
AFRREV LALIGENS

An International Journal of Language, Literature and Gender Studies

Bahir Dar, Ethiopia

Vol. 2 (1) February, 2013:95-116

ISSN: 2225-8604(Print)

ISSN 2227-5460 (Online)

**Psycho-Analysis in Fiction and a Study of D. H.
Lawrence's *Sons and Lovers***

Ogene, S. Mbanefo

Department of English Language and Literature

Nnamdi Azikiwe University, Awka

Phone: +2348051848014

E-mail: mbanefogene1@yahoo.com

Abstract

*Psychoanalysis in fiction explores the innate conglomerate of the writer's personality as factors that contribute to his experience from birth to the period of writing a book. Fiction is seen as a manifestation of latent experiences which are repressed in the unconscious mind. The art of writing is approached from the patient's versus physician's therapeutic model to the neurosis. All these are examined from the realistic view of life. Approaches adopted by various exponents of Literary Criticism are examined in relation to the sources/causes of writing. The writer is approached as a neurotic patient. Two avenues of psychoanalytic therapy which include transference and free-association are exploited to the modernist inchoate of Lawrence. The paper exploits a psychological stance to the analysis of Lawrence's *Sons and Lovers*. Different biographies of the author are implied to the realistic influences of the fiction. The benefit of psychoanalysis to the writer as a*

means of 'chimney-sweeping' his disease is not underrated. The conclusion questions the extent to which fiction can be detached from reality and affirms that fiction writing emanate from experiences rather than muses.

Introduction

Origin/Concept of Psycho-analysis in Fiction

Psycho-analysis started from the medical profession. Entering into psychology, it spread into other fields of study and finally permeated literary studies as one of the different approaches to literature. Authorities like Sigmund Freud Carl Custav Jung, Alfred Adler, Erik Erikson, Karen Horney, Abraham Maslow, etc. have their different views to the subject-matter of psycho-analysis.

Although individual differences are very prominent in psycho-analytic theories, the idea of psycho-analysis revolves round the concept that peoples' actions are determined by their pre-stored ideas of the recurrent events. Although forgotten memories and experiences are believed to be packed in a "library" of dark sides of the mind, these surface later in dreams, actions, gestures and expressions. According to Monte (1977), "psycho-analytic theories assume the existence of unconscious internal states that motivate an individual's overt actions" (*Beneath the Mask*, 8).

The question of human mind and the generative power of its influence on human behaviours have posed a very big problem to the scientists, philosophers and academics. To these have risen thousands and one theories. The concept of God being the moving factor of man in the mystery called life has remained the major dogma of the Christian tenet. Philosophers like John Locke and Descartes have posed their own view on realism; to them the only thing they are quite sure of is their existence. In science of which biology is a branch, Charles Darwin's theory of evolution has posed a very big controversy to critics and scientists alike. Also in physics, the atomic theory of life has given way to other smaller units of life theories. The development of psychology as a field which studies human mind has in no small way helped in the understanding of certain human behaviours unaccounted for by the earlier fields of study. As is usual with other fields of study, psychology is not left out in the development of new movements which venture into the micro-organic study of courses.

The psycho – analysis movement is therefore championed by Sigmund Freud (1859 – 1939). The area of specialization of Freud is psychiatry. Psychiatry deals more with the human mental deviations. Since the psychiatrists believe that there is nothing like madness, the idea of evil forces influencing the life of a man and pushing him into oblivious evils gave way to a new discovery. Human mind is apprehended as a tape recorder which stores experiences and crops up like music when the individual person confronts a similar situation. When the recorded ideas are not controlled, they rush into an uncontrollable wild state. Either such ideas are expressed in dreams or they are expressed in a waking life of the person. It is when ideas cannot be controlled through the manifestation of dreams that they turn out into hallucinations, delusions or insanity – all these are defined by scholars as the disease of the mind.

Just as it is in other doctrines that human life has a source, so it is in Freud's own analogy that human life has its moving force in *libido*. The *libido* is associated by Freud with sexual aggression. A critique of Freud would have ascertained what gives source to such *libido*. However, in the sense of Freud, sexual and aggressive motive could shape behaviour without the direct awareness of the individual. Freud's hypotheses therefore could be said to start in *medias res* as it is not grounded in a source. His creation of the *id*, *ego* and the *superego* as the *prima – mobile* is not strongly grounded in ethics. The best benefit derivable from Freud's theory is the understanding or deeper examination of human notions. Freud has at least succeeded in revealing to us that as human beings live in a continuous flow of consciousness, there is a "flashback" into our past records. In drama, this could be realized in soliloquy or aside talks. Korth (1981) in his chapter entitled "Unconscious Behaviour and Freudian Slips" has opined that,

Any secret that are strongly tinged emotionally and which are forcefully suppressed into the (unconscious) mind will, sooner or later, emerge from depths of the individual without his being aware of it at all. (33)

A later student of Freudian psychology in the name of Carl Gustav Jung (1875 – 1961) re-directs his view to suit his own social milieu in the understanding of psychoanalysis. It is Jung who sees the basic human behaviours in myths and legends. To him, there is the universal and personal unconsciousness. The universal unconscious influences the personal unconscious; this universal unconscious is baptized by Jung as *archetypes*. Jung's notion of *archetypes* might likely have been dubbed from Plato's

world of forms. As in Plato, the usefulness of Jung's archetypes is its actors here on earth – i.e. men. Jung also failed to give a unique source of life, although he builds up a picture of primordial images which have their root in spirits, there is no concrete evidence of source. As in any intellectual work scholars derive Jung's archetypal myth as a benefit in literature. Today, literary scholars have their trinity of the past, the present and the future as an archetype.¹ Also there is the archetypal mother which embraces the earth, nature, country and other planet bodies. There is the good and the bad mother, e.g., *Olokun* is known as the goddess of the sea which could be kind or wicked to the sea travelers, earth is attributed with the quality of benevolence or retribution/justice. There is also the archetypal figure of the witch, *ogbanje* or *abiku*, *agwu*, and the prophet. *Ikenga* is an archetypal figure which stands as man's authority as well as the source of a clan. *Ogidi* symbolizes pillar as well as the name of a town.

Freud and Jung may have succeeded in presenting to us some causal effects in the acts of man's behaviour in his everyday activities, but the obvious fact still remains, why must people do things like telling lies, writing books, getting married, fighting, rearing children, wearing costly clothes, punishing others, subjecting their fellow men to hardship, e t c.

In Freud's assertion, when we cannot achieve our desires, we vest our anger or excess energy unto other activities. This he calls *sublimation*. We can construct bridges, invent technologies, write poems or sing songs. This serves as an outlet for our influenced aggressions. Further to his belief, Freud applies his sexual aggression to children and opines that male children fall in love with their mothers while female children relate to their fathers. Freud's thesis is observed in the classical works of Sophocles's *Oedipus Rex* and Euripides' *Electra*.

A later development of psychoanalysis embraced Alfred Adler (1870 -1937) who sees man as a social being. In the sense of Adler, we are motivated by the social needs, "we are self conscious and capable of improving ourselves and the world around us" (Quoted in McConnell, 250). In the cause of scarcity of wants, there is bound to be struggle. Adler sees this struggle as a conflict brought about by inferiority feelings. Every man wants to be seen as the superior to his fellows, the cause of this is the fear of being looked down on.

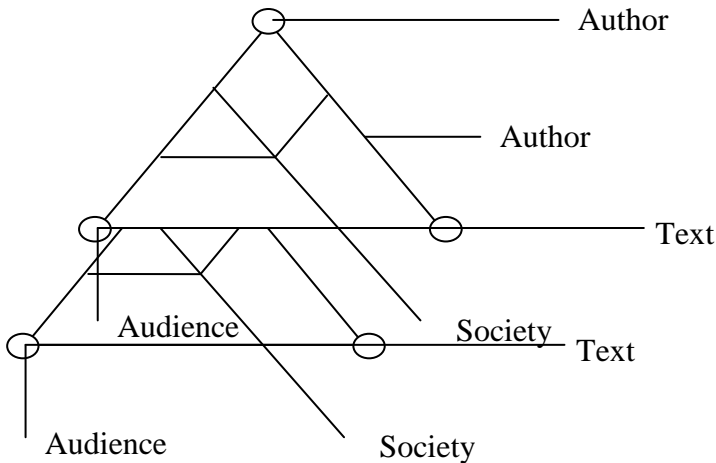
A fictitious work is said to be imaginary. The *New Standard Encyclopedia* defines fiction as “a narrative composition drawn from the author’s imagination (89 - 90). (The term is derived from the Latin *factum*, meaning “invented” or “fabricated.”) In the recent time, actual events are incorporated into fiction. Some of the writers from the medieval period till present started writing fictions; a fiction is a blend of autobiography and foreign narrator as the persona. D.H. Lawrence’s *Sons and Lovers* belongs to the historical class of novels. It also falls into the class of novel known as fiction and also *roman a clef* (a type of novel in which the author shows us contemporary persons under fictitious names). This definition shall be examined further and diffused into psychoanalysis in this essay.

Exponents of Adler traced the source of his theory in Hans’s Vaihinger’s book, *The philosophy of “As If”*. This book stresses the fact that people create tales and live “as if” such tales are correct. Adler developed this view further into his works. They include Vaihinger’s belief that fictions are subjectively useful explanations of facts that, in spite of their falsity, are useful to the user-in-making meaning out of life. Fiction, in this sense, may not be truthful, but there is a benefit derivable from “lie” by the thinker. At least it releases some stress from his unconscious mind and makes the liar a better and healthier person. Adler got interested in this philosophical speculation because of its utility value in psycho-analysis as an act of introspection. A further examination of Adler reveals how he tenaciously implied Vaihinger’s idea that creativity in fictions take place in the dark side of the unconscious mind, the want of which is pushed forward by the inferiority/superiority complex.

In applying psychoanalysis to fiction, an individual’s personality can be decoded and analyzed if the scholar can expose to scrutiny the fiction by which goals and dreams, feelings and devotions are made. The art of fiction serves as a confession of the writer who may not know it, but is telling the whole world the dark sides of his mind. In the ideas of Adler here paraphrased, the neurotic is nailed to the cross of his fiction. The neurotic is under the spell of a fictional life plan. This fictional life plan starts from the childhood days when the individual begins to repress certain thoughts and feelings; he grows up as a neurotic person and seeks to overcome all these feelings. What strikes his mind is to achieve! To arise! To conquer! It is this feeling that leads to telling lies, creating of imaginary characters, constructing bridges, solving arithmetical equations, dreaming, and

patterning of one's behaviours. By the time a fiction writer finishes his art, he appears a better personality and redeems himself from all the dark burdens of the suppressed ideas. Two avenues in psychoanalysis are used for this "chimney sweeping"; they include transference and free association. Transference as defined by McConnel (1980) stresses that in psychoanalysis; the patient is encouraged to transfer to the analyst, the emotions and attitudes the patient has concerning the "power figures" in the patient's life – chiefly her or his father and mother. That the patient is asked to act toward the analyst as the patient does toward the analyst as the patient does toward the mother and father (p. 655).

Observation of the patient carefully may give a lead to understanding what his problems are. By his displacing his feelings unto the analyst, the pent-up libidinal energy may be released from the patient, the medium of transference of the writer is the book in which he writes. Here we assume that he is a neurotic who transfers his problems to the analyst - the paper/audience relationship. Also other fictitious acts like verbal communication, take the form of phonetics, telling lies, crying, laughing, singing and hunting. What is very important is the (audience) listener. The (audience) listener is always projected upon by the (writer) patient. A good fictitious novel must have the author, the text and the audience. This can be presented in a triangular diagram as Mowah asserted in a lecture on psycho-analysis:



In D.H. Lawrence's novels, although *Sons and Lovers* is more of a biographical fiction, the setting, characters, plot, theme, and tone of the book are changed from their factual model into a fictitious model. *The Rainbow* and *Women in Love* are also more of Lawrence's psychological novels. Through the society, the writer mirrors himself, i.e. he tries to absorb and project his feelings unto the reading public. In the course of doing this he actualizes his personality and picks some of the good qualities of the society while he gives his own qualities out to the society.² Therefore we say that society mirrors the writer as the writer mirrors the society. The mirror serves as the patterned norm or conformity in the people's culture.

World Book defined Free association as a process that,

Freud developed... to probe a patient's unconscious and discover the cause of illness. The patient relaxes on a couch and is encouraged by the analyst to talk about anything that comes to mind. Sometimes the psychiatrist and patient may discuss the individual's dreams. These dreams can provide clues to the patient's unconscious.³ (p. 749)

In the case of the writer, the unconscious feeling surfaces during his relaxed state. It may take him weeks, months, or years to finish expressing his mental disturbances on paper. By putting down his thoughts into sentences and paragraphs, a chain of logical sequence is reached. This may give a clue to the writer's unconscious mind.

As it is in psychoanalysis, for any fiction writer to create a true character, setting, and plot, so must there be empathy. It is this empathy that marks the work of a writer as if it is real. For a good empathy to take place, the writer must suffer with, give life to, and project his true feeling into his work. This empathy leads to transactional analysis in which the writer sets along his plan of action, and on how to transact it to the audience around him in a given moment.

The attitude one has to his fiction depends on his cognitive, emotional, and behavioural inputs. A writer's attitudes are his own predictions about how he will act or react in a given situation at any point in time. In achieving this attitude, the writer uses stereotype. The stereotypical figures are fixed or unconscious image and perception of a given social situation and ways of

responding to some person or object solely in terms of the person's (or object's) class membership.⁴

D.H. Lawrence must have had an inkling of psychoanalysis since he belongs to the class of writers known as the modernist. According to Asein (1977) in his, "The Twentieth Century: The Modernist Tradition", modern literature,

involves the recognition of a basic shift in the world order; a revaluation of the ideas in the light of the changed circumstances of living; a new view of the condition of man in relation to things and an attempt to reflect in literature the sum total of these changes and their further effects (p. 176).

The scientific and industrial revolution which bedevilled Europe at the beginning of the 20th century has led to the new awareness of some writers and their trials to find meaning out of life and also give order in the development of man's civilization. James Joyce and D.H. Lawrence among others, serve as the torch light or precursors into this new order of twentieth century fiction style.

I.A. Richard's work on psychoanalytic approach to literature has to do with: the examination of the unconscious relation between writer and reader, the study of the author's life in order to understand the work, and psychoanalysis of the character.

According to Sigmund Freud in *Interpretation of Dreams* (1909), art should be interpreted as the wish fulfilment of the writer. The reader owes it then as a duty to interpret a writer's dream through the interpretation of a given work, the wish of its author. Although Freud has postulated that dreams are the reproduction of what we experienced while we are awake, there are still biases on certain dreams which are believed to be strange and foreign to the dreamer. Such things as vision, perception, hallucination, witchcraft, and other types of altered states of consciousness do not give one an immediate hint as to their source. In the view of Freud, some dreams manifest in symbols. For example, a student that has an anxiety over his examinations may dream of failures, a man in love with a woman may dream of snakes, a worried person may dream of flowers or disco hall or witch.

It is in fulfilment of this theory of dreams in psychoanalysis that D.H. Lawrence has operated on uniquely similar but divergent themes in his

works. The family life of Lawrence mostly featured in his first novel, *Sons and Lovers* (1920). In the words of W.W. Robson, "D.H. Lawrence was destined to become what is called a 'controversial author', because he sought to deal directly and candidly with human sexual relationship" (*The New Pelican Guide to English Literature*, 356).

Psychoanalysis in fiction therefore could be defined as a new trend in literature originated in 20th century out of the re-direction of idea on man's concept of his nature. It could also be referred to as the merging point of literature and psychiatry via psychology which explores the mystery of man's emerging personality. The influence of psychoanalysis in fiction to a large extent, poses a threat to other approaches to literature. Such approaches like formalism, mythology, feminism, stylistics, semiotics, expressionism, etc., could now be critically studied through this modern form of approach. An explanation of some writers' attitude and behaviours in their books versus daily life could be explained in this new discovery in arts. Further to its academic benefit, psychoanalysis in fiction study can also serve in career guidance and counselling, development of characters, re-conditioning of the society through desensitizing their belief in some mysterious "evil" or "good" forces, criminal investigations cum detection, arts, politics, etc. It could also be applied to answering some existential unanswered questions, interpreting certain phobias and also proffering therapeutic methods.

A Psychological Analysis and Slice of *Sons and Lovers*

Paris (1974) has said in his book, *A Psychological Approach to Fiction* that,

Psychology helps us to talk about what the novelist knows, but fiction helps us to know what the psychologist is talking about.... The Chief impulse of realistic fiction, however, is neither formal nor thematic but mimetic, and novels of psychological realism call by their very nature for psychological analysis (Preamble).

The above citation seems to say that we study the source of ideas in a novel through psychology, but learn more about psychology while we study the work of fiction. Fiction therefore is an imitation of life, a replacement of the writer which deserves the critical study of the mind of the author.

David Herbert Lawrence was born in a little house and upper part of Victoria Street, Eastwood, in the Nottingham Coalfield of England, on 11th

September, 1885. He succeeded George, Ernest, and Emily, and preceded Ada in the order of birth. His novel, *Sons and Lovers* (1913) is an autobiographical fiction. Different exponents of this novel have said different things about the source. According to Anthony Beal in *D.H. Lawrence*, “*Sons and Lovers* (is) the autobiographical novel that tells so much about the first twenty-five years of his life, about his family and friends and society in which he grew up”. (1)

West (1966) says that,

Paul Morel, the hero of *Sons and Lovers*, is to some extent a self portrait, and his adventures and sufferings are based largely on Lawrence’s real and phantasy lives; the truth of the novel’s account of his mother’s death, and of the illness leading up to it, is confirmed by Ada Lawrence in her memoir of Lawrence’s youth, and in the memoir by E.T. (who figures in the novel as Miriam) (*D.H. Lawrence*, 14).

The term ‘novel’ was first used and firmly established at the end of the eighteenth century. Before then, fiction was the generic name applied to the prose works in literature. The chief contrasting element between ‘fiction’ and ‘novel’ is realism. The realism movement was adopted in the eighteenth century through the influence of Descartes and Locke - two prominent philosophers of which the former holds the doctrine of *cogito ergo sum* as the only principle that he is sure of. In the assertion of Watt (1985)

Modern realism, of course, begins from the position that truth can be discovered by the individual through his senses: it has its origins in Descartes and Locke, and received its first full formulation by Thomas Reid in the middle of the eighteenth century. (12)

Lawrence belongs to this movement. His portrayal of characters, theme, setting, narrative technique, etc., depicts this. The researcher’s use of fiction in this essay is based on its literary meaning which is an invented statement or story covering a reasonable length of writing.

Before publication of his *Sons and Lovers* in 1913, Lawrence has published *The White Peacock* in 1911 and *The Trespasser* in 1912, however *Sons and Lovers* was begun in 1910, “when about an eighth part of it was put down on

paper and brought to the state of being some two thirds complete in October of the following year”, reports West in *D.H. Lawrence*. (20)

Perhaps Lawrence’s description of the structure of his first novel in a letter he wrote to his friend and adviser, Edward Garnett reported by Beal in his introduction to *Sons and Lovers* will immensely help us in the psychoanalysis of his fictitious design in the book, *Sons and Lovers*. Lawrence says that,

It follows this idea a woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so the children are born of passion, and have heaps of vitality. But as her sons grow up she selects them as lovers – first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother – urged on and on. But when they come to manhood, they can’t love, because their mother is the strongest power in their lives, and holds them.

As soon as the young men came into contact with women, there’s a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn’t know where he is. The next son gets a woman who fights for his soul – fights his mother. The son loves the mother – all the sons hate and are jealous of the father. The battle goes on between the mother and the girl, with the son as object. The mother gradually proves stronger because of the tie of blood. The son decides to leave his soul in his mother’s hand, and, like his elder brother, go for passion. Then the split begins to tell again. But, almost unconsciously, the mother realizes what is the matter, and begins to die. The son casts off his mistress, attends to his mother dying. He is left in the end naked of everything, with the drift towards death. (pp. xii – xiii)

A strenuous research on Lawrence’s family background has shown that Lydia Lawrence was a woman of elegance, married to a colleague in teaching profession at the age of twenty or so, she was later disappointed by the husband who deserted her and went and married a widow with wealth. On

losing the social status of the school teacher, Lydia entered into business and was selling lace caps, aprons and linen materials. West (1966) says that,

When she was still under the influence of the shock, she met and married a well set-up, handsome man, a gay singer, reputed to be the best dancer in his district: a great laughing, jolly fellow with a full luxuriant beard. She thought that he owned his house, and that he had substantial savings, but he was in fact living from one week's pay to the next on his earnings as an underground worker in a coal pit. He was not a property owner, he was a manual labourer, a member of the working classes, and according to her standards she had married, disastrously, beneath her. (pp. 8 – 9)

Lydia Lawrence was used to telling this side of her hard-luck stories to everybody who cared to listen. After Sunday services, as is her wont, she would accompany the more prosperous members of the congregational chapel and recount her woes received from her drunken and beastly husband as they walk home. As is normal even among the peasants, mothers use to hold their young kids trotted by their sides, dressed in their Sunday wears as they go home from church after worship. Little Herbert Lawrence must, apart from the quarrels he heard frequently at home, have recorded all these mother's stories and bitter experiences in the dark side of his unconscious mind. Further to the experiences, Lydia would take her children to E.T.'s parent's farm to be given alms and help as pity.

Since Lawrence has witnessed and heard all these things, he felt pity for the mother and sympathized with her. No wonder the way he portrays his father in the novel, *Sons and Lovers*:

Gertrude Coppard has watched him, fascinated. He was so full of colour and animation, his voice ran so easily into comic grotesque, he was so ready and so pleasant with everybody. Her own father had a rich fund of humour, but it was satiric. This man's was different: soft, non-intellectual, warm, a kind of gamboling. (9)

Even Lydia's father's profession as an engineer in the Sheerness dockyard is reported verbatim by Herbert Lawrence in *Sons and Lovers*, "Gorge Coppard

was bitterly galled by his own poverty. He became foreman of the engineers in the dockyard at Sharpness". (7)

The sharp contrast between the two couple is easily discernible. Gertrude in *Sons and Lovers* would always remain receptive to the ideas of others. She enjoyed listening to others as she lured them on to talk and acquired their ideas. As an intellectual, she enjoyed arguments on religion, philosophy or politics, with educated people. She also enjoyed making others tell her their different life stories. Because of the difference between this soft, non-intellectual, warm and gamboling man, and his curious, clever, intellectual and sober wife, there is bound to be a conflict. According to West, Lydia Lawrence always revenge her feelings by highly intellectualizing with verses and other artistic weaponry, whereas her husband would equal the task by using palpable prosaic overtones to embarrass the special guests of which the congregational minister is also one. The idea embedded in this Lawrencian tricks being to disorganize the superiority feelings projected on him by the members of the enlightened society. These differences in opinion and view makes Lydia nag and nag at her husband until she had put him into a shouting, raging beast.

Having been conditioned into these two opposites, the children were bound to react. As is always the case, imitation of parents by children takes to the stronger personality. Here, Mrs. Lydia Lawrence has a more intellectual training; naturally the children should follow more of her footprints. Oedipus complex manifests in the "male" children as noted in their turning against their father. Beal (1966) observes that,

The children see their father with their mother's eyes, and all unite against him: only occasionally, when he is happily engrossed in cobbling boots or mending a kettle, do the children have any contact with him. His wife's civilized manners have no effect on him (16-17).

The writings of D.H. Lawrence are not therefore to be read in isolation with psychological approach to the novel: a concept which has already taken form since the inception of realism as a movement; time, context, and the individual persons, are looked upon and presented the way they ought to be in a real life situation. Writers like Stendhal, George Eliot, Dostoevsky, Conrad, and D.H. Lawrence, among others, have taken on to this form. Kettle (1960) states that the great realists,

are less consciously concerned with the moral significance of life than with its surface texture. Their talent is devoted first and foremost to getting life on to the page, to conveying across to their readers the sense of what life as their characters live it really feels like (p.21).

Lawrence's use of characterization is more concentrated on the individual and his social relationships in a given context. In the words of Paris (1974) in *A Psychological Approach to Fiction*, "representation is the primary interest of realistic fiction, and the two chief objects of representation are character and social milieu" (p. 8).

Divided into two parts, *Sons and Lovers* presents to us in the first part of the book a vivid illustration of family life of the Morels, their working class condition, childhood growth, games, and problems and festivities, the little amount of money they make and the debts they owe. The theme of interest split between father and mother is constructively portrayed.

The second part of the novel poses to us the theme of struggle for Paul's soul between his mother and Miriam, a girl that lives in a small farm with her family near the Morels. Some authorial biographies have assumed that this girl in the farm was Jessie Chambers, and traced the real farm as the "Haggs".⁵ Whoever this girl might be, the most important thing in psychoanalysis relating to her is the role she played in the love life of Paul Morel, the character model of Herbert Lawrence. Consider the type of love that Lawrence tells us in *Sons and Lovers* that Miriam wants of Paul,

She seemed to want him, and he resisted. He resisted all the time. He wanted now to give her passion and tenderness, and he could not. He felt that she wanted the soul out of his body, and not him. All his strength and energy she drew into herself through some channel which united them. She did not want to meet him, so that there were two of them man and woman together. She wanted to draw all of him into her. (1994)

This kind of love is unrealizable and could even be tragic. The victims are also abnormal as psychological imbalances constitute such deviant or extreme attitude to behaviours. It is possible to infer or deduce from the above citation that Paul Morel (Lawrence in disguise) is suffering from the phobic reminiscence of the parental disintegrated love affairs during his

young years of developing. Freud (1909) in *The Origin and Development of Psycho-analysis* says that, “our hysterical patients suffer from reminiscences. Their symptoms are the remnants and the memory symbols of certain (traumatic) experiences”. (4)

The main symbol that must have constituted to this frigidity in Paul’s life must be the empathy he felt for the “suffering” complaining mother. He felt that women are to be sympathized with from the brutal pains inflicted on them under marriage relationships by men. Lawrence must have repressed all these from the father’s drunken brutal beastly attitude towards the mother. All his sexual forces were then sublimated into creativity, as Lawrence (1969) confessed in *Sons and Lovers*,

There was for him the most intense pleasure in talking about his work to Miriam. All his passion, all his wild blood, went into this intercourse with her, when he talked and conceived his work. She brought forth to him his imaginations. She did not understand, anymore than a woman understands when she conceives a child in her womb. But this was life for her and for him. (p.202)

The contributing factors to the nature of love relationship that existed between these two is best summarized in the platonic concept. Beal calls this a thing of the soul on high plane of abstraction. Paul happily confessed this suppressed love making in Lawrence’s tirade that some reasonable numbers of people who he knew have the same kind of disposition with him. This people are trapped into virginity and are helpless to come out of it. To touch a woman is an “injustice” or “hurt” to them, so their respect for the women they are in love with so much overwhelms their ego that they avoid the women always. The contributing factor to this psychological deviation is the childhood exposure to such treatments in their immediate environs to their mother. This is better capped with Lawrence’s submissions that,

Being the sons of mothers whose husbands had blundered rather brutally through their feminine sanctities, they were themselves too diffident and shy. They could easier deny themselves than incur any reproach from a woman; for a woman was like their mother. They preferred themselves to suffer the misery of celibacy, rather than risk the other person (p. 279).

This says all about D.H. Lawrence's neurosis and inhibitions about women. Through the process of his denial of making love to Lydia – his mother, Lawrence now turns into puritanism.⁶

The girl Miriam must have had some puritanical resemblance with Lawrence's mother, no wonder, "it seemed as if virginity were a positive force which fought and won in both of them". (278) They could not make love again. Unlike Miriam, Clara Dawes has the warmth and mature womanliness that Miriam lacked. Married but divorced, Clara earns her living and is independent. She has an interest in the suffragette movement and sponsors her education. The love making between Paul and Clara is very temporal and sudden. As in Miriam, love making to Paul in Clara's case is highly impersonal and sacrilegious. It is therefore very obvious that women to Lawrence, is something to be pitied. Lawrence deserves pity for this and the pity is to be generally extended to his love relationships. Making love is like inflicting wound by him on women. He must have sensitively witnessed and repressed occasions where his father would mercilessly beat his mother to absolute surrender for love making after getting drunk at nights. The writing of *Sons and Lovers* is therefore more of a psychoanalytic therapy on Lawrence. His dreams and fantasy are poured down on paper to the audience whom he hoped to sympathize with him by examining, and if possible, imbibe his confessions. This audience to a writer has a symbolical effect as catalyst. Freud says this in his introductory note on *The Interpretation of Dreams* (1909),

For the dream proves on psychological investigation to be the first of a series of abnormal psychic formations, a series whose succeeding members – the hysterical phobias, the obsessions, the delusions – must, for practical reasons, claim the attention of the physician (p. 136)

The mother's over domineering love to Paul's life imprisoned his wisdom to other women. As the title of the book suggests, *Sons and Lovers* stands for a mother that assumed the sons to be her lover. Emphatically, this is not Oedipus complex, nor is it Electra complex, for in these two, the children's psychic forces lead to their hatred of their parental genders and hate with jealousy led them to murder their parents. In Lawrence's case, he may have introduced another type of psychological myth – the Gertrude complex, i.e., a woman who gives birth to sons and falls jealously in love with them. Out of jealousy of loving other women, she wants the sons all alone for herself. This

could also be referred to in the Jungian archetypes as the jealous mother. Her mother's overwhelming possession leads Paul at the end of the novel to wish that she does not exist. When Miriam asked Paul how the mother is recovering, he replies that she is still earthbound, that she does not want to die. Although the doctor has said that she can't last long, Paul expressed his fear that the mother will exist even on Christmas day.⁷ What Paul's *id* would have wanted immediately is the death of his mother, this would have automatically satisfied his pleasure principle. But his *ego*, in the words of R.M. Goldenson, will make him to perceive, reason, and make judgments. His super-ego will now remind him of the modes of conduct, spurring his conscience and self-idea. Paul displaces his feelings on another object, this time Miriam. This defense mechanism is clearly expressed in the text by Lawrence,

Miriam shuddered. She drew him to her: she pressed him to her bosom; she kissed him and kissed him. He submitted, but it was torture. She could not kiss his agony. That remained alone and apart. She kissed his face, and roused his blood, while his soul was apart writhing with the agony of death. And she kissed him and fingered his body, till at last, feeling the world go mad, he got away from her. It was not that he wanted just then – not that. And she thought she had soothed him and done him good (p. 391).

Miriam feels happy that Paul's mother is dying. At least she would gain a total control over Paul's love once the mother is no more. To her it is a serious challenge on the winning of Paul's soul. Her excessive caressing of Paul is to release him from the pent-up bondage of his mother's love. But Paul has firmly repressed his schizophrenia. All he highly needed was to be himself, no wife, no mother. The mother's death is highly expected as Lawrence says, "She'll live over Christmas", said Annie. They were both full of horror. "She won't", he replied grimly. "I s'll give her morphia". "Which?" said Annie (p. 393).

Annie's action here quite resembles that of Euripides' *Electra*. She also exhibits her hatred of the mother, not out of any known misdeed to her from the mother, but out of inhibition on her mother's authority over her. She wants to be a mother also.

It is noteworthy now to analyze the characters in *Sons and Lovers*. Watt has seen the distinctive characteristic of the novel as its emphasis upon the particular, its circumstantial view of life, and its full and authentic reporting of experience. The major characters in this novel are Mrs. Gertrude Morel (nee Coppard), Paul Morel, and Miriam. Other characters like Clara Dawes, the artist Sarah Bernhardt, Mrs. Radford, and Baxter Dawes, serve as minor characters. If we look at them from the perspective of Alfred Adler, are they not all social beings who struggle to survive and likely be superior to their mates? The struggle is caused by the fear of inferiority. This is the sociological drive inherent in every actualizing human being. From the Jungian approach, are they not all aware of the need to have life? Is it not glaring that each of them has an appetite for food or other forms of life satisfaction; this is rooted likely in the spiritual drive for existence. In the Freudian notion, are these characters not aware of the motivating force that urge their body organs for gratification in the sexual needs like sex, hunger, thirst, and exercise. Is libido force not the biological source in human behaviour here?

Psychoanalysis has been defined as a chess play, whichever way one wants to approach it is very much welcome, provided it helps in disinfecting the patient's mind and helping in re-conditioning the patient into a more approved standard or adoptability to a given culture or society. Essentially, the whole aim of psychoanalysis is to understand so-as-to help in the remodeling of a given neurotic person. Holistically, all the critical twiddles about psychoanalysis are best contained in those assertions made above.

Conclusion

General Views and Commentaries on the Topic Sentence

To what extent could fiction be detached from reality? This question will lead to many philosophical speculations, but a substantive answer can be attained. The topic sentence, "Psycho-analysis in Fiction" has almost dragged around the conscious and the unconscious ego of the human mind in relation to what is called creativity and/or the art of fiction. To justify the question on fiction and reality, a clear understanding of the word "creativity" is necessary. The dictionary interpretation of the word "creativity" associates it with invention of new ideas or things which have not been in existence. If God created everything, man does not have anything further to create. But man can be called an artist or a model designer. Thus this could be illustrated

and confirmed with the natural manifestations of events. God as the greatest artist has already created nature which man recreates.

The recreation of nature is what Aristotle sees as imitation of life. A fiction writer therefore does not create since there is nothing new for him to create. He rather imitates what has been or is, or is likely to be (based on the law of probability). The imitation of what has been is a recreation of reality; therefore we call it fiction. The projection into future is likened to rationalization, hence what has been and is, is also imposed tentatively on the future. In this last one could one say that imagination has taken a form, thereby making up a fiction, hence the writer serves a prophetic role here.

One could say that no creative work is done out of nothing but rather by what Miiko sees as, “projection of experience” (*EJOLLS* Vol. 2, 53). Miiko (1990) goes further to define the experience of the writer as,

All that happens to the writer in a given existential durations – from the birth cry manifesting his presence in the world to the decisive moment of literary creation. It also means all that the artiste feels by way of practice and habit with a view of (sic) broadening his abilities or aptitudes.

Since we have pinned down the tool of a writer to acquired immune experiences, D.H. Lawrence could be said to be more direct and sincere in his literary outputs. Psychoanalysis of his fiction is easier achieved through looking at him from the neurotic point of view. The originality of *Sons and Lovers* could be inferred from the fact that the book is maiden design of its author. Lawrence’s innocence cum his simplicity, purity, and sincerity, are exposed to the world for appreciation. The passage from innocence to experience creates an aspect of “lies” which, as we have noted earlier in this essay, is useful to the liar in that it contributes to the upliftment of man’s civilization and helps to release some pent-up emotions which the “liar” could not have freely given vent to if he were in his normal state of consciousness. Lawrence even confessed that his experiences were the tool of his writing. An edition of the letter he wrote to Lady Ottoline Morel in 1915, quoted by Delany (1978) says,

but best of all, if he (the artist) could have known a great humanity, where to live one’s animal would be to create

oneself, in fact, be the artist creating a man in living fact
(*Ibid.*, Vii)

The narrative techniques of Lawrence are detached to the unknown voices. Paul Morel whom Lawrence presented to us as the protagonist of *Sons and Lovers* encompasses the total life's recollection of its author.

Lawrence's psychoanalysis therefore embraces his works on fiction. The audience/artist's participation is judiciously utilized through the medium of book. His target to entertain and teach, learn, cure, achieve and dominate, are in line with the aim of any fiction writer which the *World Book*, Vol. 7, has confirmed that,

The chief purpose of most fiction is to entertain. However, a serious work of fiction also stimulates the reader's mind. By creating certain characters, placing them in specific situations, and establishing a point of view, writers of serious fiction set forth various judgments. These judgments may involve moral, philosophical, psychological, or social problems. They also may concern the nature of fiction itself. (p. 92)

Lawrence's works are therefore the accumulation of repressed memories. This embraces the time of his birth cry to the time he wrote each books. Freud propounds that, "one of the sources from which dreams draw material for reproduction – material of which some part is not recalled or utilized in our waking thoughts – is to be found in childhood" (143). The material for reproduction of Lawrence's dreams therefore is to be found in the totality of his existential experiences.

Notes

1. Realism could be reconciled with idealism in this trinity as all actions (historical, philosophical, economical, scientific, etc.) propounded by man is done to better the past for the comfort of the present and success of the future.
2. The self actualizing persons are those that are flexible and rationalizing. Not all writers actualize themselves; some become more inhibited by their obsessions that they are looked upon by the

society as deviants. This can also be studied under self hypnosis or rigidity.

3. This therapeutic method is not easy. To get a good psychoanalyst is difficult, besides this, only the very rich in the society can afford paying for such a treatment. Free association also takes a very long time to achieve; sometimes it can extend to a period of about ten to fifteen years before the patient is fully actualized.
4. Stereotype differs from archetype. As stereotype is very individualistic and accumulates over learning or exposures, archetypal figures are abstract entities that are always present in man's community.
5. In psychoanalysis, the biography of the person under study is always the focal point. The social milieu and other factors that came into contact with the person's development are also examined.
6. Denial is a defense mechanism in which one imprisons himself from the things he is afraid of. A hysteric is a good example of those that use denial. In Paul Morel's case, his denial is projected on Miriam (i.e. emotional to her. This can lead to impotence if Paul gets married to Miriam, so he may pretend to be highly spiritual or hermitical.
7. Christmas day is taken to stand for celebration. To Paul's ego, his mother stood on the way of his happiness; she is evil and deserves to die.

References

- Asein, O. Samuel. (1977). "The Twentieth Century: The Modernist Tradition." *Background Lectures in English Literature*. Ed. R. Taylor. Benin City: Ethiope Publishing Co.
- Beal, Anthony. (1966). *D.H. Lawrence*. Edinburgh and London: Oliver and Boyd.
- Delany, Paul. (1978). *D.H. Lawrence's Nightmare*. New York: Basic Books, Inc.
- Freud, Sigmund. (1909). *The Interpretation of Dreams*. Ed. Britannica: Clark University.

- Korth, Leslie.O. (1981). "Unconscious Behaviour and Freudian Slips". *The Power of Creative Imagination*. Northamptonshire: A Thomas and Company.
- Kettle, A. (1960). *An Introduction to the English Novel*. New York: Harper Torch book ed.
- Lawrence, Dennis.H. (1969). *Sons and Lovers*. London: Heinemann.
- McConnel, James. V. (1980). *Understanding Human Behaviour*. New York: Holt, et. al.
- Miiko, Nnonyonee. (1990). "The Writer's Work as an Ideological Practice". *EJOLLS*. Benin City: Ambik Press.
- Monte, F. (1977). *Beneath The Mask*. New York: Praegar Publishers.
- Mowah, Frank.U. (1991). Lecture on Psychoanalysis, Edo State University, Ekpoma.
- New Standard Encyclopedia*. Chicago: Standard Ed. Co., Vol. 6.
- Paris, B. J. A. (1974). *Psychological Approach to Fiction*. Bloomington and London: Indiana University Press.
- Robson, W.W. (1983). *The New Pelican Guide to English Literature*. ed. Boris Ford. England: Penguin Books (Vol. 7).
- Watt, Ian. (1985). *The Rise of the Novel*. Penguin Books.
- West, Anthony (1966). *D.H. Lawrence*. London: Arthur Barker Ltd.