he would be able to spend long hours with his betrothed, whom he had practically ceased to see ever since, after a final scene with the concierge, the Duchess had considerably explained to him that it would be better, to avoid further conflicts, if he did not go out at all. He floated, at the thought of having an evening free at last, on a tide of happiness which the

Duchess saw and the reason for which she guessed. She felt a sort of pang and as it were an itching in all her limbs at the thought of this happiness being snatched behind her back, unbeknown to her, and it made her irritated and jealous.” p. 805

Theme Analysis

This research recognized that this theme could be debatable because it first appears non applicable to the definitions of sexual sadism. What is surprising and somewhat complex is that the Duchess is involved in a relationship with her footman in which she is made to feel similarly to that of her marriage to the Duke. In previous themes this research documented that the Duchess was in a relationship of sexual sadism and sexual masochism with her husband, the Duke, because of his infidelity and ruthless treatment of her which was recurrent over time. The relationship made her suffer with humiliation and significant distress.

It is evident that the relationship the Duchess was having with her footman, Basin, made her feel the same way. This reasoning is because first of all, the Duchess had a habit of keeping the footman from seeing his wife which was her power control over him. Also, the Duchess felt provoked and jealous when she realized her footman was receiving pleasure with his wife in her absence. Therefore this research supports that the Duchess’s relationship with her footman could be regarded as sexual sadism and sexual masochism. Sexual sadism is present because the Duchess purposely kept Basin from seeing his wife which distressed him. Sexual masochism was the result of a recurrent feeling by the Duchess who knew the footman had pleasure with his wife which considerably distressed her.

It has been noted through *The Guermantes Way* that the Mme. de Guermantes's disposition possessed characteristics of both sexual sadism and sexual masochism.

35. The Duchess Entrusted the Severe Beatings to the Concierge

“If there were continual quarrels, and if servants did not stay long with the Duchess, the person to whose charge this guerrilla warfare was to be laid was indeed irremovable, but it was not the concierge. No doubt for the heavy work, for the martyrdoms it was particularly tiring to inflict, for the quarrels which ended in blows, the Duchess entrusted the blunter instruments to him; but even then he played his role without the least suspicion that he had been cast for it.” p. 806

Theme Analysis

The interpretation of this theme is that the Duchess delegated to the concierge, the task of administering the more severe punishments to the servants by way of the more blunt instruments, because it was too strenuous and exhausting to do it herself.

This theme supports the theory that the Duchess condoned sexual sadism through physical discipline. She punished her servants by whipping them with the lighter implements and had her concierge use the more deadly equipment for the more extreme chastisements. This was the Duchess's customary practice for punishing her servants. This is a form of sexual sadism described in the diagnostic criteria, but if the Duchess received no sexual gratification administering physical abuse, which cannot be determined by the text, her actions would still be considered sadistic.

The Review of *The Guermantes Way*

In conclusion and throughout this novel, in spite of the fact there were thirty-five themes of sexual sadism and sexual masochism, additionally there was a plethora of phrases and sentences which contained words such as cruel, cruelty, pain, painful, beatings, wretched, and anguish, all which referred to the forms of sexual sadism and sexual masochism found in verbal and emotional abuse, violent behavior, rage, and brutality directed at someone or something.

The Guermantes Way, undoubtedly, possessed an ample amount of themes which this research determined to be of sexual sadism and sexual masochism. And once again, it was amazing that the translators of this novel did not detect that the most ubiquitous of themes, which were those of sexual sadism and sexual masochism, consequently they listed only one. However, the thirty-five undeniable themes, which unquestionably and copiously dominated *The Guermantes Way*, were identified by this research because of a familiarity with the multi-faceted diagnostic criteria for sexual sadism and sexual masochism.

Please refer to the last part of Chapter Two to review the definitions of the diagnostic criteria for sexual sadism and sexual masochism. Note that 302.9, C. and 302.10, C. of Paraphilia Not Otherwise Specified, refer to any forms of sexual sadism and sexual masochism not defined in the criteria of A. and B., both of which specify that a behavior pattern must be recurrent for a period of six months or more. The C. categories do not insist on behavior which is recurrent for a period of six months or more, but

includes, and is not limited to, certain isolated incidents of cruel behavior and outbursts of violent temper which are also evaluated as sexual sadism and sexual masochism.

In conclusion, *The Guermantes Way* displayed a significant quantity of thirty-five themes and content which was evaluated and defined as abusive behavior, distress, humiliation, and/or suffering, all of which has earned the novel its classification under sexual sadism and sexual masochism.

CHAPTER 8

AN ANALYSIS OF THE SEXUAL SADISM AND SEXUAL MASOCHISM THEMES IN *SODOM AND GOMORRAH*, VOLUME IV OF *IN SEARCH OF LOST TIME*

A Preview of *Sodom and Gomorrah*

Sodom and Gomorrah was written a year before Marcel Proust's death in 1921, when he was fifty years old, which must have been during the pinnacle of his adult life's fury, frustration, and disappointments from coping with life-long debilitating illnesses and his increased sexual urges. The classic, colossal novel, which is truly a monumental contribution to the literary field of sexual sadism and sexual masochism, gave this research an entire new and elaborate perspective on Proust's profile, his life, and his works. *Sodom and Gomorrah* continues where *The Guermantes Way* leaves off, giving thorough accounts of the narrator's personal encounters and social life mingling with aristocratic snobs in high society Parisian circles, and sagas about his unrequited love affairs, which gave more strength to this research's theory that *In Search of Lost Time* is explicitly a long-drawn-out autobiography of Marcel Proust's life. Delving into *Sodom and Gomorrah* exposed the author's identity and lifestyle which becomes increasingly more discernible through the narrator's voice as he elaborates with endless gossip and description every facet of his glorious but immoral lifestyle. The narrator gives particular attention to the distinction between the fictional characters because he was evidently impressed with a person's education, their manners, their social status, and intelligence.

It was apparent that he was also invariably preoccupied and concerned with his own social position in the French bourgeois society.

Although Proust's other novels contained enough sexual sadism and sexual masochism to be considered novels of the sort, this research evaluated *Sodom and Gomorrah* as the coup de tat of Proust's works because it encompasses the most all-inclusive collection of sexual sadism and sexual masochism substance which is exhibited in a plethora of 121 separate themes, either isolated or related to each other. This research evaluated each identifiable theme and compared it to the diagnostic criteria for sexual sadism and sexual masochism. The most intriguing discovery was that every character in Proust's works, especially in *Sodom and Gomorrah*, are either sadists because of a violent, insolent temper or both sexual sadists and sexual masochists because of their multifaceted temperament and bizarre behaviors.

After much deliberation over *Sodom and Gomorrah*, this research theorized that Proust lived and suffered with so much pain, anger, rage, and frustration that out of desperation and suppression, the only way he was able to temporarily relieve his dilemma, cope with it, and to survive his permanent misery was to write about it, and express it on paper. Proust achieved this by using his fictional characters in every imaginable means to assume sadistic and, or masochistic personas, whereby he could materialize, rationalize, and sensationalize all of his true feelings, his philosophy, and his true sexual identity through their actions of explosive verbiage, expressions of desire, fits of violent rage, and verbal abuse.

This research also construed information from *Sodom and Gomorrah* about Proust's personal outlook and negative accounts of high society, women, and his personal

relationships. *Sodom and Gomorrah* also contained what appeared to be incompatible, fragmented, and sometimes discriminatory fictional content because of Proust's inability to accept his sexuality or have a normal life. His prevailing illnesses and related maladies, including the overpowering influence of his mother and grandmother, compounded with suppressed, secret desires for sexual perversions, all put a major constraint on socializing and created permanent limitations in his relationships.

Sodom and Gomorrah, uniquely enough, is encyclopedia-like, being rich in a variety of subjects including philosophy, politics, religion, art, music, language, and history, all which reflect the knowledge and genius of the author. In spite of all the cultural enhancements, this research deduced that Proust revealed a consistent, negative view about homosexuality, and lesbianism which, in veracity, bared the author's guilt and shame about his own sexuality in addition to his jealousy and envy of women.

To follow up on this, in part one of *Sodom and Gomorrah*, the narrator takes his time to articulate a comprehensive exposé of his personal philosophy on homosexuality, thus this research observed how Proust submitted for the first time in blatant detail, through the narrator's voice, his personal acknowledgment and confessions about his own sexuality. This description helped to support this research's evaluation that Proust had a complex sexual identity which is explained in Chapter Three, An Analysis of Proust's Sexual Identity.

In *Sodom and Gomorrah*, like in Proust's former volumes of *In Search of Lost Time*, existed the same repetitive use of the words pain and painful, torture and tortured, suffer and suffering, violent and violently, cruel and cruelty, anguish, disgust, weeping, sobbing, brutal, torment, torture, wicked, wretched, misery, and melancholy. As stated in

Chapter Three, Proust's Style of Writing, and in other areas of this dissertation, this research proclaims that a consistent and excessive use of such words is a definite sign and red flag to the secrets of the author's psyche, as well as his mental and physical health issues. The exorbitant expression of the words Proust used which were related to, or are represented forms of cruelty, violence, and abuse is symbolic of the pain and torment he was suffering and indicative of his involvement in sexual sadism and sexual masochism. Furthermore, it is astounding how most every page in *Sodom and Gomorrah*, refers in some way, to a casual undertone or an intense outburst of sexual sadism or sexual masochism. This research's theory verifies that Proust was totally ruled and consumed by sinister, forbidden, sexual desires for which he had little or no outlet, except for his writings, because of their prohibited nature and harmful stigma. Thus, Proust's life became a balance and struggle for sanity through the sanctuary of his solitude and the most gratifying outlet he strived for which was in his writing, and through his style of writing he expected to camouflaged and conceal his dark secrets from the world forever.

This research construed that *Sodom and Gomorrah* is the most extensive, gripping manuscript that Proust ever wrote because of its all inclusive density and concentration of sexual sadism and sexual masochism themes. Consequently, it was essential to extract the plethora of its major themes and a generous supply of isolated statements and incidents that were weaved throughout *Sodom and Gomorrah*, all of which identified some form of sexual sadism or sexual masochism.

In *Sodom and Gomorrah*, the narrator professes his innocence and philosophy about love, his desire for women, and his particular interest in two young women of easy virtue, one in high society and one of a lower class. He also articulates his desperate need of a

person and his philosophy of the elements of love. The narrator also confesses that he substitutes women for his real desires of wanting to kiss his mother, once again relating to the Oedipus complex and the fact that no one and nothing could ever replace the love he had for his mother.

In part one of *Sodom and Gomorrah*, the narrator gives an extensive explanation, without providing the complete picture, of his philosophy on sex, his sexuality, and his sexual desires, which in actuality, is the author's sexual profile. The narrator transmits this admission which is Proust's scheme to hide his own personal testimony, but this research avows that this is the voice of the author. The majority of this transpires on pages twenty-eight through thirty-two.

Intermittently, the narrator voices the grief that tortures him through the form of involuntary memory and expounds on his philosophy, the rationale of sleep and memory. He dwells on his despair about losing a loved one, namely his grandmother and on another note talks feverishly about his relationship with Albertine, occasionally reminding the reader that when he ceases to love someone, he can then only enjoy her for the first time.

Amazingly, in the translator's *Index of Themes* in the back of *In Search of Lost Time* there is only one theme listed under sadism for *Sodom and Gomorrah*, which is called the sadism in Charlus which is rated a medium form of sadism. The researcher found on more than one occasion that on most educational websites and in most of Proust's biographies there were only one or two scenes of sadism mentioned in *Sodom and Gomorrah*. The two most popular scenes of sadism referred to were M. de Charlus's

encounter with Jupien which revealed the Baron's true nature (pp. 1-20 and pp. 36-44), and Swann's view of his sexual proclivities (p. 46).

It is evidentiary that during the time period Proust wrote *Sodom and Gomorrah*, his writings were fused with the pinnacle of Proust's unavoidable, shattered life and his mental state of overwhelming fury and disappointment. The infamous novel, *Sodom and Gomorrah* portrayed Proust's lifelong struggle with debilitating mental and physical illnesses, his increasingly, unfulfilled needs and desires for sexual sadism and sexual masochism, and his fated failure in relationships, all while endlessly mourning over the deaths of his mother and grandmother.

In conclusion, the cosmic difference between *Sodom and Gomorrah* and Proust's other works, which were evaluated in this research, is that *Sodom and Gomorrah* contained 121 undisputable themes and triple that amount of words, phrases and comments which related to sexual sadism and sexual masochism.

For *Sodom and Gomorrah*, Proust's imaginative energy and pen strokes are in full throttle riding glued side by side with his emotional turmoil and sexual frustrations which gave the impression he was gradually headed for an unknown disaster. A fully-dressed, theatrical stage of Proust's individual human foil and folly is shrewdly and skillfully reciprocated with sneak peeks and perplexities behind a thinly veiled dark curtain where high society blunders and homosexuality feigns its brutal reality. *Sodom and Gomorrah* wades deeply through Proust's most wickedly passionate and decadently focused emotional turmoil and highly provocative, imaginative period which is involuntarily on the rampage in the content of his text which exposed the overly vulnerable and thwarted Marcel Proust.

Consequently, considering the works by Proust which were studied and evaluated by this research, *Sodom and Gomorrah* takes precedence in capturing the most potent and inclusive content of sexual sadism and sexual masochism.

The Sexual Sadism and Sexual Masochism Themes in *Sodom and Gomorrah*

Each theme of sexual sadism and sexual masochism listed below was selected because its content concurred with one or more of the definitions for sexual sadism and sexual masochism found in the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Text Revision, DSM-IV-TR* by the American Psychiatric Association, Washington, DC, Copyright 2000. The DSM-IV definitions for the diagnostic criteria for all forms of sexual sadism and sexual masochism are listed at the end of Chapter Two.

1. M. de Charlus's Habitual Violent Outbursts and Brutality

“I regretted for his sake that he should habitually adulterate with so many violent outbursts, offensive eccentricities, calumnies, with such harshness, touchiness and arrogance, that he should conceal beneath a spurious brutality the amenity, the kindness which, as he emerged from Mme. de Villeparisis's, I saw so innocently displayed upon his face.” pp. 4-5

Theme Analysis

The narrator thoroughly described the Baron's sadistic temperament. The Baron's use of emotional and verbal abuse towards another individual is classified as sexual sadism. The Baron's violent behavior describes a sexual sadist.

2. M. de Charlus and Jupien's Sadistic Scene

"It is true that these sounds were so violent that, if they had not always been taken up an octave higher by a parallel plant, I might have thought that one person was slitting another's throat within a few feet of me, and that subsequently the murderer and his resuscitated victim were taking a bath to wash away the traces of the crime. I concluded from this later on that there is another thing as noisy as pain, namely pleasure," p. 12

Theme Analysis

The narrator was in hiding, listening to an aggressive scene transpiring between M. de Charlus and Jupien. The narrator realized from hearing this episode that the sounds of screaming and moaning from receiving pain sounded the same as receiving pleasure. The narrator concluded that M. de Charlus was feeling pleasure from the pain, which is sexual masochism and that pleasure and pain must be synonymous. This research concurs with the narrator's theory.

3. M. de Charlus Insults Himself

"Then M. de Charlus took one step outside the shop."

"Why do you have your chin shaved like that," asked the other in a caressing tone.

"It's so becoming, a nice beard."

"Ugh! It's disgusting," the Baron replied. p. 12

Theme Analysis

The Baron de Charlus displayed a form of self-abuse by insulting himself to

Jupien. The Baron's response to Jupien about his own beard points out that he has a sadistic personality and is a sexual sadist as well as a sexual masochist.

4. Jupien's Frigid Reproach

“These questions must have ruffled Jupien, for, drawing himself up with the indignation of a courtesan who has been betrayed, he replied: “I can see you're a regular flirt.” “Uttered in a pained, frigid, affected tone, this reproach must have had its effect on M. de Charlus, who, to counteract the bad impression his curiosity had produced, addressed to Jupien, in too low a tone for me to be able to make out his words, a request the granting of which would doubtless necessitate their prolonging their sojourn in the shop, and which moved the tailor sufficiently to make him forget his annoyance, for he studied the Baron's face, plump and flushed beneath his grey hair, with the supremely blissful air of a person whose self-esteem has just been profoundly flattered, and, deciding to grant M. de Charlus the favour that he had just asked of him, after various remarks lacking in refinement such as “What a big bum you have!”, said to the Baron with an air at once smiling, moved, superior and grateful:” “All right, you big baby, come along!” p. 13

Theme Analysis

This dialog displays the typical, reciprocal, sexual sadism and sexual masochism behavior between M. de Charlus and Jupien. They are verbally abusive, offensive, condescending, and humiliating to each other. Jupien also demonstrates a cold, reserved, indifferent attitude towards the Baron. In spite of Jupien's insults, the Baron wants Jupien to continue with sadistic, physical cruelty. The Baron gets

pleasure from the verbal and physical pain and humiliation that Jupien provides because he is a sexual masochist, as well as a sexual sadist.

5. The Mistress Who Locks Up Her Lover

“His mistress may castigate him, may lock him up, but next day the man-woman will have found some way of attaching himself to a man, as the convolvulus throws out its tendrils wherever it finds a pick or a rake up which to climb.” p. 29

Theme Analysis

This research's theory is that the narrator is giving a philosophical picture of his own sexuality in a round about way. This metaphor is referring to a homosexual who, in denial of his homosexuality, deceives his mistress. He is punished by his demanding mistress and she keeps him in close contact so that he has to be faithful. But when given the slightest opportunity, he will slip away and seek out sex with men. This display of power and control, dominance, captivity, and isolation is a form of sexual sadism and sexual masochism.

6. Inverts Suffer From Jealousy and Betrayal from Their Lovers

“Some-those no doubt who have been most timid I childhood-are not greatly concerned with the kind of physical pleasure they receive, provided that they can associate it with a masculine face. Whereas other, whose sensuality is doubtless more violent, feel an imperious need to localize their physical pleasure”

“They live perhaps less exclusively under the planet of Saturn, since for them women are not entirely excluded as they are for the former sort, in relation to whom women have no existence apart from conversation, flirtation, intellectual loves.”

“Whence it arises that jealousy is kindled in those who love the first sort only by the pleasure which they may enjoy with a man, which alone seems to their lover a betrayal” p.30

Theme Analysis

Here, the narrator is expressing his viewpoint on homosexual love, saying that a man can just as easily find the same kind of love and companionship with a woman as with a man, but if this happens it causes the lover to suffer the same jealousy, torment, and pain of infidelity and betrayal. Betrayal and infidelity which causes suffering and distress for one or more individuals in a relationship is identified as sexual sadism and sexual masochism.

7. M. de Charlus’s Temporary Captives Through Verbal Domination

“There were in fact certain persons whom it was sufficient for him to invite to his house, and to hold for an hour or two under the domination of his talk, for his desire, inflamed by some earlier encounter, to be assuaged. By a simple use of words the conjunction was effected, as simple as it can be among the infusoria.” pp. 39-40

Theme Analysis

Persons who display behavior involving acts which causes enough psychological distress that it controls and intimidates people into doing their bidding, is defined as sexual sadism.

8. M. de Charlus’s Desire to Dominate and Humiliate Women

“Moreover he did not content himself with recommending the Jupiens, to Mme. de

Villeparisis, to the Duchess de Guermantes, to a whole brilliant clientele who were all the more assiduous in their patronage of the young seamstress when they saw that the few ladies who had resisted, or had merely delayed their submission, were subjected to the direst reprisal by the Baron, whether in order that they might serve as examples or because they had aroused his wrath and had stood out against his attempted domination.” p. 41

Theme Analysis

M. de Charlus used women to show others his anger and revenge for those who did not submit to his domination. More proof of the Baron’s sadistic nature.

9. The Father of Six Children, Torments His Wife with Betrayal

Such a one would never have been persuaded by such excuses as “A father of six, I’ve got two mistresses,” to lower his flaming sword benevolently and mitigate the punishment. He would have answered: “Yes, and your wife lives in a torment of jealousy.” pp. 42-43

Theme Analysis

This theme clearly refers to a husband’s betrayal of his wife and the torture it puts her through which marks a relationship of sexual sadism and sexual masochism.

10. M. de Charlus Ability to Take Control of Another Dominant

“The Baron with his deafening voice, was moreover certain of keeping the upper hand, of drowning the feeble voice of M. de Sidonia – without however discouraging him, for, whenever M. de Charlus paused for a moment to draw a breath, the gap was

filled by the murmuring of the Spanish grandee who had imperturbably continued his discourse.” p. 52

Theme Analysis

The Baron de Charlus obviously has a very imposing, intimidating, and powerful, alpha demeanor which is capable of dominating and taking control of other dominants. This trait is characteristic of a sexual sadist.

11. M. de Charlus’s Verbal Abuse to Everyone

“M. de Charlus knew all too well that the thunderbolts which he hurled at those who did not comply with his orders, or to whom he had taken a dislike, were beginning to be regarded by many people, however furiously he might brandish them, as mere pasteboard, and had no longer the force to banish anybody from anywhere. But he believed that his diminished power, still considerable, remained intact in the eyes of novices like myself.” pp. 53-54

Theme Analysis

This theme is more evidence that the Baron’s cruel behavior classified him as a devout sexual sadist.

12. M. de Vaugoubert’s Abusive Treatment of His Attaché

“It is true that a few months or a few years later, the insignificant attaché had only to appear, without the least trace of any hostile intention, to have shown signs of coldness towards his chief for the latter, supposing himself scorned or betrayed, to devote the same hysterical ardor to punishing as formerly to gratifying him.” p. 59

Theme Analysis

This theme said that M. de Vaugoubert had a wild passion to punish and pleasure his attaché which describes characteristics of a sexual sadistic and sexual masochistic personality.

13. The Effect a Husband's Neglect Has on His Wife

“One of the reasons which enhance still further the masculine air of women like Mme de Vaugoubert is that the neglect which they receive from their husbands, and the shame that they feel at such neglect, gradually dry up everything that is womanly in them. They end up by acquiring both the good and the bad qualities which their husbands lack.” p. 63

Theme Analysis

Husbands who neglect their wives destroy their wives confidence and sexual libido. This form of cruelty causes the wives distress and anguish, which is why these relationships are defined as sexual sadism and sexual masochism.

14. M. de Charlus's Rude Response

“M. de Charlus replied. And he added, without so much as a glance at the young man: “Good evening, sir,” with a truculent air and a tone so violently discourteous that everyone was stunned.” p. 71

Theme Analysis

A person who constantly treats people in a violent, rude, and hostile manner is a sexual sadist.

15. M. de Charlus's Outbursts of Rage

“- on the other hand, his explosions of rage were too frequent not to be somewhat fragmentary. “The imbecile, the scoundrel! We'll put him in his place, sweep him into the gutter, where unfortunately he won't be innocuous to the health of the town,” he would scream, even when he was alone in his own room, on reading a letter that he considered irreverent, or on recalling some remark that had been repeated to him.” p. 72

Theme Analysis

The Baron de Charlus's habitual display of anger and uncontrollable violent temper towards others is characteristic of his sadistic persona.

16. The Duke de Guermantes Glared at His Wife

“The Duke, after a protracted stare with which he proceeded to crush his wife for the space of five minutes, observed: “I told Oriane about your misgivings.” p. 83

Theme Analysis

This theme portrays the Duke's treatment of his wife which is referred to as emotional cruelty. When a husband treats his wife with emotional cruelty which torments her and causes her suffering and or humiliation, it is defined as a sexual sadism and sexual masochism relationship.

17. The Duke's Insolent Behavior to His Wife and to the Musician

“She responded with a nod, but the Duke, furious at seeing his wife greet a person he did not know, who looked rather weird, and, so far as M. de Guermantes

understood, had an extremely bad reputation, turned upon his wife with a terrible and inquisitorial air, as much as to say:” “Who in the world is that barbarian?” “Poor Mme. de Guermantes’s position was already distinctly complicated, and if the musician had felt a little pity for the martyred wife, he would have made off as quickly as possible. But whether from a desire not to submit to the humiliation that had just been inflicted on him in public, before the eyes of the Duke’s oldest and most intimate friends,” p. 111

Theme Analysis

This theme is another example of the Duke’s cruel and disrespectful behavior to his wife and others in public. The Duke’s recurrent sadistic behavior which humiliates his wife, and makes other people suffer, defines sexual sadism and sexual masochism.

18. Mme de Citri’s Sadistic Personality

“She found everyone idiotic, but in her conversation, in her letters, showed herself distinctly inferior to the people whom she treated with such disdain. She had moreover such a thirst for destruction that, when she had more or less given up society, the pleasures that she then sought were subjected, each in turn, to her terrible undermining power.” p. 118

Theme Analysis

This theme depicts Mme. de Citri with cruel and sadistic behavior traits because it reveals how she had the habit of degrading and embarrassing people with her power to deflate and dishonor them. This behavior is sexual sadism.

19. M. Swann's Philosophy About the Disease Called Jealousy

“A little jealousy is not too unpleasant, for two reasons. In the first place, it enables people who are not inquisitive to take interest in the lives of others, or of one another at any rate. And then it makes one feel the pleasure of possession, of getting into a carriage with a woman, of not allowing her to go about by herself. But that's only in the very first stages of the disease, or when the cure is almost complete. In between, it's the most agonizing torment.” p. 139

Theme Analysis

This explains that the anguish and pain of jealousy causes men to control and possess women, not to trust them, nor give them any freedom to be independent. This domination and power control is a form of cruel and sadistic behavior which is known as sexual sadism.

20. The Narrator's Philosophy About Men's Pleasures

“The truth is that men can have several sorts of pleasure. The true pleasure is the one for which they abandon the other. But the latter, if it is apparent, or rather if it alone is apparent, may put people off the scent of the other, reassure or mislead the jealous, create a false impression. And yet, all that is needed to make us sacrifice it to the other is a little happiness or a little suffering. Sometimes a third category of pleasures, more serious, but more essential, does not yet exist for us, its potential existence betraying itself only by arousing regrets and discouragement. And yet it is to these pleasures that we shall devote ourselves in time to come.” p. 148

Theme Analysis

The narrator's philosophy speaks about why men seek out the pleasures of happiness and suffering outside the traditional marriage or relationship. This describes the regrets and obstacles which their own betrayal inflicts on them, however they are fated to surrender to the temptations which offer them alternative happiness and pleasures. A husband's betrayal which causes his wife distress, humiliation and suffering is a sexual sadism and sexual masochism relationship.

21. The Duchess's Habitual Jealousy and Rage

She had always felt a certain jealousy of the pleasure that M. de Guermantes found in talking to his brother of a past from which he was inclined to keep his wife shut out. p. 158

"at the same time devoted female friends of the Guermantes couple had felt it their duty to warn the Duchess that her husband's mistress had been in close conversation with his brother. And Mme de Guermantes was tortured by this.

"Come along, Basin; good night, Palamede," said the Duchess, who devoured by rage and curiosity, could endure no more," p. 161

Theme Analysis

This theme relates to the sexual sadism and sexual masochism of jealousy, resentment, and anger which tortures a wife when her husband is unfaithful.

22. The Duke's Rage

"Such a long time," said the Duchess, who then, so as not to have to enlarge upon all the regrets and legitimate excuses that this formula might be supposed to contain,

turned with a look of alarm towards the Duke, who indeed, having gone down with me to the carriage, was storming with rage on seeing that his wife had gone over to Mme de Gallardon and was holding up the stream of carriages.” p. 165

Theme Analysis

This behavior describes the brutal power and control the Duke had over his wife and the humiliation and distress it must have caused her which defines the relationship between the couple as sexual sadism and sexual masochism.

23. A Scorned Wife’s Desperation

“Mme de Gallardon was in fact like those scorned lovers who try desperately to make people believe that they are better loved than those whom their fair one cherishes.” p. 165

Theme Analysis

This theme describes the desperation, humiliation, and anguish bestowed on a wife when her husband betrays her with another woman whom he loves and treats more kindly. This relationship is sexual sadism and sexual masochism.

24. The Narrator’s Suffering Over Albertine’s Absence

“Albertine must have arrived by now. I went straight to Françoise: “Is Mlle Albertine here?” “No one has called.”

“Good God, did that mean that no one would call! I was in torment, Albertine’s visit seeming to me now all the more desirable the less certain it had become.”

p. 170

Theme Analysis

This theme tells about the torture and anguish that a lover feels when their loved one fails to call and keep in touch, or when one of the lovers waits anxiously and impatiently not knowing if or when their partner will call or return. This situation between lovers is called sexual sadism and sexual masochism.

25. Emotional Suffering Caused by Waiting for Sexual Pleasure

“But, reviving the feelings of anxious expectancy I had had in the past over other girls, Gilberte especially when she was late in coming, the prospect of having to forgo a simple physical pleasure caused me an intense mental suffering. p. 174

“When we are waiting, we suffer so keenly from the absence of the person for whom we are longing that we cannot endure the presence of anyone else.” p. 175

“I was tortured by the incessant recurrence of my longing, ever more anxious and never gratified, for the sound of a call; having arrived at the culminating point of a tortuous ascent through the coils of my lonely anguish,” p. 177

Theme Analysis

This theme clearly describes the torture and anguish a person suffers from the absence of their lover and the lack of receiving sexual gratification from their lover. This situation in a relationship describes sexual sadism and sexual masochism.

26. The Narrator’s Cruelty and Irritation with Françoise

“She chatted to me, but I hated her conversation, beneath the uniformly trivial continuity of which my feelings were changing from one minute to the next, passing from fear to anxiety, from anxiety to complete despair.” p. 176

Theme Analysis

This theme shows that a person is capable of being cruel and intolerant to people as a result of their frustration and anxiety caused by their love relationship. This portrays a double-edged sword of sexual sadism and sexual masochism. The person is giving out sexual sadism and receiving sexual masochism. This same theme appears on pages 177, 184 and 185.

27. The Narrator's Suffering, and Fantasies of Control, and Revenge Because of Albertine's Lies

"I felt sure she was lying, and now, in my fury, it was from a desire not so much to see her as to inconvenience her that I was determined to make her come." p. 178

"In the case of Albertine, I felt that I should never discover anything, that, out of that tangled mass of details of fact and falsehood, I should never unravel the truth: and that it would always be so, unless I were to shut her up in a prison (but prisoners escape) until the end. That evening, this conviction gave me only a vague anxiety, in which however I could detect a shuddering anticipation of prolonged suffering to come." pp. 180-181

Theme Analysis

This theme vividly describes a relationship of mutual sexual sadism and sexual masochism.

28. The Narrator's Horrible Suffering Without His Mother

"This terrible need of a person was something I learned in Combray in the case of

my mother, to the point of wanting to die if she sent word to me by Françoise that she could not come upstairs.” p. 179

Theme Analysis

The narrator’s extreme suffering because of his mother’s absence, rejection, or avoidance is likely to be associated with the Oedipus complex. In this case it describes a sexual sadism and sexual masochism relationship with the mother, because of the torment the child suffers because of his love obsession with his mother.

29. The Narrator Insults His Servant, Françoise

“I addressed these cruel words to Françoise:” “You are excellent,” I said to her in a honeyed voice, “you are kind, you have endless qualities, but you have never learned a single thing since the day you first came to Paris, either about ladies’ clothes or about how to pronounce words without making howlers.” p. 184

Theme Analysis

The cruel treatment and verbal humiliation from one person to another is a form of sexual sadism especially when the abuse is non-consensual.

30. M. Swann’s Power and Control Over His Wife Odette

“Swann, sitting sullenly in his corner, would not hesitate, if he saw Odette seeking an introduction to some nationalist lady, to exclaim aloud:” “Really, Odette, you must be mad. I beg you to keep quiet. It’s abject of you to ask to be introduced to anti-semites. I forbid it.” p. 199

Theme Analysis

If a husband is in the habit of embarrassing and humiliating his wife in public, the husband's behavior and debasement of his wife defines the relationship as sexual sadism and sexual masochism. The same theme is listed in number twenty-two.

31. The Narrator's Sadistic Game of Pseudo Love

"but pleasures which we have chosen may be remote if their coming is assured and if, in the interval of waiting, we can devote ourselves to the idleness of seeking to attract while powerless to love." p. 208

Theme Analysis

In this theme, the narrator admits that he desires the chase and the challenge of enticing women into love relationships in spite of the fact he is incapable of loving them. This behavior would be considered sexual sadism because of the distress and anguish a one-sided relationship causes to the person who is not loved in return. Therefore the unsuspecting partner would be the victim of sexual masochism.

32. The Narrator's Self-Torture Versus Self-Healing

"The being who had come to my rescue, saving me from barrenness of spirit, was the same who, years before, in a moment of identical stress and loneliness, in a moment when I had nothing left of myself, had come in and had restored me to myself, for that being was myself and something more than me (the container that is greater than the contained and was bringing it to me). p. 210

Theme Analysis

In this theme the narrator talks about recovering and healing himself from the self-abuse of his emotional turmoil. He admits he suffers from self punishment for not liking who he is, what he is, or what he does. This identifies as sexual sadism and sexual masochism with one's self which in the narrator's case is known to be an on-going condition for more than six months.

33. The Narrator's Guilt and Shame Causes Him Painful Delusions

"Absent from herself, she appeared not to love me, perhaps not to see me. I could not interpret the secret of her indifference, of her dejection, of her silent displeasure." pp. 241-242

Theme Analysis

This is an example of the effects of the narrator's pain from the cruel treatment of his grandmother. This theme describes the pain and anguish the narrator felt from the guilt and shame which manifested so severely that it caused him to fantasize that his grandmother was being cruel and uncaring towards him. The narrator's extreme suffering from his self-induced guilt and shame over the relationship is identified as sexual sadism and sexual masochism.

34. Grief Destroyed the Narrator's Sexual Desire

"And so I wrote to Mme de Cambremer to decline, just as, an hour ago, I had sent Albertine away: grief had destroyed in me the possibility of desire as completely as a high fever takes away one's appetite." pp. 226-227

Theme Analysis

The narrator confessed that his self-inflicted guilt and remorse caused him so much distress and suffering that it ruined his ability to feel sexual desire for anyone. This form of cruel, self-punishment is called sexual sadism and sexual masochism.

35. The Narrator's Self-Hate

“I had often spoken about her since then, and thought of her also, but behind my words and thoughts, those of an ungrateful, selfish, cruel young man, there had never been anything that resembled my grandmother, because, in my frivolity, my love of pleasure, my familiarity with the spectacle of her ill health, I retained with me only in a potential state the memory of what she had been.” p. 211

Theme Analysis

This theme expresses, once again, that the narrator is self-abusive because he extremely dislikes himself which has been his state of mind for many years.

36. The Narrator's Pain and Penance for the Cruelty to His Grandmother

“But I did not remember her only in that dressing-gown, a garment so appropriate as to have become almost symbolic of the pains, unhealthy no doubt but comforting too, which she took for me; gradually I began to remember all the opportunities that I had seized, by letting her see my sufferings and exaggerating them if necessary, to cause her a grief which I imagined as being obliterated immediately by my kisses,” p. 214

“I clung to this pain, cruel as it was, with all my strength, for I realized that it was the effect of the memory I had of my grandmother, the proof that this memory was

indeed present within me. I felt that I did not really remember her except through pain, and I longed for the nails that riveted her to my consciousness to be driven yet deeper. I did not try to mitigate my suffering, to embellish it,” p. 215

“True, I suffered all day long as I sat gazing at my grandmother’s photograph. It tortured me.” p.240

“Perhaps at the very moment when I was being least kind to her, when she was obliged, in the midst of her pain, to make an effort to be good-humoured so as not to irritate me, and to appear well so as not to be turned out of the hotel.” p. 241

“What could I have said to the Cambremers and the Verdurin’s when my heart was beating so violently because the pain that my grandmother had suffered was being constantly renewed in it?” p. 250

Theme Analysis

The theme states that the narrator purposely imposed emotional cruelty on his grandmother to torment her. This behavior, and the admittance of remembering he had tortured her frequently, describes sexual sadism and sexual masochism. The narrator welcomed the pain and suffering through his memories, for how he treated his grandmother, and he hoped the hurt would become even more severe and the punishment more painful. The desire the narrator expressed for pain and anguish indicates he is a sexual sadist and sexual masochist.

37. The Narrator’s Pain Comforted His Mother

“But I think that my mother found most comfort in the words in which I unintentionally betrayed a little of my own anguish. It could not but make Mamma

happy (notwithstanding all her affection for myself) like everything else that guaranteed my grandmother survival in people's hearts." p. 231

Theme Analysis

This theme describes a form of sexual sadism and sexual masochism between the narrator and his mother, in that, she was able to feel the most relief and happiness when her son accidentally expressed his own pain to her over his grandmother. If the narrator's mother felt happiness or pleasure due to her son's anguish, this research would define the relationship as sexual sadism and sexual masochism.

38. The Narrator's Pain Versus Pleasure

"But, even in the midst of a grief that is still acute, physical desire will revive. From my bed, where I was made to spend hours every day resting, I longed for Albertine to come and resume our former amusements." pp. 246-247

Theme Analysis

This theme describes the narrator's capacity to feel pain and desire pleasure simultaneously, thus the dichotomy of feeling of sadism and masochism at the same time is inherent in humans.

39. The Narrator's Grandmother's Anguish Over Alcohol

"I, who in my childhood had been unable to endure her anguish when my grandfather took a drop of brandy, had not only inflicted upon her the anguish of seeing me accept, at the invitation of another, a drink which she regarded as harmful

to me, but had forced her to leave me free to swill it down to my heart's content; worse still, by my bursts of anger, my fits of breathlessness, I had forced her to help, to advise me to do so, with a supreme resignation of which I saw now in my memory the mute, despairing image, her eyes closed to shut out the sight." p. 249

Theme Analysis

Clearly, the narrator's grandmother suffered when her husband drank or when the narrator drank because she felt liquor was harmful. However, this theme also implies the narrator's devious methods of power and control over his grandmother so that she would, out of protest, recommend for him to have a drink. The narrator's powerful influence to make his grandmother do something that tortured her and made her suffer represents a relationship of sexual sadism and sexual masochism.

40. The Narrator's Suspicions of Albertine

"It would be untrue, I think, to say that there were already symptoms of that painful and perpetual mistrust which Albertine was to inspire in me, not to mention the special character, emphatically Gomorrhan, which that mistrust was to assume."

"Tomed by suspicion, and feeling at the same time far from well, I asked Albertine, I implored her to stay with me." p. 268

"It was not on that evening, however, that my cruel mistrust began to take solid form." p. 262

Theme Analysis

This theme shows the sexual sadism and sexual masochism in a relationship where one person is being deceptive to the other who is suffering from the suspicion

of the betrayal. It has been established that the narrator and Albertine suffered in a distressful relationship for more than six months.

41. The Narrator's Jealousy of Albertine

“At that moment Andree said something to Albertine, who laughed with the same deep and penetrating laugh that I had heard before. But the unease it roused in me this time was nothing but painful; Albertine appeared to be conveying, to be making Andree share, some secret and voluptuous thrill.” p. 264

Theme Analysis

When one or both partners suffer from the innocent or deliberate humiliation and torment of jealousy, then the relationship is to be recognized as sexual sadism and sexual masochism.

42. The Narrator Accepts His Submissive Side with Albertine

“And thenceforth the thought that I should see her the next day or some other day, outlining itself upon the blank which I submissively accepted, became comforting to me.” p. 267

Theme Analysis

This theme obviously shows the narrator's passivity or compliance at times with the way Albertine treated him. He affirms that in this state of mind, in abiding by what was going happen, gave him solace, which has been a recurrent behavior with the narrator. In the relationship between the narrator and Albertine sexual

sadism and sexual masochism are reciprocated. They both have sadistic and masochistic personalities.

43. Suspicious Lovers

“But lovers are so suspicious that they instantly scent out falsehood.” pp. 270-271

Theme Analysis

When a couple’s relationship has reached the fragmentation of jealousy and suspicion due to infidelity, or the mere threat of betrayal, the relationship is classified as sexual sadism and sexual masochism.

44. The Narrator Confronts Albertine with Her Betrayal

“No, Albertine, I don’t want to spoil your pleasure. You can go to your lady at Infreville, or rather the person for whom she is a pseudonym; it’s all the same to me. The real reason why I’m not coming with you is that you don’t want me to, because the outing with me is not the one you wanted – the proof of it is that you’ve contradicted yourself at least five times without noticing it.”

“And (what proved to me that she would not, now, require many tender affirmations to make me believe her) I felt a stab in my heart as I listened to this admission of what I had but faintly imagined. “Very well, that’s settled, I’m off,” she said in a tragic tone,” p. 271

Theme Analysis

This theme explains the betrayal and fragmentation of the relationship between

the narrator and Albertine, which clearly shows sexual sadism and sexual masochism.

45. A Vicious Argument Between the Narrator and Albertine

“It’s too bad of you. I alter all my plans to spend a nice evening with you, and it’s you that won’t have it, and you accuse me of telling lies. I’ve never known you to be so cruel. The sea shall be my tomb. I shall never see you any more.” “At these words my heart missed a beat, although I was certain that she would come again the next day, as she did.” “I shall drown myself, I shall throw myself into the sea.” “Like Sappho.” “There you go, insulting me again.” pp. 271-272

Theme Analysis

This theme points to the sexual sadism and sexual masochism between Albertine and the narrator. They both display characteristics of sadism and masochism in their behavior towards each other which consists of threats, accusations, and insulting behavior.

46. The Narrator’s Malicious Treatment of Albertine

“Albertine seemed to me to be different: the sight of her made me angry. I myself had changed, quite as much as she had changed in my eyes. I had ceased to wish her well; to her face, behind her back when there was a chance of my words being repeated to her, I spoke of her in the most wounding terms.” pp. 274-276

Theme Analysis

The narrator and Albertine are involved in an on-going, love-hate relationship

of emotional cruelty, ridicule, and public humiliation. The narrator is at fault in this theme, however sexual sadism and sexual masochism is reciprocal in their relationship.

47. The Narrator Turned the Tables, and Switched Roles with Albertine

“One day, outside the Grand Hotel, where we were gathered on the front, I had just been addressing Albertine in the harshest, most humiliating language, and Rosemonde was saying: “Ah, how you’ve changed towards her; she used to be the only one who counted, it was she who ruled the roost, and now she isn’t even fit to be thrown to the dogs.” p. 276

Theme Analysis

In other themes Albertine could do no wrong and was in the control position with the narrator, but because of her betrayal, the narrator switched to the dominating position. The narrator’s hateful, humiliating behavior which caused Albertine to suffer equates to a relationship of sexual sadism and sexual masochism.

48. The Narrator’s Desire to Completely Control Albertine

“Indeed, when I come to think of it, the hypothesis that made me gradually build up the whole of Albertine’s character and give a painful interpretation to every moment of a life that I could not control in its entirety, was the memory, the rooted idea of Mme Swann’s character, as it had been described to me.” p. 275

Theme Analysis

In this passage, the narrator expresses that he does have control of Albertine’s

life but not the total control which he desires. The narrator's domination of Albertine and his desire to totally dominate Albertine signifies a sexual sadism and sexual masochism relationship.

49. The Narrator Revels in the Humiliation of Albertine

“Do you mind my staying here, if it shan't be in your way?” asked Albertine (in whose eyes there lingered, brought there by the cruel things I had just been saying to her, a few tears which I observed without seeming to see them, but not without rejoicing inwardly at the sight), “there's something I want to say to you.” p. 277

Theme Analysis

In this text the narrator blatantly reveals that he was getting satisfaction out of humiliating Albertine which is a definite characteristic of a sexual sadist.

50. Distinctive Sadistic Treatment

“To return to more interesting topics,” went on Legrandin's sister, who addressed to old Marquise as “Mother” but with the passing of the years had come to treat her with insolence.” p. 283

Theme Analysis

Disrespectful, rude treatment of one person to another is sadistic behavior. If someone purposely, verbally humiliates or ridicules a person out of meanness, the cruel behavior is considered sadistic. The incident would therefore be exemplary of sexual sadism and sexual masochism.

51. The Narrator's Fantasy to be Enticed by Mme. de Cambremer

“What a marvelous thing Pelleas is,” cried the young Mme. de Cambremer, “I’m mad about it”; “and, drawing closer to me with the gestures of a wild woman seeking to captivate me,” p. 288

Theme Analysis

This research’s observation indicated that the narrator was fantasizing about Mme. Cambremer over-powering him, and dominating him, or he wouldn’t have said what he said. A person who desires to be over-powered and who wants to submit to another person is displaying masochism personality characteristics. This theme indicates that the narrator fantasized experiencing sexual sadism from Mme. de Cambremer which makes this theme about sexual sadism and sexual masochism.

52. The Masters Expect Total Control

“Nevertheless, as he saw that I refused to admit that I might be mistake, and as he knew that masters like to see their most futile whims obeyed and their most obvious lies accepted, he promised me like a good servant that in future he would say Cambremer.” p. 304

Theme Analysis

This theme states that masters expect their servants to obey them and accept their fate completely no matter what the situation or conditions. A relationship where the master has complete control and receives loyal subservience from a servant is a relationship of sadism and masochism.

53. Albertine's Fear of the Narrator

“As soon as we were alone and had moved along the corridor, Albertine began:”

“What have you got against me?” Had my harsh treatment of her been more painful to myself? Hadn't it been merely an unconscious ruse on my part, with the object of bringing her round to that attitude of fear and supplication which would enable me to interrogate her, and perhaps to find out which of the two hypotheses that I had long since formed about her was the correct one?” pp. 307-308

“I lied. I told her that she might first listen to a confession, that of a great passion I had had for Andree for some time past,” p. 308

Theme Analysis

Fear tactics and lying are harsh and cruel methods used in deception and betrayal. To control one's partner and make the partner to do what is desired is sexual sadism. Deliberately making someone jealous by confessing a passion for another person is sadistic. This theme also defines the relationship between the narrator and Albertine as sexual sadism and sexual masochism.

54. Albertine, the Substitute for the Narrator's Real Desires

“Why should chance have brought it about, when she is simply an accident placed in the path of our surging desires, that we should ourselves be the object of the desires that she feels? p. 309

“and this fear and shame provoke the counter-rhythm, the reflux, the need, if only by first drawing back, hotly denying the affection previously confessed, to resume the offensive and regain respect and domination;” p. 310

Theme Analysis

It is evident that the narrator was using Albertine as a substitute for his desires for Andree or something else which he preferred. The narrator boasts about desiring another woman, then denies his confession and then resumes being hateful, in order to reclaim his dominance over her and regain his control. Once again this theme displays the narrator's natural sadistic behavior. His cruel treatment and torment towards Albertine, which inflicts the distress and pain of emotional cruelty, is a form of sadism. Therefore this theme shows that the relationship represents sexual sadism and sexual masochism.

55. The Pain and Torture of the Narrator's Love Affair with Albertine

"But, coming to the last point, I said to her that she knew what love was, its susceptibilities, its sufferings, and that perhaps, as the old friend that she now was, she might feel it in her heart to put an end to the distress she was causing me, not directly, since it was not herself that I loved, if I might venture to repeat that without offending her, but indirectly by wounding me in my love for Andree." p. 311

"It was because I placed myself at a standpoint that was purely human, external to both of us, from which my jealous love had evaporated, that I felt for Albertine that profound pity, which would have been less profound if I had not loved her." p. 312

"I finally made bold to her what had been reported to me about her way of life, and said that notwithstanding the profound disgust I felt for women tainted with that vice, I had not given it a thought until I had been told the name of her accomplice, and that she could readily understand, loving Andree as I did, the pain that this had caused me." pp. 313-314

Theme Analysis

This theme tells the narrator's love for Albertine, but his relationship with her is full of jealousy, anguish and torment. It also reveals how contradictory and confused the narrator is about loving Albertine, and about loving Andree. Their conversation clearly defines a sexual sadism and sexual masochism relationship.

56. Human Nature

“It is human to seek out what hurts us and then at once to seek to get rid of it.”

p. 315

Theme Analysis

The narrator is saying that people search for love in spite of knowing that it causes pain and anguish. And when love causes people pain and anguish, they want to reject it. This theme states that love and pain are as synonymous as sexual sadism and sexual masochism.

57. The Displeasures and Unhappiness of Love Affairs

“So it was with these desires that I felt for different girls. Less numerous than the girls themselves, they changed into disappointments and regrets closely similar to another.” p. 324

Theme Analysis

This theme states the suffering and frustration in relationships which equates to sexual sadism and sexual masochism.

58. The Narrator Felt Tortured by His Lover's Pain

“and I was tortured by the thought that this private and horrifying language was addressed perhaps to Albertine.”

“It pained me that Albertine should see that she was being so closely observed, and I was afraid that these incessantly rekindled glances might be the agreed signal for an amorous assignation next day.” p. 338

Theme Analysis

This theme says that a person in a love relationship feels the same pain and anguish for their partner as they do for themselves. This concurs with the research's theory that that sexual sadism and sexual masochism is reciprocated in a relationship.

59. The Woman Who Betrays Her Husband

"Words followed, a conversation began, and the young woman's guileless husband, who had been looking everywhere for her, was astonished to find her making plans for that very evening with a girl whom he did not know."

“an incident at which they laughed heartily later on, as well as at the hoodwink husband, with a gaiety which afforded them an excuse for further caresses.” p. 340

Theme Analysis

This theme plainly describes a young woman's bold betrayal and public humiliation of her honest, deluded husband. If a woman is rude and unfaithful to her husband, and humiliates him in front of others, the relationship is about sexual sadism and sexual masochism.

60. The Narrator's Indifference Towards Albertine

"On one occasion Albertine was not content with cold indifference, and this made me all the more wretched." p. 341

Theme Analysis

This theme implies that Albertine usually tolerated the narrator's cold and detached behavior which says that the narrator was in the habit of treating Albertine insensitively and cruelly. The recurrent, cruel behavior and lack of concern for Albertine by the narrator is classified as sexual sadism and Albertine is the recipient of this treatment which is called sexual masochism.

61. Albertine's Sadistic Streak and Rudeness to Her Aunt's Guest

"Yes, I ran into her on the beach, and knocked against her as I passed, on purpose, to be rude to her." pp. 341-342

Theme Analysis

Albertine admitted that she purposely bumped into her aunt's guest to be offensive. These actions further indicate Albertine's impolite and callous behavior towards other people which is termed sadistic and classified as sexual sadism.

62. M. Bernard's Visit to the Cherry Orchard Brothel

"Now on every occasion when, stirred, as though by a reflex, by the memory of pleasant hours spent with Tomato No. I., M. Bernard presented himself at the Cherry Orchard, being short-sighted (not that one had to be short-sighted to mistake them), the old Jewish gentleman, unwittingly playing Amphytrion, would accost the twin

brother with: "Will you meet me somewhere this evening?" He at once received a thorough "hiding." It might even be repeated in the course of a single meal. When he continued with the second brother a conversation he had begun with the first."

p. 343

Theme Analysis

This theme described a man who regularly visited a male brothel for whipping treatments. The recurrent sexual need and desire to indulge in this form of sexual sadism is called sexual masochism.

63. The Man Who Sees a Person as a Desired Sexual Object

"And remembering the manner in which M. de Charlus had come up to Morel and myself, I saw at once the resemblance to certain of his relatives when they picked up a woman in the street. The desired object had merely changed sex." pp. 353-354

Theme Analysis

This narration suggests that a man can see another person as a desired object, or sexual object. This way of thinking can be characteristic of a sexual sadist.

64. M. de Charlus's Passion for Rough Treatments

"M. de Charlus observed with ecstasy this authoritative, virile gesture, wielded by the graceful hand for which it ought still to have been too weighty, too massively brutal, with a precocious firmness and suppleness which gave to this still beardless adolescent the air of a young David capable of challenging Goliath." p. 355

Theme Analysis

This theme merely points out M. de Charlus's attraction and desire for male dominance, especially in the form of rough physical treatments such as floggings. Administering the flogging to M. de Charlus is sadism and M. de Charlus receiving and getting pleasure from the floggings is sexual masochism.

65. The Narrator's Jealousy and Anguish Over Albertine

"as though it were possible for an invisible link to join an organ to the images of one's memory, the image of Albertine pressing her breasts against Andree's brought a terrible pain to my heart. This pain did not last: the idea of Albertine's having relations with women seemed no longer possible since the occasion, forty-eight hours earlier, when the advances she had made to Saint-Loup had excited in me a new jealousy which had made me forget the old." p. 371

"For, stupidity thinking that people could have but one sort of love, in my jealousy of Albertine's attitude towards Robert, I was reassured so far as women were concerned." p. 381

Theme Analysis

In this theme the narrator admits he tortures himself and agonizes with continuous jealousy over Albertine. The narrator's pattern of experiencing the recurrent torment of jealousy suggests of self-torture. In essence, the narrator is inflicting this wretchedness upon himself which is a form of both sexual sadism and sexual masochism.

66. The Man (or Person) Who Will Exploit a Woman

“Too bad if carnal desire increases instead of languish! One procure for it a woman whom one need make no effort to please, who will share one’s couch for one night only and whom one will never see again.” p. 382

Theme Analysis

This theme describes the man who will insensitively use of a woman for his own sexual desires with no regard for her. This type of sexual behavior is sadistic and is categorized as sexual sadism and sexual masochism.

67. Dr. Cottard’s Insult to His Wife and Women in General

“Confound it!” cried the Doctor, “my wife has forgotten to have the buttons on my white waistcoat changed. Ah, women! They never remember anything. Don’t ever marry, my boy,” he said to me. p. 395

Theme Analysis

This theme describes Dr. Cottard with a male chauvinistic attitude towards women. A man who is a cruel male chauvinist has the propensity to be a sexual sadist.

68. The Narrator’s View of What Being Loved Means

“Although everyone speaks mendaciously of the pleasure of being loved, which fate constantly withholds, it is undoubtedly a general law, the application of which is by no means confined to the Charluses of this world, that the person whom we do not love and who loves us seems to us insufferable.”

“Hence, whereas a normal man seeks to conceal the irritation he feels, the invert is implacable in making it clear to the man who provokes it, as he would certainly not bring it home to a woman.” p. 431

Theme Analysis

The narrator believes that everyone lies about the enjoyment of being loved and that the other person in the relationship is unbearable. This implies that the narrator’s view of love relationships is always full of pain and agony. A love relationship which is full of suffering has a foundation of sexual sadism and sexual masochism if the distress is recurrent for six months or more.

69. Mme. de Cambremer’s Warning to Her Husband

“Mme. de Cambremer cast a stern glance at her husband; she did not like him to humiliate himself thus before Brichtot.” p. 436

Theme Analysis

This text suggests that Mme. de Cambremer was trying to control her husband and keep him from disgracing himself in front of others, which would also humiliate her. This theme describes a sexual sadism and sexual masochism relationship.

70. M. de Cambremer Takes Pleasure in the Narrator’s Suffering

“M. de Cambremer heard the question and smiled. “I can’t tell you how delighted I am to hear that you have fits of breathlessness, “he flung at me across the table. He did not mean that it cheered him up, though in fact it did. For this worthy man could not hear any reference to another person’s suffering without a feeling of well-being

and a spasm of hilarity which speedily gave place to the instinctive pity of a kind heart.” p. 441

Theme Analysis

This theme expresses M. de Cambremer’s sadistic nature. The fact that he achieved satisfaction due to another person’s pain suggests he was a sexual sadist.

71. The Girl with a Violent Temper

“I was seized by a fear that I might have spoken unfeelingly to Robert about the girl in question, a girl full of sham originality, whose mind was as mediocre as her temper was violent.” p. 444

Theme Analysis

The narrator is describing a girl of false pretense who had a severe sadistic temper. Like most all characters mentioned in Proust’s, *Sodom and Gomorrah*, this girl had a violent temper which can be determined as sadistic rage. The girl possessed characteristics of a sexual sadist.

72. M. Verdurin’s Humiliation of Saniette in Public

“What’s that he says?” shouted M. Verdurin, with an air of disgust and fury combined, knitting his brows as though he needed all his concentration to grasp something unintelligible. “It’s impossible to understand what you say. What have you got in your mouth?” inquired M. Verdurin, growing more and more furious, and alluding to Saniette’s speech defect.

“Poor Saniette, I won’t have him made unhappy,” said Mme. Verdurin in a tone of false pity, so as to leave no one doubt as to her husband’s rudeness.” p. 452

“There you go,” said Mme. Verdurin, “you frighten him, you make fun of everything he says, and then you expect him to answer.” p. 455

“To put an end to Saniette’s torture, which hurt me more than it hurt him, I asked Brichot if he knew what the word Balbec meant.” p. 456

“M. Verdurin was furious, and bore down with a terrible expression upon Saniette: “Is there nothing you know how to play?” he shouted, furious at being deprived of the opportunity for a game of whist, and delighted to have found one for insulting the ex-archivist. The latter, terror-stricken, did his best to look clever:” p. 485

Theme Analysis

This text displays M. Verdurin’s enraged, cruel, and sadistic behavior in the form of humiliation and his loud obnoxious tone of voice towards a family friend in front of their guests. His wife’s comments and the narrator’s dialog both confirm that M. Verdurin has tortured and ridiculed Saniette to the point he is afraid and hurt. The narrator also stresses that M. Verdurin takes pleasure in insulting Saniette. This cruel behavior and humiliation depicts M. Verdurin as a sexual sadist.

73. M. de Charlus Describes the Emperor’s Bad Reputation

“As a man, he is vile; he abandoned, betrayed, repudiated his best friends, in circumstances in which his silence was as deplorable as theirs was noble, “ continued M. de Charlus,” p. 471

Theme Analysis

If the Emperor whom M. de Charlus describes is as evil and depraved as he says; if he actually deserted, deceived, and renounced his best friends, his cruel and sadistic behavior would be classified as sexual sadism.

74. Mme. Verdurin's Cruel Treatment of Saniette

“He was not unaware that Mme Verdurin sometimes laughed at him publicly, even at his infirmities, and knowing how little was to be expected of human affection, he continued nevertheless to regard the Mistress as his best friend. But, from the blush that crept over the scholar's face, Mme Verdurin realized that he had heard her, and made up her mind to be kind to him for the rest of the evening. I could not help remarking to her that she had not been very kind to Saniette. “What! Not kind to him! Why, he adores us, you've no idea what we are to him. My husband is sometimes a little irritated by his stupidity, and you must admit with some reason, but when that happens why doesn't hit back instead of cringing like a whipped dog? It's so unmanly. I can't bear it. That doesn't mean that I don't always try to calm my husband, because if he went too far, all that would happen would be that Saniette would stay away:” p. 476

Theme Analysis

This theme proves that Mme. Verdurin was just as guilty in the cruel humiliation of Saniette as her husband was, which was the couple's recurrent behavior. Mme. Verdurin had no respect for Saniette, felt he deserved unkind treatment plus she took pleasure in being sadistic to him. The fact that Saniette felt

and acted vulnerable and inferior to the Verdurins and that he willingly accepted their brutal treatment without any defense or retaliation, and that these episodes between the three of them was recurrent for a very long time, confirms that Saniette's relationship with Mme. Verdurin and M. Verdurin was sexual sadism and sexual masochism.

75. Dr. Cottard Took Delight in Humiliating His Wife

“To begin with, he merely looked at her and smiled, for if as a doctor he disapproved of this habit of falling asleep after dinner (or at least gave this scientific reason for getting angry later on, though it is not certain whether it was a determining reason, so many and diverse were the views that he held on the subject), as an all powerful and teasing husband he was delighted to be able to make fun of his wife, to half-waken her only at first, so that she might fall asleep again and he have the pleasure of waking her anew.” pp. 488-489

“Where he husband's increasingly vehement admonitions failed of their effect, her sense of her own stupidity proved successful.” p. 491

“You're making fun of me,” said Mme Cottard, herself laughing,” p. 491

Theme Analysis

This theme is extremely comprehensible in pointing out the sexual sadism and sexual masochism relationship between the doctor and his wife. The text relays that these incidents were recurrent, because napping after dinner was a habit of Mme. Cottard. But Dr. Cottard thoroughly enjoyed having reasons to be angry at his wife, and he got satisfaction in being sadistic to her by repeatedly waking her up and with

verbal humiliation. This research sees the doctor as a sexual sadist and his behavior intentionally cruel and sadistic, thus the relationship between the doctor and his wife is sexual sadism and sexual masochism.

76. M. de Charlus's Sadistic Control of Charlie Morel, the Violinist

"No, he can't," M. de Charlus replied on behalf of the absorbed card-player who had not heard. "He has a pass until midnight only. He must go back to bed like a good little boy, obedient and well-behaved," he added in a smug, affected insistent voice, as though he found a sadistic pleasure in employing this chaste comparison and also in letting his voice dwell," p. 496

Theme Analysis

M. de Charlus received sadistic pleasure in controlling Morel and telling him what to do. Because this was an on-going relationship and M. de Charlus has already been evaluated with an extreme sadistic temperament, his relationship with Morel was of sexual sadism and sexual masochism.

77. Dr. Cottard's Sadistic Character

"The Doctor, even at dominoes, when he forced his opponent into a corner and made him take the double six, which was to him the keenest of pleasures, contented himself with the shoulder-shake." p. 508

Theme Analysis

In a previous theme, this research showed that Dr. Cottard had a sexual sadism and sexual masochism relationship with his wife. This theme also exhibits Dr.

Cottard's sadistic behavior. This theme refers to Dr. Cottard's pleasure in dominating and controlling his opponent. This is also sexual sadism.

78. M. and Mme. de Cambremer's Complimentary Cruel Dispositions

"The worst of her admirers was her husband. Mme de Cambremer loved to tease other people in a way that was often highly impertinent. As soon as she began to attack me, or anyone else, in this fashion, M. de Cambremer would start watching her victim with a laugh."

"Well then, I hope you'll learn your lesson when you've swallowed all those insults." p. 513

"I don't need to add my little pinch of salt, but you can see I'm enjoying all the snubs she's handing out to you. I'm laughing myself silly, because I approve, and I'm her husband. So if you should take it into your head to answer back, you'd have me to deal with, young fellow." p. 514

Theme Analysis

This theme describes a vicious, disrespectful couple simultaneously insulting people in public. Mme. de Cambremer and her husband enjoy humiliating people, as well as threatening them. This insolence, intimidation, and ruthless behavior is characteristic of people who are control freaks and sexual sadists.

This research believes that Mme. and M. de Cambremer have been acting inappropriately for many years which means they both qualify for having classic, sadistic personalities. Their cruel treatment of other people is termed sexual sadism and sexual masochism.

79. The Lift-boy's Sister's Bizarre Behavior

"She's very pretty, if you could see her, a bit too high and mighty, but well, you can understand that. She's full of fun. She never leaves a hotel without relieving herself first in a wardrobe or a drawer, just to leave a little keepsake with the chambermaid who'll have to clean up. Sometimes she does it in a cab, and after she's paid her fare, she'll hide behind a tree, and she doesn't half laugh when the cabby finds he has to clean his cab after her." p. 515

Theme Analysis

A person who is capable of doing such humiliation and repulsive behavior to another person or persons is suffering from a mental disorder. Extreme behavior involving nasty and sadistic behavior which causes distress and psychological suffering to another individual is classified as sexual sadism. Therefore, the lift-boy's sister is a sexual sadist and her cruel interactions of this nature describe a form of sexual sadism and sexual masochism.

80. The Narrator's Bizarre Dream

"Now I had been dreaming that M. de Charlus was a hundred and ten years old, and had just boxed the ears of his own mother." pp. 523-524

Theme Analysis

This research interprets this theme as such. Proust used another way to reveal sadistic thoughts that he harbored and that was through the narrator's dream. The dream suggests a son has beaten his mother which is an act of violent behavior or

sadism. This behavior is classified as sexual sadism and the cruel act between the mother and son is called sexual sadism and sexual masochism.

81. Mme. Verdurin's Threats Justified the Narrator's Lies

"I made up lies which were justified by Mme. Verdurin's irritating threats but which Albertine unfortunately contradicted."

"At the last minute my anguish at being deprived of a happiness for which I had so longed gave me the courage to be impolite."

The Mistress looked furious: "All right, we shant come," she said to me in a voice trembling with rage. I felt her to be so angry that, so as to appear to be giving way a little: "But we might perhaps. . ." I began. "No," she replied, more furious than ever, "when I say no, I mean no." p. 547

Theme Analysis

This scene between the narrator and Mme. Verdurin appears to be a battle of power and control. Because of the insolence, anger, anguish, intimidation, deception, and fear tactics which were exchanged and suffered by both of them, displays behavior that is considered sexual sadism and sexual masochism even though this may have been an isolated incident.

82. M. de Charlus's Cruel Treatment of Morel

"Can't you get them to remove this thing?" M. de Charlus asked Morel, as though appealing to an intermediary without having to address the staff directly.

"Yes..." said Morel, embarrassed." p. 551

"That's hideous," replied M. de Charlus in a shrill voice that rang out like a slap in

the face. “But I ordered champagne,” he said to the waiter, who had supposed he was obeying the order by placing by the dinners two glasses of sparkling liquid.” p. 552

Theme Analysis

This research noticed a play-on-words twice in this theme. One which used the lingo, slap in the face and the other, obeying, once again Proust’s way of venting his dark desires through his characters and text. This theme once again displays M. de Charlus’s humiliating and sadistic behavior by his offensive outbursts in a restaurant which embarrassed his partner Morel and the staff. This exhibit of ill-mannered, sadistic conduct which causes psychological suffering to others is described as sexual sadism and sexual masochism.

83. Morel’s Cruel Fantasy to Violate a Virgin

“Do you know,” said Morel, anxious to excite the Baron’s senses in a fashion which he considered less compromising for himself (although it was actually more immoral), “what I’d like would be to find a girl who was absolutely pure, make her fall in love with me, and take her virginity.” p. 553

“Marry her?” cried Morel, feeling that the Baron must be tipsy, or else giving no thought to the sort of man more scrupulous in reality than he supposed, to whom he was speaking.” “Marry her? No fear! “I’d promise, but once the little operation was performed, I’d ditch her that very evening.” p. 553

Theme Analysis

Morel’s immoral fantasy shows his predisposition for sexual sadism. This research has found Morel’s character to be both a sexual sadist and sexual masochist,

however in this theme, Morel's fantasy to abuse a woman describes his sadistic desires which are sexual sadism.

84. M. de Charlus Takes Pleasure in Morel's Sadistic Fantasy

"M. de Charlus was in the habit, when a fiction was capable of causing him a momentary sensual pleasure, of giving his support and then withdrawing it a few minutes later, when his pleasure was at an end. "Would you really do that?" he said to Morel with a laugh, squeezing him more tightly still." p. 553

"The idea of Morel's "ditching" without compunction a girl whom he had outraged had enabled him to enjoy an abrupt and consummate pleasure. From that moment his sensual appetites were satisfied for a time and the sadist (a true medium, he) who had for a few moments taken the place of M. de Charlus had fled, handing over to the real M. de Charlus, full of artistic refinement, sensibility and kindness." p. 555

Theme Analysis

M. de Charlus has been recognized a sexual sadist and sexual masochist by this research, however this particular theme refers to him as a sexual masochist, because the text reveals that the Baron received physical pleasure from listening to Morel's fantasy about abusing a virgin.

85. M. de Charlus Consensually Submits to Morel's Escalating Abuse

"Unfortunately for M. de Charlus, his lack of common sense, and perhaps, too, the probable chastity of his relations with Morel, made him go out of his way at this period to shower upon the violinist strange bounties which the other was incapable of understanding, and to which his nature, impulsive in its own way, but mean and

ungrateful, could respond only by an ever-increasing coldness or violence which plunged M. de Charlus – formerly so proud, now quite timid – into fits of genuine despair.” p. 557

“No doubt it was an ugly trait in his character that, because he felt M. de Charlus to be entirely devoted to him, he appeared to disown him, to make fun of him, in the same way as, once I had promised not to reveal the secret of his father’s position with my great-uncle, he treated me with contempt.” p. 558

Theme Analysis

This theme demonstrates how willingly the Baron surrenders to the rising control and abusive tactics of Morel. Once again, Morel’s sadist nature is revealed in this theme by showing his ability and desire to turn the tables of cruelty back to M. de Charlus by giving him a dose of his own sadistic treatment. This theme confirms that sadism and masochism are reciprocally shared by the Baron and Morel. Therefore their relationship is about sexual sadism and sexual masochism.

86. The Narrator’s Jealousy Controlled Albertine

“As for my jealousy, it urged me to leave Albertine as little as possible, although I knew that it would not be completely cured until I had parted from her for ever.
p. 563

Theme Analysis

This theme shows the narrator’s hold and control over Albertine which was ruled by his insecurity and jealousy. The narrator’s jealousy increased his need to spend as much time as possible with Albertine so that he could watch her and prohibit her from

being away from him. The narrator's domination and control expresses sexual sadism and Albertine's situation is sexual masochism.

87. Albertine's Obedience to the Narrator

"She would no doubt have begun by obeying me, while regretting that she had to give up her plans; in time she would have discovered my permanent need to upset them; I should have become the person from whom one hides things." pp. 566-567

Theme Analysis

This theme reveals that the narrator expects and demands Albertine's submission and expresses Albertine's subservience to the narrator. In a relationship where one person takes the authority and control position over their partner who conforms to the authority out of protest, with regret or resentment, the subservient partner may be pushed to deceit to avoid confrontations or punishment. A dominant and submissive relationship of this kind which appears to be non-consensual on the part of the submissive is referred to as sexual sadism and sexual masochism.

88. The Narrator's Mother Threatened His Relationship

"Unfortunately this life so closely involved with Albertine's had an effect not only upon myself; to me it brought calm; to my mother it caused anxieties, her confession of which destroyed my calm." p. 567

"My life with Albertine, a life devoid of keen pleasures – that is to say of keen pleasures that I could feel – that life which I intended to change at any moment, choosing a moment of calm, became suddenly necessary to me once more when, by these words of Mamma's, it seemed to be threatened."

“In order not to sadden me, Mamma laughed at this instantaneous effect of her advice,” p. 568

Theme Analysis

Though the narrator is confused about his feelings for Albertine, he professed that his relationship with Albertine has caused a problem with his mother. If the narrator’s mother influenced his relationship with Albertine with such authority and control that it was destructive to the narrator’s relationship, and caused him psychological distress and suffering, the relationship between the narrator and his mother is identified as sexual sadism and sexual masochism.

89. The Narrator Surrendered His Pleasure to Jealousy

“I gave Saint-Loup permission to come on these days, but on these days only. For on one occasion when he had arrived unexpectedly, I had preferred to forgo the pleasure of seeing Albertine rather than run the risk of his meeting her, than endanger the state of happy calm in which I had dwelt for some time and see my jealousy revive.”

p. 571

Theme Analysis

This theme relates that the narrator was willing to punish himself by depriving himself pleasure so that he could control a situation because of his own jealousy.

This self-abusive behavior is sexual sadism and sexual masochism to oneself.

90. Morel’s Complex Sexuality

“To this one had to add the evidence of his venal relations with M. de Charlus, and

also of his gratuitously brutish impulses, the non-gratification of which (when it occurred) or the complications that they involved, were the causes of his sorrows; but his character was not so uniformly vile and was full of contradiction. He resembled an old book of the Middle Ages, full of mistakes, of absurd traditions, of obscenities; he was extraordinarily composite.” p. 587

“Hence his most violent rages, his most somber and unjustifiable fits of ill-temper arose from what he himself (generalizing doubtless from certain particular cases in which he had met with malevolent people) called universal treachery.” p. 588

Theme Analysis

The narrator states that Morel’s distress was because of his bizarre, sadistic desires which were at times inconsistent to his character, as he was extremely complex in his sexuality. This also documents his obscene, unprovoked fits of anger and disloyalty. Morel’s persona consisted of many desired perversions and the most profound were sexual sadism and sexual masochism.

91. Brichot’s Self-Flagellation

“I have read these *Illusions perdues* of which you speak, Baron, flagellating myself to attain to the fervour of an initiate,” p. 612

Theme Analysis

This theme reveals that Brichot flagellated himself to achieve stimulation. This describes self-abuse which is behavior involving acts of sexual sadism and sexual masochism to oneself.

92. Diane's Sinful Reputation and Betrayal

“How profound, how heartrending the evil reputation of Diane, who is afraid that the man she loves may hear of it.” p. 622

Theme Analysis

Diane lives in fear that her lover will learn about her immoral reputation, and betrayal. This speaks of the psychological suffering and humiliation that infidelity causes. When betrayal happens in a relationship it is described as sexual sadism and sexual masochism.

93. Charlie Morel and the Baron de Charlus's Unique Relationship

“But it was evident nevertheless that often Charlie, even in front of all the faithful, looked irritated instead of always appearing happy and submissive as the Baron would have wished. This irritation became so extreme in course of time, in consequence of the weakness which led M. de Charlus to forgive Morel his want of politeness, that the violinist made no attempt to conceal it, or even deliberately affected it.”

“Or he would begin to cough, and the others would laugh, derisively mimicking the affected speech of men like M. de Charlus, and draw Charlie into a corner from which he would eventually return, as though forced to do so, to sit by M. de Charlus, whose heart was pierced by all these cruelties. It is inconceivable how he put up with them; and these ever-varied forms of suffering posed the problem of happiness in fresh terms for M. de Charlus, compelled him not only to demand more, but to desire

something else, the previous combination being vitiated by a hideous memory.”

p. 626

“At times, indeed, at something which the Baron said to him, Morel would burst out in the harshest tones with an insolent retort which shocked everybody.” p. 627

“In the meantime, as though he were dealing with a man of the world, M. de Charlus continued to give vent to his rage, whether genuine or feigned, but in either case ineffective.” p. 630

Theme Analysis

The theme here, once again, tells how Morel was always annoyed and felt shamed by the Baron, especially in front of his fellow comrades. It describes how Morel always showed severe, disrespectfulness, coldness, unhappiness, and non-subservient behavior to the Baron because of it. All this caused the Baron pain, anguish, and humiliation both in public and in private situations. Morel and the Baron were both obviously miserable in their relationship, however there was something each one of them needed from each other, and the researcher theorizes that the common bond between them was the need for sadism and masochism, therefore this theme distinctly defines a reciprocal sexual sadism and sexual masochism relationship between M. de Charlus and Morel.

94. Morel’s Rejection and Indifference Caused the Baron Psychological Suffering

“No, I’ve an engagement,” “caused M. de Charlus so keen a disappointment that, although he tried to put a brave face on it, I saw the tears trickling down and melting

the make-up on his eyelashes as he stood dazed beside the carriage door. Such was his grief that,” p. 630

“I was extremely sorry for M. de Charlus; it seemed to me that Charlie might have prevented this duel, of which he was perhaps the cause, and I was revolted, if that were the case, that he should have gone off with such indifference, instead of staying to help his protector.” p. 632

Theme Analysis

This theme concurs with the previous theme about the brutal treatment of the Baron by Morel. This text shows Morel’s non-shallant behavior concerning the Baron and validates, once again, Morel’s total indifference and loathsome feelings for the Baron, thus confirming that the intense relationship between Morel and the Baron was about sexual sadism and sexual masochism.

95. The Narrator’s Dominance and Submission to Albertine

“I took a certain fond pleasure (doubtless for the last time, since I had made up my mind to break with her) in saying to her gently, as though she were my wife:” “Go back home by yourself, I shall see you this evening,” “and in hearing her, as a wife might, give me permission to do as I thought fit and authorize me, if M. de Charlus, of whom she was fond, needed my company, to place myself at his disposal.” p. 631

Theme Analysis

This scene expresses the narrator’s philosophy on dominance and submission in a marriage and he compares it to his relationship with Albertine. This theme shows the narrator in a reciprocal, dominant, and submissive position with Albertine, which

is the usual for many couples. This theme describes the narrator and Albertine in a mutual, sexual sadism and sexual masochism relationship.

96. Charlie Morel's Dilemma with M. de Charlus

"I've brought you a note from M. de Charlus." At this name all his gaiety vanished; his face tensed. "What! he can't leave me alone even here. I'm nothing but a slave. Old boy, be a sport. I'm not going to open his letter. Tell him you couldn't find me." p. 633

"Anyhow, I don't give a damn – the dirty old beast can go and get himself done in if he likes. But wait a minute, this is interesting, I'd better look at this letter after all. You can tell him you left it here for me, in case I should come in." p. 635

"It was I who insisted on coming in spite of him. I come, in the name of our friendship, to implore you on my bended knees not to commit this rash act."

"M. de Charlus was wild with joy. The reaction was almost too much for his nerves; he managed, however, to control them." p. 636

Theme Analysis

This theme shows Morel's disgust, agitation, and distress from the Baron, however, he is concerned enough to go to him. This signifies a love-hate relationship. This also shows Morel's complete role-reversal, from the dominant to the submissive on his knees which thoroughly delighted the Baron.

Subsequent text, which is not listed above, tells the Baron immediately reversed roles and took back total control by humiliating Morel. The interaction of the couple, the quarreling, and the nature of the relationship between the Baron and Morel

documents recurrent behavior by both of them and their ability to switch back and forth from sadistic to masochist roles with each other. This is another theme, which depicts the Baron and Morel in a sexual sadism and sexual masochism relationship.

97. The Baron's 'Spare the Rod, Spoil the Child' Lesson to Morel

"You would do wrong to apply in this case the proverbial 'spare the rod and spoil the child,' for you were the child in question, and I do not intend to spare the rod, even after our quarrel, for those who have basely sought to do you injury,"

"I have indeed pointed out to you more than once that this pleasure was capable of becoming my chiefest pleasure, without there resulting from your arbitrary elevation any debasement of myself." "And in an impulse of almost insane pride he exclaimed, raising his arms in the air: *Tantus ab uno splendor!* To condescend is not to descend," "he added in a calmer tone, after this delirious outburst of pride and joy."

p. 638

Theme Analysis

Once again, the Baron takes control and dominates Morel by lecturing to him and threatening him with a well-deserved punishment for his objections to the Baron's advice and his rejection of the Baron. The Baron revels with pleasure in humiliating Morel and making him humble. This theme displays more sexual masochism and sexual sadism in the relationship between the Baron and Morel

98. Dr. Cottard's Distress From the Baron's Affectionate Advance

"(and in the most serious tone, he had said of one of M. Verdurin's footmen: "Isn't he the Baron's mistress?"), persons of whom he had little personal experience, imagined

that this stroking of the hand was the immediate prelude to an act of rape for the accomplishment of which, the duel being a mere pretext, he had been enticed into a trap and led by the Baron into this remote apartment where he was about to be forcibly outraged. Not daring to leave his chair, to which fear kept him glued, he rolled his eyes in terror, as though he had fallen into the hands of a savage who, for all he knew, fed upon human flesh.” p. 642

Theme Analysis

This theme describes the Baron being intentionally sadistic to Dr. Cottard by stroking his hand affectionately. Dr. Cottard felt terrorized, thinking he was being coerced into an abnormal act with a homosexual. The Baron’s behavior involved an act which caused the doctor psychological suffering and distress. Though this was an isolated incident, it doesn’t matter whether the Baron’s act was a sincere sexual advance or just a cruel, intimidating scare tactic, the Baron’s behavior was recurrent and sadistic, and caused the doctor distress, therefore this theme represents a scene of sexual sadism and sexual masochism between the Baron and his victim, the doctor.

99. Professor Cottard’s Unfaithfulness to His Wife

“or else because, being constantly unfaithful to his wife, Cottard felt at odd moments, by way of compensation, the need to protect her against anyone who showed disrespect to her,” p. 644

Theme Analysis

The text reveals that Dr. Cottard continuously cheated on his wife which is

betrayal and was recurrent during the time they were married. The doctor and his wife were involved in a relationship of sexual sadism and sexual masochism.

100. Professor Cottard Commands His Wife

“without consulting M. de Charlus, said in a tone of authority: “Come, Leontine, don’t stand about like that, sit down.” Cottard repeated with authority: “I told you to sit down.” p. 644

Theme Analysis

If a husband has recurrent behavior involving acts of dominating his wife with commands and embarrassing her in public which causes her psychological suffering and humiliation, the relationship is that of sexual sadism and sexual masochism.

101. The Baron’s Special Control of Morel

“Presently the party broke up, and then M. de Charlus said to Morel:” “I conclude from this whole affair, which has ended more happily than you deserved, that you do not know how to behave and that, at the expiry of your military service, I must take you back myself to your father, like the Archangel Raphael sent by God to the young Tobias.” “And the Baron smiled with an air of magnanimity, and a joy which Morel, to whom the prospect of being led home afforded no pleasure, did not appear to share.” p. 644

“As far as the money was concerned, M. de Charlus would willingly have sent it had he not felt that it would make Charlie independent of him and free to receive the favours of someone else. And so he refused, and his telegrams had the dry, cutting tone of this voice.” p. 645

Theme Analysis

This theme tells how the Baron speaks condescendingly and disrespectfully to Morel which humiliates him in public and threatens to do something to Morel which displeases him. Even if the Baron's treatment of Morel has not been recurrent for six months or longer, it has caused Morel humiliation and psychological suffering which makes him a victim of sexual sadism, therefore the incident and interaction between the Baron and Morel is referred to as sexual masochism and sexual sadism.

102. Morel's Prospective Betrayal of the Baron de Charlus

“and offered him fifty francs to spend the night with him in the brothel at Maineville; a twofold pleasure for Morel, in the remuneration received from M. de Guermantes and in the delight of being surrounded by women who would flaunt their tawny breasts uncovered.” p. 650

Theme Analysis

This theme reveals more of Morel's relentless unfaithfulness to the Baron which is explicit betrayal. Recurrent betrayal and infidelity in a relationship which causes the partner distress and suffering is the criterion for sexual sadism and sexual masochism in the Baron's and Morel's relationship.

103. The Baron's Jealousy and Strategy Over Morel's Planned Betrayal

“M. de Charlus got wind of what had occurred and of the place appointed, but did not discover the name of the seducer. Mad with jealousy, and in the hope of identifying the latter, and when, early the following week, Morel announced that he would again be absent, the Baron asked Jupien if he would undertake to bribe the woman who kept

the establishment to hide them in some place where they could witness what occurred.” p. 650

“Love can be responsible for veritable geological upheavals of the mind.”

“in which there writhed in vast titanic groups Fury, Jealousy, Curiosity, Envy, Hatred, Suffering, Pride, Terror and Love.” p. 651

Theme Analysis

This research previously stated that the Baron de Charlus and Morel were sadistic to each other and that they had a pattern reversing their roles from sexual sadism to sexual masochism. This theme describes the Baron’s attitude, behavior, and state of mind concerning Morel. It also states the immeasurable anxiety the Baron suffered over Morel’s betrayal and his plan to secretly observe Morel’s unfaithfulness. Once again, this theme points out the reciprocation of sexual sadism and sexual masochism between Morel and the Baron.

104. The Baron’s Verbal Abuse to Mlle. Noemie

“The Baron, foaming with rage, sent again for Mlle. Noemie, who said to them:

“Yes, it is taking rather long, the ladies are doing poses, he doesn’t look as if he

wanted to do anything.” “Finally yielding to the promises and threats of the Baron,

Mlle Noemie went away with an air of irritation, assuring them that they would not be

kept waiting more than five minutes.” p. 653

Theme Analysis

This theme depicts the Baron unleashing his rage and sadistic behavior towards Mlle. Noemie, whom he doesn’t know. The Baron cruel and abusive behavior

towards people is recurrent and causes them distress and humiliation, thus makes them suffer, which is referred to as sexual sadism and sexual masochism.

105. Morel's Fear of the Baron

“Morel had been told that two gentlemen had paid a large sum to be allowed to spy on him, unseen hands had spirited away the Prince de Guermantes, metamorphosed into three women, and the unhappy Morel had been placed, trembling, paralyzed with fear, in such a position that if M. de Charlus could scarcely see him, he, terrified, speechless, not daring to lift his glass for fear of letting it fall, had a perfect view of the Baron.”

“And so, next day, Morel, constantly looking over his shoulder for fear of being followed and spied upon by M. de Charlus, had finally entered the villa, having failed to observe any suspicious passer-by.” p. 655

“Mad with terror, Morel recovering from his preliminary stupor and no longer doubting that this was a trap into which M. de Charlus had led him in order to put his fidelity to the test,” p. 656

Theme Analysis

This theme overtly describes Morel's paranoia and immense fear of the Baron. Since this research has already documented the sadistic and masochistic personalities of Morel and the Baron in several previous themes, this theme further justifies that theory. If the Baron exerts enough power, control, and intimidation to torment someone to an extreme state of fear and terror, the relationship is definitely defined as sexual sadism and sexual masochism

106. The Narrator's Sadistic Fantasies

“It required some exceptional circumstance nevertheless to induce him one day to carve the turkeys himself.”

“The manager, however, as he plunged his knife with solemn deliberation into the flanks of his victims,” p. 659

Theme analysis

This theme, although about carving and stabbing turkeys, was written by the author showing a bizarre passion for torture, or torturing animals. Though it was the narrator who verbalized the description of a cruel act upon a turkey, the reference made was written by Proust, in lieu of his sadistic fantasies for zoosadism which is described in Chapter Three, An Analysis of Proust's Sexual Identity. Persons who derive pleasure or sexual pleasure from torturing animals are called zoosadists.

107. Morel Innocently Becomes the Baron's Slave

“At the same time there was one domain where anything that M. de Charlus might say was blindly accepted and acted upon by Morel. Blindly and foolishly, for not only were M. de Charlus's instructions false, but, even had they been valid in the case of a nobleman, when applied literally by Morel they became grotesque. The domain in which Morel was becoming so credulous and obeyed his master with such docility was the social domain.” p. 666

Theme Analysis

This theme is about sexual sadism and sexual masochism because, once again, it

illustrates Morel's submissiveness and obedience to the Baron. The Baron's dominant control over Morel who compliments the Baron with his submissive side by taking his orders and complying with his demands defines their bond as a sexual sadism and sexual masochism relationship.

108. The Baron's Favorite Forms of Disrespect

"M. de Charlus made no reply and looked as if he had not heard, which was one of his favourite forms of rudeness." p. 689

Theme Analysis

This theme makes another reference to the Baron's sadistic personality and cruelty. This research formerly classified the Baron's brutal behavior and acts towards people involving rudeness and humiliation as sexual sadism, therefore this theme is about sexual sadism.

109. The Absence of Pain is Also Painful

"So that the visits which he paid us at Doncieres, causing me no pain, no worry even, were in no way discordant from the rest, all of which I found pleasing because they brought me to speak the homage and the hospitality of this land." p. 692

Theme Analysis

Here the narrator discusses the pain of jealousy he felt knowing about Albertine's visits with Saint-Loup, who he thought she might become interested in. He implied the pain was also pleasing which signifies the presence of sexual sadism

and sexual masochism in the narrator and Albertine's relationship for the fact that the narrator experienced psychological suffering due to Albertine's behavior.

110. The Narrator Relieved His Mother's Anguish Over Albertine

"I had announced to her that I had irrevocably decided not to marry Albertine and would very soon stop seeing her. I was glad to have been able, by these words, to gratify my mother's wishes on the eve of her departure. She had made no secret of the fact that she was indeed extremely gratified." p. 699

Theme Analysis

Proust's Oedipus complex has already been established by this research between the narrator and his mother. The text also expressed on many occasions, the anguish the narrator's mother suffered because of his relationship with Albertine and his plans to marry her. In lieu of the mother's dominant and controlling influence over her son, her anguish over her son's relationship, and his anguish over his mother's torment, she became extremely gratified when he told her that his relationship with Albertine was over and there would be no marriage. The fact that the narrator ended his relationship with Albertine because of the reciprocal pain it caused him and his mother, further substantiates this research's theory that the relationship between the narrator and his mother is defined as sexual sadism and sexual masochism.

111. The Narrator's Plan to Take Advantage of Andre's Affection

"I smiled inwardly as I thought of this conversation, for in this way I should give Andree the impression that I was not really in love with her; hence she would not

grow tired of me and I should take a joyful and pleasant advantage of her affection.”

p. 700

Theme Analysis

This research sees a sexual sadism and sexual masochism theme in this text, because the narrator conveys his plan to deceive a young lady for the purpose of tricking her into giving him sexual pleasures which makes the lady a victim of his cruel and devious intentions. If the narrator follows through with his plan it would cause the lady psychological suffering and humiliation which is described in the criterion for sexual sadism and sexual masochism.

112. The Torture of a Cruel Reality

“We may have revolved every possible idea in our minds, and yet the truth has never occurred to us, and it is from without, when we are least expecting it, that it gives us its cruel stab and wounds us for ever.” p. 701

Theme Analysis

This is a theme of sexual sadism and sexual masochism because of its explicit, metaphoric wordage which refers to a permanent torture; the recurrent infliction of physical and emotional pain which is identified with sexual sadism and sexual masochism.

113. The Narrator’s Suffering and Agony With Albertine’s Betrayal

“I had perilously allowed to open up within me the fatal and inevitable painful road of Knowledge.” p. 702

“It was a terrible *terra incognita* on which I had just landed, a new phase of undreamed-of sufferings that was opening before me.”

“I became so uneasy at the sight of Albertine and Andree together. It is often simply from lack of creative imagination that we do not go far enough in suffering. And the most terrible reality brings us, at the same time as suffering, the joy of a great discovery, because it merely gives a new and clear form to what we have long been ruminating without suspecting it.” p. 703

“That other kind of jealousy, provoked by Saint-Loup or by any young man, was nothing.”

“But here the rival was not of the same kind as myself, had different weapons; I could not compete on the same ground, give Albertine the same pleasures, nor indeed conceive of them exactly.” p. 709

“And perhaps even these same girls, if they could have seen her elsewhere, would not have tortured my heart so acutely.” p. 710

Theme Analysis

This theme pertains to sexual sadism and sexual masochism because of the extreme torment and psychological suffering which the narrator experienced when he faced the realization of Albertine’s betrayal with a female lover. He admitted feeling more pain and torture over the female lover than from his jealousy of Albertine with men, because he could not compete with a woman.

114. The Narrator's Torment to be Separated from Albertine

“But this movement which she thus made to get off the train tore my heart unendurably,”

“She gave me such a pain by her withdrawal that, reaching after her, I caught her desperately by the arm.”

“I sat down by the window, suppressing my sobs so that my mother, who was separated from me only by a thin partition, might not hear me.” p. 704

“But no day now would be new to me any more, would arouse in me the desire for an unknown happiness; it would only prolong my sufferings, until the point when I should no longer have the strength to endure them.” p. 705

“I who until then had never awakened without a smile at the humblest of things, the bowl of coffee, the sound of the train, the roar of the wind, felt that the day which in a moment was about to dawn, and all the days to come, would no longer bring me the hope of an unknown happiness, but only the prolongation of my agony. I still clung to life; but I knew that I had nothing now but the bitterness to expect from it.”

“I did have the courage, but it made me so wretched that I thought I would kill myself.”

“Did Albertine realize later on that this other woman had never existed, and that if, that night, I had really longed for death, it was because she had thoughtlessly revealed to me that she had been on intimate terms with Mlle Vinteuil's friends?” p. 706

Theme Analysis

This theme expresses an excruciating pain, sorrow, and regret the narrator experienced from his decision to separate from Albertine. It was the narrator's desire

to please his mother, rather than himself, which caused him extreme psychological suffering, a heartbreak, and resentment. In fact he was so depressed that he contemplated suicide. Thereby, this research speculated that the narrator's suffering from following through with the separation from Albertine was partially self-inflicted and partly because of his mother's cruel influence. Either way, this episode is defined as sexual sadism and sexual masochism.

115. The Narrator's Torture With or Without Albertine

“so sincerely was she moved by a grief the cause of which I was able to conceal from her, but not its reality and strength.”

“As a matter of fact,” she said to me, “last night, throughout the entire journey from La Raspeliere, I could see that you were nervous and unhappy, and I was afraid there must be something wrong.” “In reality my grief had begun only at Parville, and my nervous irritability, which was very different but which fortunately Albertine had identified with it, arose from the tedium of having to spend a few more days in her company.” She added: “I shan't leave you any more, I'm going to spend all my time here.” “She was offering me, in fact – and she alone could offer it – the sole remedy for the poison that was consuming me, a remedy homogeneous with it indeed, for although one was sweet and the other bitter, both were alike derived from Albertine.”

p. 707

Theme Analysis

This research defined this theme as sexual sadism and sexual masochism because it is closely related to the previous theme. In this theme the narrator

expresses tremendous pain and remorse from the separation from Albertine in one respect, and then complains about the anguish and boredom he would have to endure if having to spend more days with her. The fact that the narrator suffers with or without Albertine, puts their relationship in the category of sexual sadism and sexual masochism.

116. The Narrator's Fantasy to Completely Isolate Albertine

“Today, in order that Albertine might not go to Trieste, I would have endured every possible torment, and if that proved insufficient, would have inflicted torments on her, would have isolated her, kept her under lock and key, would have taken from her the little money that she had so that it should be physically impossible for her to make the journey.”

“The thought of letting Albertine leave presently for Cherbourg and Trieste filled me with horror;” p. 709

“At all costs I must prevent her from being alone, for some days at any rate, must keep her with me so as to be certain that she could not meet Mlle Vintuil's friends.”
p. 711

Theme Analysis

This theme describes an extreme form of sexual sadism and sexual masochism. The narrator proclaims that he was willing to endure pain and suffering and would gladly impose torture on Albertine; that he would like to imprison her, strip her of all necessities, take away her freedom and keep her a captive so she could not leave him. This theme suggests that the narrator would receive sexual excitement to cause

someone psychological suffering. This form of domination and control is cruel, abusive behavior which is dangerous and also illegal.

This research defines this theme as sexual sadism and sexual masochism imposed on someone who would be considered a non-consensual victim, which gave this research a whole different view of the narrator and Proust. Ultimately, this theme indicated to this research that Proust had the propensity to be a harmful and dangerous predator.

117. The Narrator's Sadistic Nature

"I replied that the thought that I might make this woman happy had almost made me decide to marry her;"

"I told her that my wife would have a motor-car and a yacht, that from that point of view, since Albertine was so fond of motoring and yachting, it was unfortunate that she was not the woman I loved, that I should have been the perfect husband for her, but that we should see, we should no doubt be able to meet of friendly terms."

"I was not guilty of the imprudence (if such it was) that I should have committed in Gilberte's time, of telling her that it was she, Albertine, whom I loved." p. 713

Theme Analysis

This text unmistakably confirms the narrator's predisposed sadistic persona. This theme describes the narrator's habit of playing cruel and heartless head-games with the women he has relationships with; the old proverbial bantering game of tease and torment, the taunting of dangling the carrot and pulling it away. The narrator is very aware of his sadistic conduct and feels no remorse for being cruel to women.

This is also his strategy to avoid permanent commitments with women. The narrator's recurrent abusive behavior in his relationships is called sexual sadism and sexual masochism.

118. The Narrator's Self-Inflicted Terror

"I was too inclined to believe that, once I was in love, I could not be loved in return, and that pecuniary interest alone could attach a woman to me. No doubt it was foolish to judge Albertine by Odette and Rachel. But it was not her that I was afraid of, it was myself; it was the feelings that I was capable of inspiring that my jealousy made me underestimate. And from this judgment, possibly erroneous, sprang no doubt many of the calamities that were to befall us." p. 714

Theme Analysis

This theme has a dichotomy of significance. First, it suggests that the narrator's self-induced fear was sadistic; therefore he endured the torment of sexual masochism because of his own predetermined, irrational judgment. Secondly, this research theorizes that the narrator gives indication that he is capable of arousing desires of a sexually sadistic nature, which he should take more seriously. Therefore in his estimation, if all this is true, a commitment with someone would certainly end up a failure.

119. The Narrator's Self-Indulgent Torment

"I kissed it as purely as if I had been kissing my mother to calm a childish grief which I did not believe that I would ever be able to eradicate from my heart. (p. 715)

“While kissing her, as I used to kiss my mother at Combray, to calm my anguish, I believed almost in Albertine’s innocence, or at least did not think continuously of the discovery that I had made of her vice.” p. 720

Theme Analysis

This theme implies that the narrator has been constantly suffering from a self-induced pain and torture over his mother which he believes will never dissipate. The narrator subsequently reveals the pleasure and pain he received from his mother’s kiss which can be classified as sexual sadism and sexual masochism because of the relationship between them which has been previously evaluated as the Oedipus complex. Once again this theme confirms the research’s theory that the relationship the narrator had with his mother was defined as sexual sadism and sexual masochism.

120. Real Love Controlled the Narrator

“The love was genuine, since I subordinated everything else to seeing them, keeping them for myself alone, and would weep aloud if, one evening, I had waited for them in vain.”

“It was as though a virtue that had no connection with them had been artificially attached to them by nature, and that this virtue, this quasi-electric power, had the effect upon me of exciting my love, that is to say of controlling all my actions and causing all my sufferings.” p. 718

Theme Analysis

This theme describes the narrator’s perception of real love, and love of women. He indicates that real love controls him, and causes all of his wretchedness which

tells this research that the narrator is dominated by and submits to his feeling for love. This dichotomy could be termed the essence of sadism and masochism; therefore the researcher defined this subject a theme of sexual sadism and sexual masochism.

121. The Narrator's Relationship with His Mother

“I said to my mother, knowing the pain that I was causing her, which she did not reveal and which betrayed itself only by that air of serious preoccupation which she wore when she was comparing the gravity of making me unhappy or making me ill, that air which she had worn at Combray for the first time when she had resigned herself to spending the night in my room, that air which at this moment was extraordinarily like my grandmother's when she had allowed me to drink brandy, I said to my mother:” “I know how unhappy I'm going to make you. First of all, instead of remaining here as you wished, I want to leave at the same time as you. But that too is nothing. I don't feel well here, I'd rather go home. But listen to me, don't be too distressed. This is it. I was deceiving myself, I deceived you in good faith yesterday, I've been thinking it over all night. I absolutely must – and let's settle the matter at once, because I'm quite clear about it now, because I won't change my mind again, because I couldn't live without it – I absolutely must marry Albertine.” p. 724

Theme Analysis

This theme recounts the mutually distressing, recurrent behavior between the narrator and his mother which further confirms the researcher's evaluation that their relationship is sexual sadism and sexual masochism. The narrator had continually

caused his mother pain and anguish with his relationships with women, especially with Albertine, and his mother caused him continuous pain and anguish in return by dominating and controlling him and by limiting her affection for him since his childhood. The narrator's mother did acquiesce once, per the suggestion of his father, which made a significant, ever-lasting effect on the narrator, that she had wrongfully submitted to his whims, thus had lost her power and authority in his eyes. This incident had given the narrator mixed signals as to what was right and what was wrong.

The Review of *Sodom and Gomorrah*

The sexual sadism and sexual masochism themes in *Sodom and Gomorrah* were astounding in enormity as significant to this entire analysis. The text gave grave accounts of the narrator's unusual personal relationships and his busy, locked-in social life with the Parisian aristocrats, thus providing a continuation of the author's autobiography, and the narrator's sexual obsessions and desires which became much more noticeable with his repetitive, intense and graphically visible dialog.

Sodom and Gomorrah echoed much more than the endless genius of the author, and his surreptitious escapades, it reeked of a dark, clandestine story, between the lines of homosexuality and high society. But even more accurately and categorically than his other works, *Sodom and Gomorrah* transparently mapped out Proust's psychological profile and his sexual template for sexual perversions.

In Part One of *Sodom and Gomorrah*, the narrator divulged his own sexuality and philosophy on homosexuality in detail, which was elaborated on in Chapter Three, An

Analysis of Proust's Sexual Identity. This analysis proves that Proust is responsible for having disclosed his sexual identity in *Sodom and Gomorrah*, through the unique style and vulnerable deliberation of his writing, which consequently unleashed the truth about the real Marcel Proust.

Sodom and Gomorrah, like in *The Guermantes Way*, spit out the same relevant words such as weep, weeping, shame, embarrassment, anxiety, dejection, painful, tortured, suffering, violent, and cruelty, to anguish, disgust, brutal, torment, and wretched which this analysis theorizes portrayed the inner soul of its author. Later, this analysis will show how Proust's style of writing, and the superfluous style in which he used these words, raised a red flag as to the author's frame of mind while writing *Sodom and Gomorrah*.

After reading the overabundance of sexual sadism and sexual masochism themes in *Sodom and Gomorrah* which were discovered by this research, it is even more astonishing that the translator's *Index of Themes* in the back of *In Search of Lost Time* had only one theme listed under sadism, a website had only two references, not to mention there was very little or no credence given to those sexual themes by other critics in comparison to this study.

In conclusion, this research found that *Sodom and Gomorrah* followed suit with Proust's other novels in that the majority of sexual sadism and sexual masochism scenes involved the major fictional characters. But the cosmic difference between *Sodom and Gomorrah* and Proust's other works which were studied for this dissertation, is that *Sodom and Gomorrah* contained a substantially larger number of themes depicting sexual sadism and sexual masochism. In fact, a multitude of 121 undisputable themes and triple

that number of words, phrases and comments merely relating to sexual sadism and sexual masochism whirled to the surface for this research.

Sodom and Gomorrah was written just one year before Proust died, which is of as much significance to this study, through the eyes of clinical sexology, as the fact that *Sodom and Gomorrah* contained far more sexual sadism and sexual masochism themes than Proust's other works. This data was carefully observed along with Proust's sexual identity, his apparent sexual behavior and the content of *Sodom and Gomorrah* in respect to Proust's other works which were written in his earlier years. Thus, the final evaluation of *Sodom and Gomorrah* was possible by referring to the definition of the diagnostic criteria of paraphilias and the associated features of individuals with paraphilias found in the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, DSM-IV-TR*, the book which was mentioned at the end of Chapter Two.

Sodom and Gomorrah exposed that Proust suffered endless shame, guilt, and depression because of his sexual urges for deviant sexual activities and because they were immoral and socially unacceptable. This novel also revealed that Proust also suffered from sexual dysfunctions such as erectile dysfunction and impairment in his ability to reciprocate in affectionate sexual activity with his sexual partners. This research is confident that its study and evaluation of *Sodom and Gomorrah*, has proven that Proust was excessively tortured by his very limited access to engage in his deviant sexual desires because of his chosen closeted lifestyle and because he was too ashamed and afraid to reveal his deviances, except to his servant, because of their taboo and shocking nature. This analysis also believes that Proust's personality disturbances were frequent and severe enough to justify a Personality Disorder. When symptoms of depression develop

in individuals with paraphilias, like with Proust, they may be accompanied by an increase in the intensity and frequency of the paraphilic behavior, as stated in *DSM-IV*. It also states that these disorders tend to elaborate, be revised, and are lifelong, recurrent, and chronic and that the frequency of the individual's paraphilic fantasies and intensity of their sexual urges vary substantially and continue over the lifetime of the individual. It also states that the paraphilic behavior may increase in response to psychological stress or pressures which Proust suffered considerably from.

This brings about the analysis of Proust's *Sodom and Gomorrah* and why it possessed an astronomical amount of sexual sadism and sexual masochism themes. According to the associated features of individuals such as Proust, who have been clinically diagnosed as sexual sadists and sexual masochists, this analysis evaluates that Proust's disorders became more obsessive and intense as he grew older. The effects of his medical conditions of hypersensitivity and asthma since he was a child, along with the stress, guilt, and anguish of being a homosexual and a pervert, plus the fact he was a creative genius, which made his personality even more extreme, adds up to the diagnosis that Proust was in a more serious state of mental health in his later years and that his sexual fantasies, desires, and frustrations for sexual perversions had grown to a much more frequent, intensified level. Since *Sodom and Gomorrah* was written a year before Proust died, which put Proust at the age of fifty, and at a stage in his life where his sexual disorders for paraphilias had had time to manifest and increase in intensity, become more ingrained, and became a more powerful obsession, it would stand to reason that he would have been provoked to vent a lot of his sexual fantasies, frustration, anger, and

disappointment in his text at that time. In short, *Sodom and Gomorrah* best conveyed the mind-set of Marcel Proust.

Please refer to the last part of Chapter Two to review the definitions of the diagnostic criteria for sexual sadism and sexual masochism. Note that 302.9, C. and 302.10, C. of Paraphilia Not Otherwise Specified, refer to any forms of sexual sadism and sexual masochism not defined in the criteria of A. and B., both of which specify that a behavior pattern must be recurrent for a period of six months or more. The C. categories do not insist on behavior which is recurrent for a period of six months or more, but includes, and is not limited to, certain isolated incidents of cruel behavior and outbursts of violent temper which are also evaluated as sexual sadism and sexual masochism.

Considering all of the works by Marcel Proust which were studied and evaluated by this research, it was determined that *Sodom and Gomorrah* disclosed the most profuse number of sexual sadism and sexual masochism themes and possessed so much valuable content that it should be considered an epic contribution to the world of literature, and one of the most powerful, and compelling novels of sexual sadism and sexual masochism every published. The lengthy novel, truly a monumental contribution to the literary field, gave this research an entire new perspective on Proust and his works.

CHAPTER 9

CONCLUSION

The conclusion is a final abstract of the sexual sadism and sexual masochism themes in the works of Marcel Proust, which concentrated on the first four volumes of *A La Recherche du Temps Perdu*, also known as *In Search of Lost Time* and *Les Plaisirs et Les Jours*, also known as *Pleasures and Days* or *Pleasures and Regrets*. This abstract will also review the other important information and conclusions of this research project which was crucial in order to most accurately ascertain why Proust was so entirely preoccupied with sexual sadism and sexual masochism in his writings.

Theories supported in this dissertation were determined during the course of this research which included the study of the author's extraordinary, metaphoric style of prose, his eccentric character, his sexual identity, his mental, and physical health and his childhood development.

The million dollar questions are, why did Proust only write about the negativity of homosexuality, sexual sadism and sexual masochism? Why did he use words such as brutal, anguish, torment, torture, suffering, pain, distress, violently, and cruelty so excessively throughout his works? Why did he choose to describe all of his personal relationships and all of the relationships of his characters as negative experiences which involved only cruelty, pain, despair, jealousy, betrayal, emotional abuse, and adultery? This research answered all of these questions.

This research deduced that Proust did his best to refrain from conveying the intensity of his true feelings for sado-masochism in the *Search*, but he failed explicitly, as it was impossible for him to avoid disclosure in his writings. His true nature involuntarily seeped out uncontrollably and vehemently with the ink of his quill pen in a way that he would have never imagined could have been linked back to him personally. What actually transpired was that his anger, frustration, and suppressed sadistic and masochistic temperament was transferred directly to the voices and actions of his fictional characters, and did so in such a severe degree, that every main character, and most every other character either portrayed a complete cruel and sadistic personality, or at the very least, exposed abusive or violent tempers. Thus, endless pieces of paper with scribble after crossed out scribble which had once coveted Proust's underlying turmoil, was eventually exhumed by his own hand to exhibit his tortured soul and fragmented existence. Proust had unconsciously found the perfect forms of expression in which to expel his rage, sexual experiences, secret desires, fantasies, and sexual perversion for sexual masochism and sexual sadism. Additionally, this research postulates that the *Search* was comprised of an undistinguishable fictitious and non-fictitious story line, to shroud Proust's real identity and his ill-fated lifestyle.

Accordingly, this research proved its theory by pointing out all of the sexual sadism and sexual masochism themes found in the first four volumes of the *Search*, and the themes in *Pleasures and Days* and then analyzed how and why the themes were sexually sadistic, and or sexually masochistic. This was possible only after Proust's predisposition for cruelty and anguish was studied and established.

With all the research taken into consideration, this study concluded that Proust was incapable of normalcy, happiness, or good health and that he was doomed from childhood for unrequited love affairs and to live a life of pain and distress.

This research revealed that creative, gifted people are tortured by their talent, also, chronically ill people are tortured with their illnesses, but because of them, they have more insight, sensitivity, and ability to be creative. This research also learned that geniuses and exceptionally intelligent people are usually plagued with nervous and mental disorders. Marcel Proust was tormented with many ailments which is why he has been perceived as an unstable, neurotic, highly temperamental, overly sensitive, and creative artist who was predestined to relationships of failure, loneliness, and unhappiness. But all this was why the author was driven to reveal his unsuccessful, painful relationships in his characters, most of who took on the same negative characteristics of Proust himself.

The reality is that Proust was an extremely unhappy, frustrated man who had suffered immensely during his childhood from rejection and medical illnesses, therefore his misery was destined to flourish in his writings. This was why he felt the need to strike out at society, at people in general, with the cruelty and anguish which he always suffered. Proust's most effective escape from his misery was to write, to vent all the hostility and suffering he endured. Through his writings he was able to escape into the depths of his love of the fine arts and his visual ability, or his incredible reflective memory which became the focus of many Proust critics. Through his writing he was compelled to stab back at life and the situations which tormented him. His only relief, comfort, or salvation in which to achieve a balance to his pain, to bring him closer to God

and his spirituality was to get lost in himself, alone or in public, space out into the visuals of a beautiful flower, a grand piece of artwork, or a musical masterpiece. This is how he was capable of writing such long, detailed descriptions of beautiful scenery, of the paintings he admired, the music he cherished, or the first kiss he experienced. This gave Proust a reason to go on living, and to write his books where he could tell his story, in spite of his preoccupation with death.

This research also explained how Proust's mental and physical health and childhood development predisposed his sexual identity for sexual sadism and sexual masochism. It also explained how and why his distressing childhood experiences influenced his emotional stability, his mental health, and sexual orientation which ultimately damaged his ability to have normal, sexual relationships. This study construed its conclusive theory from Proust's style of writing and his use of characters, signs, and signals which pointed to his own temperament and sexual identity. The narrations of the characters in the *Search* were also evaluated. This research showed how and why Proust made it a habit to use his main fictional characters to express his personal opinions, to relay his sexual experiences, and to expose his sexual preferences. On the same note, when the fictional characters displayed behavior involving sexual sadism and sexual masochism, in reality, it was Proust voicing his sexual desires, his liaisons, and his philosophy on sexual sadism and sexual masochism. After studying the complexity and diversity of Proust's sexuality, it became evident why his writings were drenched in sado-masochism and homosexuality with highlights of transsexualism, voyeurism, exhibitionism, frotturism, and zoosadism.

A brief history of sado-masochism was incorporated with a reflection through the centuries of how and when this phenomenon was observed and how it was perceived by the societies through the last five centuries and how it affected the people who were involved. This led up to the part where Proust was compared to the Marquis De Sade and how their characters were similar. Following an assessment of the historical brothers of cruelty, came a view of psychoanalytic reports on sexual sadism and sexual masochism given by Freud, Ulrichs and Krafft-Ebing, who paved the way for today's medical literature. This was followed by unique information found in Alain De Botton's book on *How Proust Can Change Your Life* and the biography, *Marcel Proust*, written by Mary Ann Caws which contributed some points of view to this research.

Next, the research did a comprehensive review on Proust's novel, *Les plaisirs et les jours*, otherwise known as *Pleasures and Regrets* by Louise Varese published in 1949 and its sister rendition, *Pleasures and Days* by Andrew Brown published in 1957. Both renditions were compared and emphasis was put on a remarkable conflict between the two translations which further proved that women interpret sex much differently than men.

After relaying all the pertinent research material which was used in laying the foundation for this analysis, it went on to explore the core of the matter which was calculating and documenting the overabundance of sexual sadism and sexual masochism themes in Marcel Proust's works, starting with *Pleasures and Days* and going on to the epic novel of *Swann's Way*, followed by *Within a Budding Grove*, *The Guermentes Way*, and *Sodom and Gomorrah*. These novels expressed that Proust's major works were the most emphatic, compelling, and all-encompassing novels of sexual sadism and sexual

masochism ever written. Then it was determined how this research was justified by giving Marcel Proust his rightful place at the top of the list of historical sadists and why he should be remembered as a master of sadistic literature in the twentieth century.

Throughout *In Search of Lost Time*, beguilingly, and caught off guard on several occasions, Proust accidentally revealed in his famous novel, enough information to shatter his thinly veiled code of silence, exposed his closeted homosexuality or transsexualism and divulged his proclivities for other deviant sexual perversions. It became clearly obvious what he had attempted to do, but what actually transpired. Proust specifically stated that he did not write about that which he had not experienced. That statement alone, according to this research, confirms that Proust was truly a sexual sadist and sexual masochist and that he either experienced, first hand, the scenes he wrote about or witnessed them personally, promoted by his proclivity for voyeurism.

Relevant to this study, the researcher interviewed one of Proust's avid critics who worked as a clerk in a local book store. She was asked to give her opinion of the sexual sadism and sexual masochism themes in the works of Marcel Proust. She said that she and her husband had thoroughly read the *Search* aloud together during a period of four years, but her response was astounding. She said, "Proust's novel was not about sex in the first place, and if anyone was looking for any references made to sado-masochism, good luck because you were wasting your time because there was only one, maybe two scenes in the *Search* which mentioned flogging, but there is nothing else." Her advice was to find another subject matter for research.

Contrary to that critic and surely many more, this research proved that through the eyes of clinical sexology, and many years of research in the field of sado-masochism,

Proust's grand novel was bursting with blatantly visible, sexual themes which refer to a myriad of sexual perversions, including but not limited to, sexual sadism and sexual masochism.

Decisively, this research also projects that the *Search* is the inclusive autobiography of Marcel Proust in print, with *Sodom and Gomorrah* running in the lead as one of the most crucial components of this research, because of its incredible, plethora of sexual sadism and sexual masochism themes and its entire execution of Proust's profile. As stated in the preview and review of *Sodom and Gomorrah*, this research claims that the majority of graphic and all-encompassing literature about sexual sadism and sexual masochism themes which tells the tale of the real Marcel Proust, is ingeniously anchored in *Sodom and Gomorrah* where it unearths the majority of facts, and most profound portrayal of Proust's tortured and melancholy life and revealed between the lines a plentitude of debilitating mental and physical health conditions, along with Proust's genius knowledge, his cruel, unsuccessful relationships, his in-depth interpretation of involuntary memory, his acute perception of dreaming, his incredibly, vivid descriptions of everything he saw, and of course, his sexual fantasies.

This study turned Proust's psyche inside out so that the very heart of his emotions and actions have been displayed like the carcass of a laboratory rat which is laying cut open, bleeding, and vulnerable to the mercy of the probing scientist who is dissecting and evaluating each fragment of its being, and who has cruelly exposed every tale and deep-lying secret that his battered corpse could tell. This is how this research arrived at the conclusion which substantiated why Proust was a devout sado-masochist and why his

writings were overpowered with the dominance of sexual sadism and sexual masochism themes.

If Proust had openly divulged his true sexuality in his writings, would he have earned a similar reputation in the twentieth century as the Marquis de Sade had in the nineteenth century? Is it possible Proust suppressed an intense sexual urge to violate and harm people because of his intense, deviant sexual desires for sexual sadism, but managed to refrain from acting upon his sexual urges because of the respect he had for his family? This research theorized that Proust did have a predisposed sexual inclination to graduate from torturing animals to torturing people. If Proust had lived longer, and had not been so frail from illnesses, he would have had more physical strength and freedom, hence his sexual urges may have ruled his life to the extent he may have abused his partners or become a threat to society. His deviant sexual obsessions may have progressed into the need to torture or even kill a human being, and maybe become a serial killer? If Proust had not been isolated most of his life, what were the odds he may have gone down in history as an infamous, sadistic killer like Jack the Ripper or Ted Bundy, instead of a sickly, highly revered literary author? According to clinical sexology, and the theory of this research, individuals who have a psychological and sexual profile like Proust, have the predisposition to become more obsessive, aggressive, and dangerous in time. Does anyone really know who the real Marcel Proust was? Will anyone challenge this theory?

Conclusively, this research is confident in proposing that *In Search of Lost Time* was a major accomplishment and contribution to literature and the field of clinical sexology. Where Proust's memory failed him, during the years of construction of the famous novel,

his phenomenal imagination and creative talents soared to unbelievable invention and to spawn one the most revered legacies of classic literature. Contrary to the majority of Proust's critics who have referred to *A la Recherche du Temps Perdu*, or the *Search*, as a great gay novel, or others who have labeled it a text about reflective memory, this research appraises its translated version, *In Search of Lost Time*, as the twentieth century's first masterpiece about sexual sadism and sexual masochism.

In its defense, this research has proven through the analysis of the sexual sadism and sexual masochism themes in Proust's works, that Marcel Proust should be acknowledged as one of the most infamous, creative authors of sexual sadism and sexual masochism in all time history, which is most definitely contrary to the opinions of all other Proust critics.

This research is intended to inform scholars, teachers, parents, and researchers in the field of clinical sexology and other medical professionals of a probable methodology in detecting and troubleshooting problem origins, and analyzing case studies in sexual sadism and sexual masochism. The theories and information herein gives an innovative perception and raises new concepts of how and why certain individuals can become predisposed to a sexual sadism, and or, sexual masochism character.

This research will conclude with a philosophical quote from Proust: "A book is the product of a different self from the one we manifest in our habits, in society, in our vices. If we mean to try to understand this self it is only in our inmost depths, by endeavoring to reconstruct it there, that the quest can be achieved."

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