



RESEARCH PAPER

A Psychoanalytic Approach: Psychopath and Psychosis Phenomena Reflected in the Novella *The Fox* (1923) by D.H. Lawrence

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ABSTRACT

This study aims to analyze the psychopath and psychosis phenomena reflected by D. H. Lawrence in the novella *The Fox* (1923), from a psychoanalytic perspective. In this research, the fundamental problems are how Henry Grenfel depicts his psychopathy and manipulates without guilt and sympathy for his desires. And how Nellie March depicts her psychotic behaviors by perceiving hallucinations and delusions. This research uses qualitative method which uses data in text. To analyze the data, the researcher uses descriptive analysis. The findings of this research suggests that Henry Grenfel, the main character, is a psychopath who is a very manipulative person, has no guilt and empathy and has intense desires. D. H. Lawrence writes the Novella to show that poor parenting in early childhood and environmental disturbance can make anyone a psychopath because every human is a born psychopath. Through March, the female protagonist, Lawrence shows a process of being psychotic. This novella also shows that while struggling in life, rumination can cause a psychotic disorder and perceives hallucinations and delusions that may horrify the person; however, with time it can be healed by self-esteem and environmental stability.

KEYWORDS Delusions, Ego, Hallucinations, Personality, Psychopath, Psychosis, Superego

Introduction

Lawrance has composed more than fifty volumes of short stories, poems, plays, essays, travel journals, and letters; however, he is best known for his novels. In this research, a novella *The Fox* by David Herbert Lawrence is selected for the analysis through the lense of psychoanalysis.

The Fox by Lawrance was first published in 1922. The novella is set in England during WWI and it deals with psychological relationship of love and hatred btween the three characters. The two female characters maintain their livelihood in a farm without any assistance from male labour. A fox intruded into their poultry farm. Although the women tried to kill the fox but he always gets escape.

Excellently drafted, D.H. Lawrence's *The Fox* is a stunning work. A researcher may find an interest in analyzing the novella for several reasons. First, the strong opening of the story, nothing is boring from the beginning to the end. As the story progresses the reader cannot stop reading until it ends. Second, the novella has a psychopath antagonist, named Henry; he makes plans for every situation; without guilt and sympathy he lives in his own

way, and he always wins. Third, the plot is also very interesting; it has a lot of symbolic meaning that takes the mind to understand. Lawrence did not explain some parts of the story in detail so that the readers can figure it out by themselves. Fourth and last are the dialogues and writing style. Lawrence has well adjusted the vocabularies, adverbs and adjectives. He has described every small feeling and action in words, in detail.

According to the explanations and reasons above, the researcher has the interest to analyze the novella using a psychoanalytic approach. Therefore, the researcher intends to conduct a study about this novella, entitled: A Psychoanalytic Approach: Psychopath and Psychosis Phenomena reflected in the Novella the Fox (1923) By D. H. Lawrence."

The novella gets many reactions from its readers. One of them is the review from the New York Times by Gussow (1982) saying that "'The Fox'" is an emotional story, in Lawrence's words, "the illusion of attainable happiness." The three major characters - two women who live together in a remote farmhouse and a young soldier who breaks into their privacy - have hope for fulfilment. The hopes are misunderstood or have different aims from one another, and collide, which leads only to tragedy.

Lessing (2002) says that the story of *The Fox* is the outstanding work of Lawrence, on the cusp, as it were, of the dark and the light. The atmosphere of this story is so strong that one can easily forget how firmly it is set in its place and time. As the war is just end and the soldiers are returning home. It is definitely 1919 as the great flu epidemic victims in the near town. It has had another postwar grimness since then: cold, bare sufficiency, endurance, shortage of food and fuel and etcetera. This one preceded what most people remember by thirty years.

Mitchell (2018) says that critical reading of the fox has been adequately interesting in its presentation of gender and sexuality; both regarding the triangulation of human desire and the fox as a sensual surrogate for the soldier.

Schirf (2007) says that one of D. H. Lawrence's fable-like stories determining gender roles and relationships, *The Fox* is forged based on the symbol of a female-centric farm attacked by a "devil," a marauding male fox. As in other of Lawrence's novels, in *The Fox*, the man-woman relationship is one of strain between males' values of dominance and possession and females' desire to "stay awake" and for self-determination and autonomy.

Literature Review

D.H. Lawrence and his works have been a point of immense interest for the researchers. Psychoanalytical criticism has been one of the most effective theories the researchers have employed to dig out some patent and latent meanings, features and intended communicative denotations. The Fox being a novella has not received that much attention of the researchers it deserves. Some researchers apply psychoanalytic lenses to analyze the characters' motivations and behaviors. They explore the subconscious desires, repressions, and psychological complexities that drive the characters' actions, providing insights into their inner worlds.

Greiff (1983) has used the Freudian perspective of understanding literature and discussed the dream interpretation from the perspective of the both, Freud and Lawrence. Greiff does not agree with Lawrence's "Fantasia of Unconscious" as a key to the story. According to Lawrence's *Fantasia of the Unconscious* (1922) the dream should be interpreted in reverse; such as, a dream of a wedding means a funeral. He summarizes Freud's theory

The Interpretation of Dreams, interprets the two dreams of March and accepts that Freud's theory of dreams can be applied to the whole story.

Brayfield (1971) has conducted a study. In this study, he has discussed the essay. In that essay, Lawrence claimed that "males always struggle for dominance", which is reflected by Henry in the novella *THE FOX*.

Bergler (1958), has tried to prove that the two women in the story of *The Fox* were lesbian. He discussed the Pre-oedipal phases of the girls and lesbianism from Freudian. He employs a psychoanalytic perspective to analyze the characters and relationships in the story. Bergler suggests that Lawrence's portrayal of female characters, particularly March and Banford, can be interpreted through the lens of psychoanalytic theory. Bergler's analysis places Lawrence's work within the context of mid-20th-century psychoanalytic theories about homosexuality and provides a psychological interpretation of the complex dynamics between the characters. The article contributes to the ongoing discussion of Lawrence's exploration of sexuality and relationships in his writings. It's important to note that this article reflects the psychoanalytic views and understanding of sexuality prevalent in the mid-20th century, and contemporary perspectives on these matters may differ.

Wolkenfeld (1977) conducts a study, and elaborates that the structure of the Sleeping Beauty myth is similar to *The Fox* by D.H. Lawrence. The problems interpretation and the unity might be based on the Sleeping Beauty myth; such as, a man comes to wake a beautiful princess from sleep and fights with evil to get her and in the end, they wed.

J. Mitchell, published in *The D.H. Lawrence Review* in 2018, explores themes of masochism, dominance, submission, and suspense in D.H. Lawrence's novel "The Fox." The article delves into the intricate dynamics of power and control within the relationships depicted in Lawrence's "The Fox." Mitchell argues that the characters' interactions are characterized by elements of masochism, where individuals derive pleasure from surrendering control to another. This dynamic is present in the relationships between March, Banford, and Nellie. By analyzing the themes of masochism, dominance, submission, and suspense, Mitchell provides a deeper understanding of the psychological and emotional complexities within the relationships of "The Fox." The article contributes to the broader scholarly conversation surrounding D.H. Lawrence's exploration of human nature, sexuality, and power dynamics in his works. provides an in-depth exploration of psychopathy, focusing on individuals who display a range of traits commonly associated with psychopathy, including lack of empathy, impulsivity, and a propensity for antisocial behavior.

William McCord and Joan McCord, in work, published in 1964, draw upon extensive research and case studies to analyze the underlying factors that contribute to psychopathic behavior. They examine the development of psychopathy from childhood through adulthood, considering both genetic and environmental influences.

Karina Blair, Derek Mitchell, and James Blair argues that individuals often exhibit deficits in experiencing and understanding emotions, which has significant implications for their behavior and interactions with others. Furthermore, they emphasize on the implications of these emotional deficits for the criminal justice system and the potential challenges in managing and rehabilitating individuals with psychopathic traits. It emphasizes the importance of understanding the neurobiological basis of psychopathy for designing effective interventions and treatment strategies.

However, there seems to be a wide gap in the available researcher, more emphasis on the major characters in reflection of psychopath and psychosis phenomena needs to be

carried out in the novella *The Fox* by D.H. Lawrence. The paper in hands in an attempt to fill this niche.

Material and Methods

Research Paradigm

A paradigm is a pattern or a model; the research paradigm is the framework into which the practices and theories of a discipline fit to develop the research plan. After examining different social (human) sciences that could assist in a better understanding of psychoanalysis, the researcher has adopted an interpretivist paradigm. According to Mertens (2005, p. 12), interpretivist paradigm has the intention of understanding "the world of human experience" and it suggests that "reality is socially constructed." This approach is like a string of beads that includes an inductive approach and qualitative method.

Theoretical Foundation

Psychoanalytical analysis has been used as theoretical foundation for this research. All the the possible types of psychopath and psychosis were meticulously study to shed light on all the aspects of the topic.

Results and Discussion

Henry Grenfel as a Psychopath

Most psychiatrists agree that one of the causes of psychopathy is environmental conditions. Mostly, the early childhood condition is necessary to be nurtured well; otherwise, they will not develop a *superego* or develop a disorganized *superego* that causes them to become a *psychopath*. The cause of Henry Grenfel's *psychopathy* is the environmental condition of his early childhood. His early childhood condition was not good and he had poor parenting. It seems that he has no parents, only a grandfather with whom he never agreed. As D.H. Lawrence narrates in the text of the novella *The Fox* (1967, p. 17):

It appeared he was Cornish by birth and upbringing... Now he was here – and that was the end of it.

On the first hand, he has no good relationship with his grandfather. He leaves the home and runs away because of his grandfather. His grandfather sold the Bailey Farm and left nothing for him which also shows a rift in the relationship. On the other hand, he has no concerns about his grandfather's death or alive: as in the text of *the Fox* (p. 14) "How is it you didn't know if your grandfather was alive or dead? asked Banford, recovering her natural sharpness". He never intends to know about his grandfather and leaves the old man to live by himself. And he is not sad but instead happy that his grandfather is no more; as the text (p. 15) shows "He did not seem sad, not at all – only rather interestedly surprised".

His early childhood behaviour was not so good and the neighbours also knew his character which can be observed in the statement of Banford, in the text of *the Fox* (p. 50) "Mrs. Burgess knew him all the time he was here. And the old man could never get him to do any steady work."

His grandfather poorly treated him in his early childhood and grew him up in suppression and poor parenting and his personality could not develop a *superego*. Hence

in the course of the story, Henry has no *superego* and always follows his *id*. However, his *ego* takes decisions and satisfies the demands of the *id* in a socially acceptable way.

Traits of Henry as a Psychopath

Psychiatrists have defined several traits of a psychopath. The researcher has found the core features of a psychopath in Henry Grenfel.

Throughout the story, Henry Grenfel has used a mask of sanity on his social face. He tries to show himself as an attractive, intelligent, friendly, and kind person; while he is a selfish and self-centred person.

Henry Grenfel always modifies his voice to show himself as attractive and friendly. From the beginning, he uses a soft voice while communicating as the text (p. 12) shows "A man's voice said softly: 'Hello!, Why, what's wrong? What's wrong?' came the soft, wondering, rather scared voice: and a young soldier, with his heavy kit on his back, advanced into the dim light". He modulates his voice to be in the notice of others as shown in the text (p. 12) "March, already under the influence of his strange, soft, modulated voice, stared at him spellbound". In these statements, it can be observed that he is using a soft voice to attract others which is a superficial charm.

Most time he tries to be a friendly person with the girls while communicating, as in the text (p. 19) "He continued to answer with courteous simplicity, grave and charming". When he sat with the girls, he charmed them with his friendly manner, as in the text (p. 27) "Banford was quite charmed by him. He was so soft and courteous in speech, not wanting to say much himself, preferring to hear what she had to say, and to laugh in his quick, half-mocking way". He is laughing and mocking to get mingled with them. The next morning he shows more superficial charms. In the cold month of November, he wears a shirt-sleeve to show his good look, as in the text (p. 23) "The youth came downstairs in his shirt-sleeves. He was young and fresh". Even Banford also notices that he behaves a little over, as in the text (p. 34)

Aren't you cold? said Banford spitefully. In your shirt-sleeves.

No, I'm not cold, he said with his usual soft courtesy. It's much warmer in here than it is outside, you see.

When Banford asked him to have a worm dress it is very cold weather then he answers that it is warm in the house so no need to put on more clothes. He often wears a shirtsleeve; such as the moment when he proposes to March he again appears in a shirt-sleeve, in the text (p. 30) "he was busy sawing the last log. He was working in his shirt sleeves, and did not notice her approach." It seems like most of the time he wears the shirt sleeve to reflect a good impression. According to these instances it can be observed that Henry has the trait of superficial charm.

Egocentricity is also a trait of a psychopath. In this story, Henry has an egocentric personality; although there are only a few instances.

Henry believes that the girls are not able to live and handle the farm without him. And he is the master of the girls and the farm. On the other hand, he observes the farm and feels that the place can be handled by a single person and that is him, as in the text (p. 18) "There wants a man about the place, said the youth softly".

Banford's grandfather had bought the place but he still believes that the house belongs to him, as in the text (p. 21) "And not as far as I'm concerned, he said, with grave naiveté. After all, it's my own home, in a way". If he would say it was my own home then the meaning would be something else but he said that it is my own home; so this is clear that he still believes that he is the owner of the house or he has the right to stay there whenever he wants.

When he thinks about getting married to March he thinks in his mind that he is the master of the girl, as the text (p. 28) shows "He was master of her". Though he does not yet propose to the girl still he believes that he is the master of the girl. From these instances, it can be observed that Henry has the trait of egocentricity.

Having a lack of sympathy and empathy is a trait of a psychopath. In this story, Henry has lack sympathy and empathy. From the beginning, he has no empathy for his grandfather's suffering on the Baily Farm and later he has no sadness for his death, as the text (p. 15) shows "He did not seem sad, not at all - only rather interestedly surprised."

He has no empathy for the girls' suffering on the Baily Farm, when he creates trouble between them and when he desires to get the farm, never. What would be the girls' fortune after his exploitations, he never thinks.

When he was taking March out with him to hang out a bit, Banford stops them to go outside and they do not listen to her and reach the door and she yells and burst to cry, as the text (p. 73) shows

Banford, standing there in the middle of the room,...March looked back from the door.

Jill! she cried in a frantic tone,..But the boy had March's arm in his grip, and she could not move.

He has no concern for Banford's crying. He has no sympathy or empathy for her. Even March gets sympathy for her and tries to go back to her but Henry does not let her go and says let her cry, as in the text (p. 73) shows "Never mind, said the boy softly. Let her cry. Let her cry.

When they reach the kitchen door and March saw night outside she tries to return once again as if she has much sympathy for Banford, as the text (p. 74) shows

I must go back to Jill, she said. I must! Oh yes, I must.

Her tone sounded final. The boy let go of her and she turned indoors. But he seized her again and arrested her.

Wait a minute, he said. Wait a minute. Even if you go, you're not going yet.

Leave go! Leave go! she cried. My place is at Jill's side. Poor little thing, she's sobbing her heart out.

But Henry has no sympathy for Banford and he convinces March to not think about her saying that he has a heart too and he cares about her and etcetera but in fact, he has no care for Banford.

He has no empathy for the animals. Whenever he becomes a little angry or feels frustrated, he removes his frustration by killing an animal in the field or in the woods. Such as when he scuffles with Banford he keeps on going in the wood and kills ducks and rabbits as he uses *displacement* to remove his frustration with them. And when he listens that Banford is speaking ill against him he could not sleep and goes outside with the gun and shoots the fox.

When he killed Banford, March was lying on the grass weeping in a traumatic mode but Henry had no sympathy, neither for Banford nor for March's state, as the text (p. 97) shows "And among all the torture of the scene, the torture of his own heart and bowels, he was glad, he had won. After a long time he stooped to her and took her hands." He is just glad because he wins both, the girl and the place. He has no empathy for March's sufferings and feelings nor does he have any sympathy for Banford's death. From these instances, it is clear that Henry lacks sympathy and empathy.

Henry has a lack of guilt which is a trait of a Psychopath. He has no guilt for how poorly he behaved with his grandfather. No guilt for his leaving the house and running away to Canada and letting his grandfather live by himself. No guilt for playing with both girls, for killing any animal and he has no guilt for killing Banford. The text (p. 104) shows "Sometimes he thought bitterly that he ought to have left her. He ought never to have killed Banford. He should have left Banford and March to kill one another."

Poor behaviour control is also a characteristic of Psychopaths. In this story, Henry has a lack of behaviour control. He is an eavesdropper by nature; text (p. 66) "It was rather in his nature to be a listener, so he was not at all surprised whatever he heard." He is used to listening to people secretly; he observes them and makes his next moves, for or against them. This is natural in his personality.

He is a peeper too. He watches the girls secretly; text (p. 27) "For his sharp-eyed, impersonal curiosity was insatiable, and he was most free when he was quite alone, half-hidden, watching. Particularly he watched March". Listening and watching are similar, if he wants to know what other people are doing and based on his observation he thinks what he should do. When Banford returns from the marketplace, Henry is looking at her from afar and he softly and slowly murmurs; text (p. 63)

You're a nasty little thing,..You will, if wishes are anything. You nasty little creature that you are.

He is doing a soliloquy from a distance. He is very angry with her that he could not control himself from repeating ill speeches about her.

When he received the letter from March he gets in a rage and starts to break things; text (p. 85) "Deep in himself he felt like roaring and howling and gnashing his teeth and breaking things." According to these instances, it can be observed that Henry has poor behaviour control.

Psychosis

Hallucinations

The previous chapter defines that psychosis can be triggered in two ways, *hallucination* and *delusion*. In this story, March encounters with several kinds of hallucinations which are discussed here.

In this story, after March's confrontation with the fox, she keeps on thinking about him and the moment when they see each other. Time passes and she never stops thinking about the fox and then she begins to smell him; text (p. 09) "It was as if she could smell him at these times". She keeps on smelling him, however, this smell does not frighten her otherwise she would mention this to Banford.

Somatic Hallucination is the bodily sensation also called touch hallucination. In her first dream, she sees the fox and when she stretches her hands in her dream the fox's fur touches her face and he bites her hand and she awakes in pain; text (p. 22)

He seemed near, and she wanted to touch him...She awoke with the pain of it, and lay trembling as if she were really seared.

She awakes but she still feels the pain in her hand and mouth as it really seared.

Psychiatrists believe that *auditory hallucination* is the most common *hallucination* that happens with psychotic patients. In this story, March perceives auditory hallucinations too. In her first dream, she sees and listens the fox singing; text (p. 22)

That night March dreamed vividly.... She went out, and suddenly she knew it was the fox singing.

She hears the fox singing although she remembers the dream as a distant memory, however, she starts to listen the fox singing in her half-musing or constant state; text (p. 37)

March, on the far side of the table, was spasmodically crocheting...With red but well-shaped hands she slowly crocheted the white cotton, very slowly, awkwardly.

March crochets and begins to listen to the fox singing and then she starts to crochet awkwardly as she loses contact with reality.

Visual hallucination is not so common in psychosis, however, it frightens most patients. In this story, there is only one *visual hallucination* that happens with March. When she is semi-consciously listening to the fox singing, Henry keeps looking towards her silently from the edge of the lamp light. And March unknowingly looks towards him and she sees the face of the fox instead of Henry's face; text (p. 40)

March suddenly lifted her great, dark eyes from her crocheting and saw him. She started, giving a little exclamation.

There he is! she cried involuntarily, as if terribly startled.

She could not confess that she saw the fox. However, later she mentioned to Henry that she saw the fox; text (p. 42) "I thought you were the fox!" And her face screwed into a queer smile, half ironic." Thus, March perceived visual hallucination.

Delusion

Delusions are the false beliefs which a psychotic person perceives without any logical evidence or fact. In this story, March encounters *delusion of reference*, *fregoli delusion* and *delusion of persecution*.

Delusion of reference is when a person believes that things around her have meaning and referencing towards her. In this story, when March first time confronts the fox in the

woods, she believes that the fox knows her; text (p. 07) "They met her eyes. And he knew her. She was spellbound – she knew he knew her. So he looked into her eyes, and her soul failed her. He knew her, he was not daunted". There is no logical evidence that the fox knows her, still, she believes in it; The fox does not daunt seeing March with a gun, so she takes the meaning and references that he knows her.

Delusion of persecution is when a person believes that someone or something is going to harm the person. And *fregola delusion* is the belief that someone or something is in front, disguised. In this story, when Henry reaches Baily farm March and Banford become frightened; Banford thinks that he is a thief and March thinks that he is the fox. With the *fregoli delusion* she thinks that he is the fox and he is here to harm her; text (p. 13)

But to March he was the fox..., and she could not see him otherwise.

Henry has a slight look of the fox and she believes that he is the fox and he is there to harm her. She keeps on putting the gun towards him until Banford stops her doing this and she recovers to her presence; text (p. 14)

Banford looked at March.

Put the gun down, she said. We'll make a cup of tea.

Ay, said the youth. We've seen enough of rifles.

He sat down rather tired on the sofa, leaning forward.

March recovered her presence of mind, and went into the kitchen.

There she heard the soft young voice musing

Here, she believes that Henry is the fox and she tries to hide herself in the shadows, in the corner of the room; text (p. 15)

She did not want to be noticed...She became pale and wan.

Here, March connects the situation of Henry with the fox. When the fox moves away, he sees back over his shoulders and here, when Henry sees her over his shoulder she remembers the event and becomes pale and wan. She tries her best not to be seen by Henry as she thinks that he is the fox; text (p. 16) "March appeared in the doorway, took her cup, and sat down in a corner, as far from the light as possible." She secretly listens him , observes and at last she finds that he is the fox; text (p. 20)

She became almost peaceful at last....But she wished to remain hidden.

Findings

The findings of this thesis are psychopath and psychosis phenomena reflected by the two major characters of *The Fox* by D. H. Lawrence. Henry Grenfel was presented as a psychopath, as psychopathic features can be analyzed in his personality. He was a very manipulative person; he manipulated the girls to let him stay with them, he manipulated March to marry with him so that he could get the place, he manipulatively killed Banford and no one could recognize him as a killer and so on. He had no sympathy, empathy or guilt for his actions which created trouble for the girls and his grandfather. He had poor behaviour control, however, he could control his behaviour in front of people. He had a

need for excitement, he wanted to have inaccessible things to access. He was used to wearing the mask of sanity and exhibited superficial charm. He had the trait of grandiosity and tried to impose himself on the girls; he exhibited his self-worth. He had the trait of impulsiveness, he used to decide quickly and without thinking about the consequences. However the researcher could not find adult antisocial behaviour in him; There were some rules he followed like military leave, marriage and house rent pay and no interpretations are there about the other social norm and rules that needed to be followed. D.H. Lawrence shows through Henry that poor parenting in early childhood and environmental disturbances can cause a personality disorder like a psychopath. These disordered personalities exist everywhere in society; some recognize them and elude but some do not recognize and psychopath exploits them.

Nellie March encountered Psychosis as she presented disturbed behaviour and suffered hallucinations and delusions. She was a woman nearly thirty years old and the male of the house. She had to do outdoor work. The war had created a lot of trouble, there were already many problems, and on the top of that, a fox was stealing their chickens. She wanted to kill the fox and suddenly one day she confronted the fox in the woods which had spellbound her soul and mind. That moment her psychotic disorder began, moreover, she had contemplated the fox for a long which accelerated her mind to psychotic. Almost mid of the story she perceived the *delusion of persecution* and *fregoli delusion* that Henry was the fox and he had been there to harm her. She tried to hide in the dark corner and averted her face from him because of her *delusion*. She also perceived smell hallucination when she contemplated the fox for a long and she began to smell him, auditory hallucination when she had her first dream in which the fox sang a song and later she heard the song in her subconscious. When she had her first dream in which the fox bit her hand and his fur touched her face that was like burning and even after awakening she sensed pain on her hand and face; thus she felt somatic hallucination. And a visual hallucination occurred when she unintentionally met the eyes of Henry she saw the fox's face. Her psychosis ended with the death of the fox. Through March Lawrence shows a process of being psychotic in a vivid way. Due to fear, trauma, anxiety and etcetera, many people suffer from psychosis. Some have extreme symptoms and get treatment, some are not apparent but they get cured automatically when the environment stable and some remain in this condition forever.

Conclusion

While writing this thesis and completing the psychoanalysis of D. H. Lawrence's *The Fox* (1967), the researcher read a lot of thesis works, books, and theories and discussed them in previous chapters. Based on the previous discussions, this chapter draws conclusions as follows based on psychoanalytic analysis.

Sigmund Freud is an Austrian psychiatrist, who is the founder of psychoanalysis. He has worked a lot in psychology. His one of most famous work is the theory of personality. His theory of personality is an anatomy of the mind. He presents the structure of mind and divides the structure into three parts, *Conscious*, *Preconscious* and *Unconscious*. Later, in another essay, he presents the functions of mind, which are *The Id*, *The Ego* and *The Superego*. Numerous psychiatrists worked on his theories and found that poor parenting and environmental disturbance in early childhood can develop a personality without a superego, which is a personality disorder, the so-called psychopath.

Sigmund Freud has also worked on Psychosis. He describes that psychosis is the consequence of a disruption of the contact between the ego and the external world. Psychosis is a loss of consciousness due to harsh reality, in which a person experiences

hallucinations and delusions. Psychiatrists believe that several causes can trigger psychosis in the mind such as physical illness or injury, trauma, recreational drugs like alcohol and smoking, medication side effect, hunger, lack of sleep, bereavement, genetic inheritance. and extreme level of stress.

D. H. Lawrence (1885-1930) was a prolific English author of novels, poetry, short stories, plays, criticism and essays. He has reflected the phenomenon of psychopath and psychosis in his novella *The Fox* (1923) through the two major characters Henry Grenfel and Nellie March. Henry was a boy 20 years old who had poor parenting in his early childhood, hence, he had a psychopathic personality. He has the core features of a psychopath such as manipulation, lack of guilt, lack of sympathy and empathy, shallow emotions, grandiosity, poor behaviour control, impulsiveness, need for excitement, irresponsibility, inability of love and early childhood behavioural problems. He has never been caught or arrested for his manipulations and crimes hence he is a successful psychopath.

Nellie March is 29 years old girl who lives at Baily farm with her partner - Banford. A fox used to steal their chickens and they were sick off it. One day she suddenly confronts the fox in the woods and that spellbounds her. She becomes psychotic; she begins to perceive *delusions* and *hallucinations* and also she behaves disturbed. She believes that Henry is the fox and he is there to harm her and that makes her frightened. With the passage of time she falls in love with the fox and that caused her to love Henry. Henry kills the fox and her psychosis ends, after that she never perceives hallucinations or delusions.

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