

Cognitive Suppression As A Psychoanalytic Narrative Strategy: D H Lawrence 'S "Snake" And The Repressed Voice Of Human Sexuality

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Abstract

Psychoanalysis is based on beliefs of unconscious resistance and repression, sexual desire, and infantile experiences. Freud's psychoanalytic theory of personality says cognitive structures and conflicts shape personality. Snake tells a true narrative using myths, regions, and psychology. Freud's psychological analysis and intellect fascinated him. According to Freudian-psychological theory, human conduct is the product of the Id, Ego, and super-ego interacting. In molding behavior and personality, his structural theory emphasized the role of unconscious psychological tensions. He followed metaphysical poets' idea of molded poetry to unveil the psyche of modern man. In Snake, he demonstrates how modern man is split between culture, education, religion, and himself. Losing control of consciousness and unconsciousness. Snake's forecasts are primitive. Lawrence's motivation comes from his "personal human education," which teaches that venomous Snakes must be destroyed on sight and that the world is horrible.

Keywords: psycho-analytic, realiam, Snake, Paradox, Ecological ethics, Naturalism, literary criticism

Introduction

Snake is psychoanalytic poetry. This poem explores cognitive suppression. Snake is a major symbol in the poetry. The poem's structure is simple, yet it tackles a man's sexual appetite and the poet's dilemma about whether to indulge. Lawrence spent time in Mexico, and his poetry incorporates myths and stories he heard there. In early Mexican mythology, the serpent is the lord of the underworld. Snakes represent rebirth. Snakes shed skin and devour prey whole. Snakes represent water and sky. Snake signifies water, sky, and four in certain civilizations. Pre-American mythology emphasizes the serpent. Freud said the Snake represents the penis. If the Snake represents the penis, Lawrence is gay. Snake is about a human-Snake encounter. It's first-person. The poet must choose between his inner voice admiring the Snake and his education voice.

Alliteration, grin, personification, and emphasis heighten the poem's strength and significance. Though it's about the speaker's contact with the Snake on a hot July morning in Sicily, the speaker's feelings and education play a big role.

Modernist D.H. Lawrence wrote Snake. Modern poetry was written between 1890 and 1950 in Europe and North America. Modern and modernism are trendy but hard-to-define concepts. Modernism is a literary tendency connected with early 20th-century literature, especially after the publication of T.S. Eliot's *The Waste Land* in 1922. Modernist poetry is notable for its new modes of expression. Modernism involves a variety of "isms" and ways to express ideas and feelings. One of the different ways of expressing involves presenting things in terms of deeply significant symbols of ideas and feelings for readers to interpret intellectually; the realistic way of truly reflecting the reality of the word; the naturalist way of going to the extreme of realism by showing the Private, the Psychological, the Fantastic, and the Neurotic; the Impressionistic way of presenting unrefined first impressions of everything by the observer;

His poetry is imaginative, prophetic, and romantic. Lawrence insists his writing is autobiographical. His poems are unstructured free poetry. He often wrote symbolically about animals, flowers, and the environment. Freud's psychological analysis and intellect fascinated him. According to Freudian-psychological

theory, human conduct is the product of the Id, Ego, and super-ego interacting. In molding behavior and personality, his structural theory emphasized the role of unconscious psychological tensions. Psychoanalysis is based on beliefs of unconscious resistance and repression, sexual desire, and infantile experiences. Freud's psychoanalytic theory of personality says cognitive structures and conflicts shape personality.

Snake tells a true narrative using myths, regions, and psychology. George Herbert impacted him. He followed metaphysical poets' idea of molded poetry to unveil the psyche of modern man. In Snake, he demonstrates how modern man is split between culture, education, religion, and himself. Losing control of consciousness and unconsciousness. Snake's forecasts are primitive. Lawrence's motivation comes from his "personal human education," which teaches that venomous Snakes must be destroyed on sight and that the world is horrible. In this poetry, a guy procrastinates on whether to hit the Snake. He calls Snake a life-lord.

Contrasts attracted him. Most of his writings deal with opposites, such as modern life's instinct and artificiality, good and evil, light and darkness, and man and animal. He believed human nature is contradictory. The poem has 74 lines. It includes a narrative about the poet's snake experience. D.H. Lawrence's life inspired this poem. The speaker's feelings and education influence how he expresses them. Psychoanalyze the poem. The poem

contains psychoanalytic Freudian characteristics. Freud contends that literature and the other arts, like dreams and neurotic symptoms, consist of imagined fulfillment of wishes denied by reality or disallowed by morality and decency. Social customs and morality weren't important to D.H. Lawrence. His sexually explicit writings were often criticized.

Snake is D.H. Lawrence's autobiographical poetry. It's a Freudian acknowledgment of the sex instinct's power, which is repressed by the Ego. From there, it emerges into unconsciousness. The poem Snake is about a sexual urge. Civilized man treats the "Lord" of all created poorly. The next chapters evaluate the poem using Freudian psychoanalysis, focusing on Psychological Repression and modern educational trends that oppose instinctive needs.

Psychoanalysis

Psychological criticism sees a piece of literature as an indirect and fictional portrayal of the author's thoughts and personality. This approach arose in the early 19th century as a romantic substitute for mimetic and pragmatic conceptions of writing. During the romantic period, all three forms of critical methods that assume a work's details and shape are associated with its author's mental and emotional attributes were frequently employed. First, using the author's personality to interpret a literary work. Then, literary works are used to build the author's biography. Last, reading a literary work to experience the author's subjectivity or consciousness. These are three ways psychology affects literary studies.

Author-work relationship

Freud's interest in the unconscious and desire to analyze the unconscious-conscious interaction led him to literature. Great writers found an outlet for their repressed erotic impulses in their imaginative writings, and great literature transforms and distances dormant cravings.

Literature's psychological insights

Dryden's definition of drama as a just and vibrant representation of human nature illustrates this. Characters' actions reveal human psychology. Shakespeare's plays have this psychological reality.

Literature psychology

I. Richard's hypothesis. He values what fulfills our needs. What we want most is most valuable. Literature fulfills our needs. It's precious.

Since the 1920s, Sigmund Freud's psychoanalytic literary critique has been popular. Freud invented psychoanalysis to analyze and treat neuroses but rapidly broadened it to include warfare, mythology, religion, literature, and the arts. Freud's brief statement on the artist's imagination in his 23rd psychoanalysis lecture.

Psychoanalysis explores the conscious mind through thinking and behavior. This chapter analyzes D.H. Lawrence's narrative poem Snake using Freudian psychoanalysis. Lawrence David's Psychoanalysis became popular in the 1920s. Freud (1856-1939) created its tenets and practices. Psychology includes psychoanalysis. Psychological science studies mental functions and behavior. His influential works include Sons and Lovers,

The Rainbow, New Poems, and The Ship of Death. Birds, Beasts, and Flowers is his collection. Snake is about repression. Psychoanalysis revolves around suppression.

Snake is literal in its description of a golden snake in "Sicilian July" and symbolic in its pure, innocent otherworldliness in contrast to the corrupt human world. The poem's start portrays a snake:

My water trough was snake-infested.
On a sweltering day, I wore pajamas.
There drink.
(1-2)

The golden Snake enters the Sicilian garden to drink from the water trough, like the serpent in Eden. The speaker watches him sip quietly as a guest.

I was happy he came to drink at my water-trough quietly.
And leave peaceful and thankful
In the earth's scorching core? (32)
The speaker is honored that the Snake chose his trough.

After fulfilling his thirst, the Snake glances around like a God and glides his golden body into a black wall fissure. As the Snake escapes into the darkness, the speaker perversely throws a log at the deadly snakes to kill them. He immediately regrets his action.

"He resembled a monarch again." speaker comments. After missing his chance with

one of life's rulers, the speaker believes he has "pettiness" to expiate.

Repression is the tendency to hide things so they exist in our unconscious mind. The poetry incarnates latent, repressed, or innate sexual desires as a serpent.

He reached down from a gloomy crevice in the earth.

And trailed his yellow-brown soil over the edge.

trough

His throat rested on the stone.

Where the tap water dripped in a little clarity.

Straight-jawed, he sipped.

Through his straight gums, into his slack long body,

Silently.

Someone was there before me.

And I, a latecomer. (7-8)

The poem's structure mimics a snake's. The poem's structure fits psychological suppression. The poem has no set rhyming pattern. The first half of the poem describes Snake's arrival. The second section describes the Snake's flashing tongue sipping water drips and the poet's patience.

He elevated his head as animals do.

As drinking cattle do, he gazed at me vaguely.

He flicked his two-forked tongue and pondered,

And drank more,

Being earth-brown, golden from the earth's core

Sicilian July, Etna smoldering. (18)

In the third segment, the poet struggles with whether to kill or spare the Snake. Next, the poet expresses remorse over the Snake's reappearance.

Desire and terrible events, such as a loved one's death or abuse, are immediately pushed out of the conscious and unconscious. Here, we explore the poetry where the poet is tortured by guilt. According to Freud, all unspoken urges and imaginations accumulate in mind. Freud believed the unconscious held instinctual urges. Repression pushes desires, especially sexual ones, into the unconscious, so they don't affect daily life and our conscious mind. The tension between instinctive compulsions and education-imposed compulsions:

If you were a male, it said.
You'd break him now and kill him. (30)
The Snake symbolizes male sexuality in this poetry.

The poet describes a snake drinking from his water trough in the first stanza. The Snake is phallic. A phallic symbol is any cylinder that can be imagined as a penis. Freud popularized the "phallic stage" of male teenage growth when guys realize they're different from ladies and envy them. Snake, the poet, descends from the strange-scented shade of the enormous dark carob tree, where he senses his instinctive cravings rising.

Wait, stand, for he was at the trough before.
(6-7)

The poet views his instinctive wants like a serpent emerging from a secret fissure.

He reached down from a gloomy crevice in the earth.

And trailed his yellow-brown slackness over the brink.

stone trough (8-10)

Instinct is innate propensity. Freud said humans are hedonistic. The poet doesn't want to lose the thrill of satisfying innate desires. But his education and internalized ideals prevent him from doing so.

Education told me

Kill him (24-25).

Socialization opposes most basic wants. These desires, especially sexual, will push into the unconscious. The golden snake is venomous, he explains. Color symbolism links yellow to sexuality.

In Sicily, black snakes are harmless, and gold is poisonous.

(26)

Darkness in the poem can be associated with the unconscious mind, where innate feelings reside.

Psychoanalysis identifies three components of human personality. Id, Ego, and super-ego form complex human behavior. Only the Id is present at birth. This element of personality includes innate and primal tendencies. According to Freud, the Id is the primary source of psychological energy and personality. The Id seeks rapid fulfillment of all desires, wants, and requirements. Unmet needs

cause worry or stress. Freud said the Id relieves tension. According to Freud, the Id resolves the tension caused by the pleasure principle by constructing a mental image of the sought object. A personality's Ego handles reality. Freud said the Ego evolves from the Id and makes the Impulses do's acceptable in the real world. Ego is conscious, preconscious, and unconscious. The Ego uses the reality principle to satisfy the desires d's in realistic and socially acceptable ways. The Ego releases unmet urge tension by searching for an object in the real world. The super-ego develops last. The super-ego stores our internalized moral standards and ideals, which we learn from our parents and society. Super Ego guides judgments. Freud says the Super-ego emerges at age 5.

The poem says that our super Egos (social education) let us escape our Id. When the narrator encounters the Snake, his Id becomes superior to his Super-Ego, but when he hits the Snake with the log, his Super-ego returns, revealing he suffers from Id and Super-Ego. Ego provides balance.

I turned and set down my pitcher.
I grabbed a log
And clattered it into the water trough.
He wasn't hit,
His remaining part convulsed in undignified haste.
Lightning-fast writing is gone.
Into the dark hole, the earth-lipped wall fissure, front.
I was fascinated by the extreme noon stillness. 61-54

Freudian dream theory is another psychological concept. Freud considered dreams the royal path to the unconscious because they decrease the Ego's defenses, allowing repressed material to the surface, albeit distorted. Dreams serve as significant allusions to the unconscious mind's operation.

Freud's idea was based on a dream he had on July 24, 1895. He was concerned about Irma, who wasn't responding to treatment as hoped. Freud felt terrible and blamed himself. This dream was wish fulfillment for Freud. He wanted Irma's health wasn't his responsibility, and the dream granted this wish by blaming another doctor. Freud proposed that dreams fulfill aspirations based on this dream. Freud differentiated between a dream's obvious and latent meanings. Daily occurrences often influence manifest content. Dream labor translates a wish into manifest content. Dream work transforms banned wishes into non-threatening ones, reducing anxiety and allowing us to continue sleeping. Dreams feature condensation, displacement, and symbolism. Condensation omits unconscious content and fuses unconscious elements into a single entity. Displacement is substituting an unconscious object of desire with one acceptable to the conscious mind. Symbolism depicts repressed, mostly sexual objects of desire by non-sexual items that resemble them or are related to their experience. The poet's subconscious is unsure whether to kill the Snake with the stick. We can see the poet's inner anguish about murdering the Snake.

Immediate regret.

How pitiful, disgusting, and mean!

I hated myself and my human education.

(62)

The poet admits he likes the Snake and considers it a visitor who drinks from his trough. He remembers how softly the serpent entered the burning soil. He wonders if he's a coward for not killing the Snake or if leaving it alone was fair. His inner voice disturbs him:

Without fear, you'd kill him. (36)

He's scared. He feared releasing the poisonous Snake. Poet shows snake hospitality. This poem compares sexual impulses to a snake. The poet depicts a satisfied snake that lifts its head, drinks water as if drunk, flickers its tongue, looks at its lips, and looks around like a deity. After filling his thirst, the Snake scaled a wall and vanished.

The poet yields to the Ego's comment and throws a log at the Snake, causing him stress. Freud named this stress frustration. Individuality represses natural cravings in the subconscious.

The poet surrenders to his schooling. The poet puts down his pitcher when the Snake returns to its hole. He throws a block of wood at the Snake's water trough. The poet witnessed the Snake's body slowly recede into the hole it came from. He regretted killing the Snake at that moment. His feelings were different, and he despised himself because of inner whispers. He hated human education's speech.

The poet throws a stick over a snake and immediately regrets it. The poem employs the Albatross emblem to signify a psychological plague. In the poem, an albatross following a ship is a good sign. Mariner shoots the albatross with his crossbow, cursing the ship. He feels like an albatross is on his deck. People regard him as the albatross killer, which weighs on him. Albatross is about sailors who catch albatrosses for sport.

Albatross came to mind.

My Snake was missed. 66

The Snake is based on Lawrence's real experience. The ending is tragic since the narrator murdered the animal, thinking it was a king in exile, uncrowned in the underworld, but quickly repented thinking of Coleridge's Ancient Mariner killing an inoffensive albatross with no explanation. Poet feels guilty. Though knowledgeable, he couldn't compare the animal. The mariner kills an albatross that never hurt him. The poet finds his schooling hinders him from acting. Following his instincts, but also savagely. The poet mourns.

The Snake's narrator shares the ancient mariner's guilty conscience. Repressed desire causes guilt. The poet's remorse haunts the piece. He wasn't sure whether to kill or host the Snake. The accursed voice of his education tells him to murder the serpent. Here, the former is the voice of his innate wants in the unconscious domain, as per his Ego; tension is described

as a guilty consciousness in the poem. The poet regrets his actions.

So I missed out on a lord.

Existence.

I must expiate:

Small-mindedness (70 - 73)

Freudians have recognized archetypal imagery and echoes of basic and repeating stories in literary art, and both theories have been modified and expanded. Modern psychology seems to have justified the idea that the artist is neurotic, diseased, and maladjusted and that art results from this sickness and maladjustment.

Freud said art is a replacement for satisfaction and science a division. Freud discussed art towards the end of the 23rd introductory lecture. The artist desires honor, fortune, and women's adoration, but he lacks the means. Humans crave honor, power, and sex, and thus if the artist had gotten those things, he wouldn't have made art. Freud ignores the notion that creating art may give more power than honor, the power he meant, and women's affection.

According to Freudian psychoanalysis, the underlying drive of humans is sexual desire, or libido, which is a person's general desire for sexual engagement. Biological, psychological, and social variables determine sexuality. Sigmund Freud described libido as the energy of love instincts. What contains instinctive energy or force? The Id is Freud's unconscious psyche structure.

Freud proposed a sequence of developmental phases in which the libido fixates on different erogenous zones. Karl Abraham would subsequently add subdivisions in both oral and anal stages. An infant's pleasure in nursing demonstrates the oral stage. The anal stage is exemplified by a toddler's delight in managing their feces.

Freud noted that libidinal drives could conflict with the Super Ego's behavioral norms. This drive to conform to society and regulate the libido causes tension and disruption in the individual, causing Ego defenses to dissipate the psychic energy of these unfulfilled, mainly unconscious needs. Neurosis occurs from overusing Ego defenses. Psychoanalysis aims to bring Id derivations into consciousness, lessening the patient's reliance on Ego defenses. Here, snakes study sexual instincts.

This poem lacks rhyme and stanzas. This could reflect the Snake's irregular movement, the lack of harmony between man and nature, and the writer's confusion. The poet employs everyday language. He also uses narration, which is an important modern poetry style. Using this strategy, he made the reader share his feelings and visualize his experience. The writer utilizes various terminologies to highlight poetry turns. In this poem, he shows he adores nature and rejects man's reason and teachings based on the serpent stereotype. This poet's bewilderment is effectively depicted, making us empathize and sympathize with the Snake.

Conclusion

Inspired by a natural incident, D.H. Lawrence's poem Snake is about a person and a serpent; the person must choose between listening to his voice, admiring the Snake, and listening to his education and foreign voices. The serpent in D.H. Lawrence's Snake is phallic. Any cylindrical or pole-tile object that could be interpreted as a penis. Sigmund Freud was a well-known symbol.

Lawrence puts the speaker between his education's voice and his own. Lawrence starts the poem by getting to the point and repeating to indicate it's hot. The poem says his understanding tells him to kill Snake immediately. But he considered him a monarch, which means the dangerous Snake, had the right to drink from the water.

Poem on psychological repression. The subconscious will hold instinctive urges. Until these repressed contents are released, they will surface. It causes tension. Frustration is tension. This poem depicts the poet's love for nature. First published in Birds and Flowers by Lawrence. I cited repetition as a good technique. D H Lawrence begins by

repeating how hot it is. Lawrence says he and the Snake are at the trough because it's hot. He employs similes. He uses it to describe how the snake drinks. He references drinking cattle twice to indicate that the Snake's actions mimic cows. He also compares the serpent to God. Lawrence also utilizes the log to describe his act. By using puny, nasty, and mean, he shows that wanting the creature was dreadful.

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