

Psychological conflict in the novel *Sense and Sensibility* For Jane Austen

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Abstract:

Says "Sigmund Freud" founder of psychoanalysis that anxiety is the one that occurs suppression, and that conflict is the cornerstone of this process, if we know some simplification that suppression is the exclusion of the unconscious of feelings, thoughts, emotional traumas or even painful incidents, excluded from the space of feeling to the space of the unconscious, the internal conflict results from the rejection of reality and lack of acceptance, and the conflict appears when the creators in the characters they employ and carry in turn the feelings of the creator and his pain and psychological conflicts, and from it we pose the problem: **How did the psychological conflict between the characters of the novel *Mind and Emotion* manifest?**

Keywords: psychological conflict, emotion, reason, love, betrayal.

Research hypotheses:

- Creativity is the fruit of the creator's subconscious repressed.
- Psychological conflict as a result of the contradiction of two desires.
- The psychological life of the creator is a key factor affecting his production.

Curriculum:

We have relied in our research on the psychoanalytic approach that helps to reveal the creator's repressed psychological conflicts and his rejection of reality and his lack of acceptance of it, and this is shown through the characters he employs in his novels, bearing his worries, sorrows and pains.

Introduction:

Psychological conflict is something that is formed within us as a result of being exposed to one stimulus versus two contradictory responses, that is, opposite to each other but equal in strength.

Many scientists, including "Freud" believe that the psychological conflict is part of the existing formation of personality organization (it, ego, superego), and this conflict from the point of view of psychoanalysis is the psychological energy in the organization of personality it needs a certain amount of energy at the disposal of instinctive (it) and control (ego) and the ability (superego) to make an effort that balances and reconciles the requirements of personality.

The first axis: the psychoanalytic method and its relationship to literature

The psychological approach is an approach based on the study of the psychological states of the creator, founded by "Sigmund Freud" in 1969 AD calls for the study of the psychological state of the writer in isolation from the literary text, because this helps to understand the literary text produced by that writer, and then study the writer through the text, because the study of the writer through his text, including ideas, images, symbols and meanings document indicates the psychology of the writer and helps reveal his personality, and the psychoanalytic approach goes to the fact that literary creativity is only a case Especially amenable to analysis.

Section I: Psychoanalysis of Sigmund Freud

1. Definition of the psychological approach:

It is the approach that derives its critical mechanisms from the psychoanalytic theory founded by the Austrian doctor "Sigmund Freud" in light of which he explained human behavior by returning it to the unconscious (unconscious) area.⁽¹⁾

It relies on the data of modern psychology in its treatment of literary text, and these data are based on the results of studies carried out by psychologists⁽²⁾.

It is also the curriculum that deals with the life of the poet or writer and highlights its features and characteristics through its effects and highlights its output, and studies the psychological factors that directed it towards a specific literary genres or an art of literature, and takes psychology, psychological motives and external influences as a way to study the effects of the writer, taking into account

that he did not create what he created except under the influence of special social and psychological circumstances.⁽³⁾

2. Freud's view of psychological life:

Freud says: "The division of psychological life into what is emotional and what is subconscious is the basic premise on which psychoanalysis is based, and it is only this division that has made it possible for psychoanalysis to understand the pathological processes of mental life... Psychoanalysis cannot accept the view that feeling is the basis of psychological life, but rather the appearance of feeling as a single characteristic of psychological life."⁽⁴⁾

Freud divides psychological life into what is emotionally aware of the individual and what is unconscious is not aware of the individual, and there are two degrees of unconscious: pre-feeling and includes what is latent and unconscious, but it is available to obtain it in normal ways, and it is easy to recall it such as personal memories of the individual, while the unconscious It includes repressed things and experiences that require a special analysis of the unwanted and painful experiences they contain and sometimes appear in dreams⁽⁵⁾.

Section II: The relationship of psychoanalysis to literary creativity

It can be said that the psychological method in literary criticism is an approach that adopts psychological analysis of literary characters (whether imagined or realistic) based on the fact that literature is a symbolic expression of repressed psyches stored by the writer's psyche in the subconscious area, and literature finds a means of symbolic expression of itself.

Thus, "Freud" likens literature and art in general to symbolic dreams and imagination and daydreams when the

adolescent play and when the child in his freedom from the control of the superego, and in being contrary to reality, and for this was the interest of "Freud" art and literature as his interest in those forms in which the repressed desires of the unconscious are manifested, literature in the perspective of psychoanalysis is "the dream of the writer".

It follows that a literary work must be considered in its realistic dimension because it indicates the psychology of the writer and that it is a "psychological document" that reveals the truth of its author by revealing his subconscious mind.

Freud laid the general foundations for the psychological reading of literature and tried in light of these foundations to develop an explanation for the phenomenon of artistic creativity through the idea of psychological sublimation of the creator.⁽⁶⁾

The creator comes to him certain fantasies and dreams appear in some way in his literary effects, and these fantasies are attributed by some to childhood experiences and complexity, and appear in a certain way in dreams and legends, hence it is said that literature is a fertile field for discovering a person's unconscious life⁽⁷⁾.

1. Freud's analysis of literary creation:

Sigmund Freud has studied many literary works such as the play Oedipus as King of the Greek writer Sophocles, where he analyzed its characters, a play based on a myth of ancient Greek literature and its conclusion that King Pleus fell on him and his cursed sons, for a sin he committed, so he heard a prophecy predicting that he would have a son, and this boy would kill him and marry his wife, who is the mother of the child.

When he had the boy, he feared that the prophecy would be fulfilled, so he threw him on a hill outside the city, and a shepherd saw him and called him Oedipus, and then gave him to the king of the city, and raised him and raised him well, and when Oedipus grew up, he heard the prophecy and fled from this city, and went to the city of Thebes, and met an old sheikh who quarreled with him and Oedipus killed him, and then he met the sheikh who raises terror in the city, so he fought him and triumphed over him, and the sheikh committed suicide and the city got rid of his evil⁽⁸⁾.

As a reward for Oedipus, the people of the city appointed him as their king, so he married the wife of the murdered king and had four sons with her, and he discovers that the sheikh who killed him was his father, the king, and that the queen he married was his mother, and when his mother learned about this, she committed suicide and Oedipus opened his eyes and went out of the city wandering on his face.

Freud tried to analyze the personality of Oedipus, and reveal his psychological complex, pointing out that his behavior and his mother came as a result of the desire of his repressed in the subconscious, so he killed his father and achieved his desire, and when he discovered through consciousness what happened he regretted and punished himself, and "Freud" called the forbidden desire towards the mother and killed the father Oedipus complex⁽⁹⁾.

As well as the work of "Freud" to interpret some of the heroes of other literary works in the light of the Oedipus complex, such as "Shakespeare's Hamlet", who claimed "Freud" that the hero of this play is infected with the Oedipus complex, this play highlights the internal conflict

that was going on inside "Hamlet" towards the desire to take revenge on his uncle who killed his father, and married his mother, whom he loved with all the depths of his heart, here is the realization of the pent-up desire he has.

Freud also analyzed some of the personalities of artists such as the Italian artist Leonard da Vinci, so Freud was briefed on the artist's biography, various theses and paintings, and reached the conclusion that this artist has an Oedipus complex and does not suffer from any neurological disease, and that his lesion lies in his homosexuality.⁽¹⁰⁾

Finally, Freud was not a literary critic, but a psychoanalyst, and he wanted to confront his unconscious explorations of various symbolic systems of art, religion, philosophy, and myth.

The second axis: psychological conflict in the novel Mind and Emotion

Section I: Summary of the Novel

Reason and Emotion is the first novel by English writer Jane Austen and is a social novel that highlights the lives of women in a patriarchal society, and between the confusion between the dictates of the heart and the dictates of the mind, the family of Mr. Dashwood. It was published in 1811, and Mr. Dashwood was married twice, so he had a son from the first and three daughters from the second, and after his death his company turned to the first wife and his son, so the son treated his sisters badly and left the luxurious house to a hut to live in, and the three girls fall in love, but they are shocked by the painful reality that prefers money and lineage to love and passion, and after many shocks between the characters of the novel, life returns to normal in the end and the writer finishes her novel happily. Each girl

marries the person she fell in love with, and they live happily forever.

Section II: Psychological conflict within the novel of mind and emotion

The dramatic conflict in the novel of reason and emotion is evident between families, where marriage is the main element in this novel, as it is not possible to form a family or win a place in society except through it, and on the altar of personal dignity inherited from the family situation, love can be sacrificed, and the conflict between the stepmother and her daughters with the selfish and arrogant daughter-in-law shows that she expels them from the house, so they rent a reef cottage, where the mother received his offer at the request of Mr. John.

"On the same day, She received a letter from Sir John Middleton, a gentleman who was a distant relation of hers. He wrote to offer her a small house near his home in Devonshire. Where she and her girls could make their new home. Although it was only a cottage"⁽¹¹⁾

Marianne falls in love with the handsome jockey Willoughby, who who saved her once from a horse's fall; she fell in love with him.

"The gentleman of freed, his assistance, and in spite of Marianne's protests, Took her up in his arms and carried her down the hill, he took her straight into the house and placed her carefully on safe in the sitting room"⁽¹²⁾

At the same time, her older sister Elinor has fallen in love with the wealthy Edward, her brother-in-law, and has been waiting for him to come to her, but soon things get complicated, and the two sisters become disappointed, so it turns out that Edward is in a relationship with Lucy, who exposes the matter to Elinor.

"He was now tied by an early and foolish engagement to a pretty but insincere, vulgar and selfish girl, who is main interest, lay in his future icon. Elinor's tears. Flowed more for Edward, than herself. She had... chance of happiness with him, but would only be miserable for a time⁽¹³⁾".

Willoughby then leaves the city to get engaged to a rich woman from the top of the world, preferring her to the bankrupt Marian and marrying her.

"A fortnight after Willoughby's letter had arrived, Elinor had the painful duty of informing Marianne that He was married Marianne received the news bravely at first and said no think: but the tears came later, as Wildly and as passionately as before".⁽¹⁴⁾

The sisters enter into a deep psychological conflict, Marianne is dominated by sadness and disease, so she becomes bedridden, and is inhabited by despair, but the gallant neighbor, Colonel "Brandon" Brandon does not stop caring for her and entering into a state of love with him, loading her mind on her emotions.

"But so it was colonel Brandon was now as happy as all those who loved him believed be deserved to be, and Marianne, who could never love by halves, came in time to love her husband as much as she had loved Willoughby.⁽¹⁵⁾"

Edward returns to Elinor and tries to win her long-awaited love for his lover, who has prevented many obstacles against this marriage, including the rejection of Elinor's family, but in the end, love triumphs and joy returns to souls who suffered from sadness and psychological depression.

"And Elinor-how can her Feeling be describe?

From the moment of learning that Edward was free, to the moment of his asking her to marry him; her mind was in a storm. But when all doubt was post and she heard his voice expressing his deep love and affection for her, she knew her happing was complete.⁽¹⁶⁾"

In the end, the sisters marry their beloved and live happily.

"Elinor and Marianne lived in great happiness, loved and respected by their husbands, and almost with him sight of each other. The passing of the years only served to bring them all closer together.⁽¹⁷⁾"

Conclusion:

Through this study we conclude the following:

- ✓ The creator employs psychological conflict in his novels to move the narrative of events.
- ✓ The narrative fabric of the characters is influenced by the psychological state of the creator.
- ✓ Fiction writing honestly expresses the writer's psychological repressions and complexes.

Marginalization list:

⁽¹⁾ Youssef and Ghalisi, Methods of Literary Criticism, Harbour for Publishing and Distribution, Algeria, 1st Edition, 2007, p. 46

⁽²⁾ Bassam Qatous, Introduction to Contemporary Criticism Methods, Dar Al-Wafa for Printing and Publishing, Alexandria, 2006, p. 94

⁽³⁾ Sahar Suleiman Al-Khalil, the Term of Criticism in Ancient and Modern Arabic Literature, Dar Al-Bedaya, Amman, 1st Edition, DT, p. 28.

⁽⁴⁾ Sigmund Freud, The Ego and the id, Translation : Muhammad Othman Najati, Dar Al-Shorouk, Beirut, 4th Edition, 1982 AD, p. 120

⁽⁵⁾Eglal Mohamed Serry, *Therapeutic Psychology*, Ola Al-Kutub, Cairo, 2nd Edition, 2000 AD, p. 09.

⁽⁶⁾Salah Fadl, *Methods of Contemporary Criticism*, Dar Al-Afaq Al-Arabiya, Cairo, 1996, p. 64.

⁽⁷⁾Samir Hijazi, *Introduction to Methods of Contemporary Literary Criticism*, followed by a dictionary of critical terms, Dar Al-Tawfiq for Printing, Publishing and Distribution, Syria, 1st Edition, 1996, p. 65.

⁽⁸⁾Othman Mowafi, *Curricula of Literary Criticism and Literary Studies*, Dar Al-Maarifa Al-Jamia, Alexandria, 1st Edition, 2004, p. 46.

⁽⁹⁾Othman Mowafi, *ibid.*, p. 47.

⁽¹⁰⁾*Ibid.*, p. 48.

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⁽¹²⁾Jane Austen. *sense and sensibility*. Al-Ahlia Publishing Hous. 1811. p. 51

⁽¹³⁾*Ibid.* p. 120

⁽¹⁴⁾ *Ibid.* p. 149

⁽¹⁵⁾ *Ibid.* p. 132

⁽¹⁶⁾ *Ibid.* 210

⁽¹⁷⁾ *Ibid.* 215