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Failure of Relationship: A Psychoanalytical Reading of Alison Moore's *The Lighthouse*

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By

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The thesis entitled "Failure of Relationship: A Psychoanalytic Reading of Alison Moore's *The Lighthouse*" submitted to the Central Department of English, Tribhuvan University By Mrs. SitaNiroula has been approved by the undersigned members of the Research Committee.

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Abstract

The present thesis explores Alison Moore's *The Lighthouse* from the psychoanalytic perspective. This research focuses on the psychological process of the protagonist by employing the Freudian psychoanalytic perspectives. The main focus of this study is to disclose the presence of the Oedipal Complex in Futh. This research also demonstrates the defense mechanisms like regression, fear of intimacy and fear of abandonment which Futh develops to comfort his traumatic present. Futh cannot sustain his relationship with his wife and friends. This research tries to explore why the major character has troubled relationship? Why Futh has emotional feeling with Easter and his friend's mother? This study is based on library research. It uses a close, discursive, analytical style which draws on the troubled relationship, the pain felt by abandonment and the identity crisis of the protagonist. This study mainly falls back upon Sigmund Freud's concept of Oedipal Complex that helps to the failure of relationship of the main character. Futh is the victim of Oedipal Complex which is reflected in his carrying of the lighthouse, the only things he still has from his mother. Though he tried to establish a good associations with his friend and relatives his affinity always ended in trouble.

Contents

Acknowledgement	Page No.
Abstract	
I. Alison Moore's Work and Psychoanalysis: An Introduction	
II. Failure of Relationship: A Psychoanalytical Reading of <i>The Lighthouse</i>	
III. Futh and His Troubled Relationship	
Works Cited	

Chapter I

Alison Moore's Work and Psychoanalysis: An Introduction

This research investigates Futh's psychic dynamics in Alison Moore's *The Lighthouse* (2012). The protagonist of the novel is the victim of Oedipal Complex which is reflected in the Futh's carrying of the light house, the only things he still has from his mother. Because of fear of intimacy and fear of abandonment, he has a troubled relationship with his relatives and friends. Being maternal abandonment in his childhood, he fears to be attached with his own wife and friend that made him suffer from loneliness and nostalgia.

Born in *Manchester* in 1971, Moore is one of the most influential contemporary independent writers of the twenty first century. She frequently deals with intricate relationships among individuals and disintegration in their mind. She uses very unique and complex techniques in her novel, *The Lighthouse*. The story of the novel is not straight forward narrative. She uses playful words in her famous and successful novel as she is well known for her analysis of human mind and sensibility, who explored directly into their minds through the device known as flashback technique. Flashback is given to Futh throughout the novel who wants to escape from harsh reality to happy past in order to forget the present. He remembers his past activities and behaviours.

In *The Lighthouse*, some of the symbols are used such as: The Venus fly trap, *The Lighthouse*, set of toiletries-bath oil, shampoo, soap, body lotion, eau de toilette etc. This novel is a combination of romance, philosophy, love affair, sexuality, freedom and self-existence. Even this her first novel, she tells the tense, gripping story of a man trying to find himself but becoming lost.

Moore's first novel, *The Lighthouse*, was shortlisted for the Man Booker Prize, 2012 and the National Book Award 2012 (New Writer of the Year), winning the McKitterick Prize 2013. Her shorter fiction has been published in Best British short stories anthologies and in her debut collection *The Pre-war House and Other Stories*, whose title story won a Novella prize.

This research focuses on Moore's *The Lighthouse* (2012), a story of middle aged man, Futh. It discloses the worrisome life of the protagonist. Futh, abandoned by his own wife, who he married mostly because she reminded him of his mother, takes refuge in a walking holiday in Germany. He wants to make the past, not the future. For a living he concocts synthetic smells, prompted by a desire to recapture his mother's fragrance. In flight from everyday unhappiness, he sets out on the ferry looking forward to "a week of good Sausage and deep sleep" (Moore, 11). Travelling on the ferry, Futh reflects on early trips he took with his parents and his estranged wife.

His mother left him when he was twelve leaving little behind but lacerating memories and *The Lighthouse*-shaped container for a violet scented German perfume that Futh cherishes as a memorial and talisman. This bottle of violet perfume is central to the story. Obsessed with the memory of his mother, Futh carries this small object with him wherever he goes. It is an obvious symbol of comfort and warmth of his mother. Like a lighthouse, it gives a sense of well being, though he knows that despite warning lights, ships are still being wrecked.

In *The Lighthouse*, Futh suffers from the loss of loved object, sexuality "You wear the same perfume as my wife" (86), sadness and loneliness after he is left alone by his mother. He wanders to different place to solace his loneliness. He wants to live

in illusion, imagination and fantasy: "He has got into the habit of always determining an escape route from a room in which he is staying, imagining emergency scenarios in which his exit is blocked by a fire or a psychopath" (21). Throughout the novel, he becomes nostalgic towards his past to comfort his present life.

The research mainly attempts to analyze the psychological condition of the protagonist, Futh. *The Lighthouse* belongs to the psychological drama, in which Moore portrays the importance of sex as the vital key to all human relations. The protagonist, Futh is the victim of Oedipal Complex which is reflected in his carrying of *The Lighthouse*, the only things he still has from his mother. His mother left him and his father when he was twelve. From this time onwards Futh misses his mother and tries to replace his mother's space interacting with various women like Gloria, Angela, Ester and the one that he meets in his way of life. Though the protagonist attempts to establish sexual and emotional relationship with many other women but because of the fear of intimacy and fear of abandonment, he fails to maintain the sound relationship with his relatives and friends. Being maternal abandonment in his childhood, he fears to be attached with his own wife and friend which makes him suffer from loneliness and nostalgia.

Moore has raised the issue of Oedipus complex through this novel. Moore in her novel emphasizes the psychological behavior and nature of the character. In *The Lighthouse*, the protagonist, Futh becomes the psychological victim when he sees a mother figure in every woman that he encounters in his life. The protagonist Futh has become the victim of Oedipal Complex that emphasizes on the unconscious aspects of human beings.

Moore's *The Lighthouse* has generated a series of critical commentaries. Several critics belonging to various backgrounds have ventured to interpret and analyze it from diverse angles and point of views. Some critics have appreciated Moore for her capability to creatively experiment new narrative technique in literary form and treat moral issues in the context of political setting.

Futh has a desire for his mother but to his dismay his mother deserted him. He is hurt and so he experiences childlike helplessness. While commenting on Alison Moore's *The Lighthouse*, Jenn Ashworth views her novel as containing the element of psychological factor. In this regard he argues:

The Lighthouse is a spare, slim novel that explores grief and loss, the pattern in the way are hurt and hurt others, and the childlike helplessness we feel as we suffer rejection and abandonment. It explores the central question about leaving and being left: even when it feels inevitable, why does it hurt so much, and why is this particular kind of numbness so repellent to other? (23)

Ashworth highlights to be or not to be which draws novel to psychological complex. He suffers from grief, loss and loneliness. He is psychologically suffered.

Futh wants to possess his mother when his mother leaves him his dream to obtain his mother is not fulfilled. So, his life is full of sorrow and grief. Isabel in the website www.isabelcostelloliterarysofa.com views the tactfulness of Moore of presenting psychological matters so cleverly and claims.

Ultimately, what drew me into this bleak tale of sorrow and abandonment was the quality of the writing – so taut and economical it even looked different on the page somehow– and so effective in creating a mounting sense of menace and unease. It never flinches ... For such a small volume, *The Lighthouse*, actually has a deceptive clever structure which I didn't fully appreciate until the ending. (30)

Costello views the novel full of melancholic condition of the protagonist that shows the suffering of the protagonist psychologically. While saying so she focuses on the language of the novel which she felt so taut and economical. She specially concentrates on the quality of writing.

Futh desires to possess his mother but fails in his attempt. So, he becomes the victim of obsession, nostalgia and depression. He is psychologically affected. In this regard Boyd Tonkin highlights his contradiction in Moore's *The Lighthouse*, stating that:

From a technical point-of-view, the peculiar achievement of *The Lighthouse*, lies in the nerveless skillful fusion of its emotions and its actions: the "literary" dimension of Futh's nostalgia and obsession, and the "genre" machine that, notch by notch, cranks up foreboding and suspense. Because of who he is, because of how he feels, the monster stalks him. (280)

Tonkin points out the psychological terms such as nostalgia and obsession to appreciate the novel. He is so confused and astonished about the status of the protagonist. He focuses on the identity less of the protagonist. He mainly emphasizes

on the techniques of the plot. He supposes that the novel is skillful fusion of its emotions and actions.

Futhrecurs his childhood days in his forties. He is abandoned by his mother, wife and friends. To comfort his traumatic present he flew to the cheerful past days. He carries *The Lighthouse* - shaped silver perfume case of his mother. This makes clear that he has a desire to possess his mother. While commenting on Alison Moore's *The Lighthouse*, Hephzibah Anderson in *The Daily Mail*, he argues:

Though sparsely told, the novel's simple seeming narrative has the density of far longer work. People and places are intricately evoked with a forensic feel for mood. Its title becomes a recurring motif from the Morse code forch flashes of Futh's boyhood to *The Lighthouse* - shaped silver perfume case that he carries in his pocket, history filling the void left by its missing vial scent. Warnings are emitted, too makes the denouncement not a bit less shocking. (28)

As for Hephzibah the novel has a recurring and flashback technique. He highlights the technique of the plot in the novel.

Futh's present life is the consequence of his past life. If Futh hasn't desire for his mother his present life would be joyful. Because of the repressed desire he wants to possess his mother. But his mother abandoned him. Because of abandonment he cannot continue his kinship with his wife and friends. Francesca Angelini in *The Sunday Times* opines on Futh's past memories in flashback as:

What must have gone some way to earning *The Lighthouse* a place on the longlist, though is the simplicity of Moore's prose. Like Futh, its without flourishes, yet beneath its outward straight forwardness lies a haunting complex exploration of the recurring patterns that life inevitably follows often as a consequence of one's past. (40)

Francesca talks about the simplicity in language though there is complexity in the technique. For her the present situation of the protagonist is due to the result of past events. The protagonist is frequently haunted by the past memories of his mother. That means he suffers from nostalgia.

Futh suffers from rejection and abandonment. His present life is painful. To solace his nasty present he reflects the happy past where he finds the company of his mother. Futh wants to secure his mother. Dissatisfied with father his mother leaves him. So Futh gets angry with his father. Because of his father his repressed desire is unfulfilled. As the above many critics Eileen Batters by reflect her opinion on Alison Moore's *The Lighthouse* in *The Irish Times*. She explains:

This is beautiful short novel sustained by muted urgency, nuance and the exactness with which Moore conveys the paralysis levels of depression that Futh battles. In order to deal with the present he attempts to make sense of his past, which refuses to fade away. His thought throb with humiliating episodes from his boyhood, cut short when his bored, dissatisfied mother left, leaving his father to voice his anger at his only audience, the bewildered boy." (29)

Eileen focuses on the present traumatic situation of the protagonist. The protagonist suffers from the nostalgia. She talks about the levels of depression that Futh battles.

Thus Moore's *The Lighthouse* has been interpreted and analyzed by different critiques as above, the proposal reads the dynamism of so called main character as being victims of the obsession, depression, nostalgia, Oedipal Complex, fear of intimacy and fear of abandonment. In this regard, it becomes clear that the text has been analyzed through various perspectives, the psychoanalytical approach has not been applied yet. So the research is proposed to carry out the study from psychoanalytic approach. In this dissertation, the play will be viewed as Futh's stageness because of his failure relationship with his relatives and friends resulted by the Oedipal Complex, fear of intimacy and fear of abandonment, on which issue no critic has ever talked and analyzed before. So the protagonist of the play will be proposed and analyzed as the victim of Oedipal complex that makes him unable to establish the sound relationship with friend and relatives and results in creation of the defense mechanism such as fear of intimacy and fear of abandonment. This issue is totally different from others in interpretation. My primary source in this research will be text itself. As secondary sources, I will study the available critical writings both on the author and the text. I will take ideas from Freud to justify the hypothesis and make the research more illuminating and rewarding.

This research analyses, Futh from the psychological point of view while doing so, the text *The Lighthouse* is analyzed from the Freudian psychoanalytical perspective. Psychoanalytical theory, invented by Sigmund Freud and later expanded by others, lays great emphasis on the workings of the unconscious mind. Troubled individuals are not aware of their unconscious processes and as a result are likely to

suffer from irrational pleasure seeking or guilt. Successful therapy involves bringing an understanding of the unconscious mind and its defense mechanisms into the patient's consciousness, resulting in a healthy individual who is able to fully understand the choices that he/she has in life and not be ruled by unconscious processes that are not understood.

Psychoanalysis is a term that is fully developed by Professor Sigmund Freud and his pupils. It etymologically means mental analysis. Psychoanalysis is a description of human mind as well as a therapy for nervous and mental disorder. It aims at curing mental disorders by investigating the interaction of conscious and unconscious elements in human mind. The unconscious which is built up with the repressed desires mostly sexual desires are brought into the conscious mind and openly faced rather than remaining buried in the unconscious. The practice of curing of the diseases is based upon specific theories of how the instincts and sexuality works.

Psychoanalysis has a double identity. It is a comprehensive theory about human nature, motivation, behavior, development and experience. And it is a method of treatment of psychological problems and difficulties in living a successful life. Psychoanalysis is based on the observation that individuals are often unaware of the factors that determine their emotions and behaviours because these factors are unconscious, the advice of friends and family, the reading of self help books even the most determined efforts will often fail to provide enough relief. Psychoanalytic treatment explores how these factors affect current relationships and patterns of thought and behavior. Freud theorized that personality is developed by a person's childhood experiences. The purpose of Freudian therapy or psychoanalysis, was to bring repressed thoughts and feelings into consciousness in order to free the patient

from suffering repetitive distorted emotions. Freud provided convincing evidence through his many recorded case studies that of our actions are motivated by psychological forces over which we have very limited control. Freud points out at the importance of unconsciousness because whatever may be a conscious thought for a moment turn soon to become latent. In this sense Freud defines two kinds of unconscious:

One which transformed into conscious material easily and under conditions which frequently arise, and another in the case of which such as transformation is difficult, can only come about with considerable expenditure of energy, or may never occur at all [....]. We call the unconscious which is latent and so can easily become, the "preconscious" and keep the name "unconscious" for others'. (101)

According to Freud, 'most of the individual's mental processes are unconscious is the first major premise. The second premise is that all human behaviour is directed ultimately by sexuality. For him psychic force is libido or the sexual energy. The strongest premise that is not always acceptable is that because of the powerful social taboos attached to certain sexual impulses many of our desire and recollections are repressed. Our repressed desires are lied in unconscious layer of mind.

Hence, id is the reservoir of sexual energy which is oriented to satisfy the unconscious desires, impulses or pleasure principle. The unconsciousness has no sense of moral norms and values. Unless it is suppressed, everything is possible. The unconsciousness, the seat of the libido and of repressed memories are considered to be the most important level of mind because personality is considered to have developed out of primitive, id or the original animalistic aspect of the self characteristic of the infant. Therefore, id is the base for both ego and super-ego.

The Lighthouse is a psychological drama, in which the protagonist along with other characters suffers from psychological forces. Futh, a middle aged man tries to heal his traumatic present taking refuge in a walking holiday in Germany. Throughout his journey he contemplates his past childhood days. He is single in his forties. He is left alone by his mother, wife, father and his friends. His mother abandoned him when he was twelve. He doesn't appreciate his father. He cannot establish ultimate relationship with his friend Kenny because of their odd habits. Futh had an emotional feeling with Gloria, his neighbor. In Gloria, he finds his motherly figure but at the meantime he wakes up from his unconscious desire to the real world because of the fear of abandonment he doesn't want to make intimate relationship with his neighbor.

In the novel, Futh always carries a lighthouse-shaped container for a violet scented German perfume that belongs to his mother. Futh longed for his father or anybody to say, 'Your mother...' so that his heart would lift. Still in his thirties he was not married because he had a fear that if he would marry, he again would be hearted and abandoned by his loved ones. He finds the mother figure in Angela because his mother and Angela shares the same name. So, he marries Angela in order to fulfill the sexual desire. Many times in their married life he mentions about his mother to Angela. Angela, time after time repeats the same dialogue, "I am not your mother" and at last being irritated with Futh she divorces him. Again, Futh is abandoned by his loved ones. To solace all his miseries he takes a long walking holiday in Germany. There also he encounters with Easter, the hotel landlord. He establishes the sexual relation with her. But this does not last long. This is how the protagonist of the novel suffers from internal psychological problems and psychologically victimized himself. He loses all the quality of nobleness, intelligence, rationality and truthfulness.

Freud studied to develop a more reliable method to analyze and investigate the patient's psychic problems. He tried to let them go back into their past events which he called "free association". In this technique, he let his patients relax mentally and physically to bring out spontaneous flow of reminiscence of patient. In his "free association" technique sometimes his neurotic patients gave account of dreams that belongs to their retrospective agitations and Freud became able to cope with the psychoanalysis of his patients. Through "free association", Freud accomplished an elaborate theory of dream analysis entitled "The Interpretation of Dream" in 1900.

The Lighthouse is a psychological novel in which the protagonist, Futh along with the other character of drama suffers from the psychological forces. The characters of this novel tries to fulfill their repressed desire through series of sexual relationship to overcome their traumatic past. The protagonist runs away from this sorrowful present life to his cheerful pastinorder to solace the tragic separation from his mother and wife. Through the walking holiday in Germany he attempts to establish his peaceful present life. He cannot continue his long term relationship with his wife and relatives because he fears he would again be abandoned by his loved ones. To sum up this research shows how Alison Moore explores the psychology of Futh and other characters through his play *The Lighthouse*.

This study has been divided into three chapters. The first chapter will be a general introduction of the whole research work going to be conducted with the theoretical framework. Theories dealing with the Oedipal Complex, fear of intimacy and fear of abandonment on the basis of psychoanalysis especially of Sigmund Freud will be dealt in the second chapter and these assumptions shall be applicable to interpret the text. Finally, the last chapter sums up the main gist of the present research work and the findings of the researcher.

Chapter II

Failure of Relationship: A Psychoanalytical Reading of *The Lighthouse*.

This section analyzes Alison Moore's novel *The Lighthouse* from the perspective of psychoanalysis. So, the study concerns itself to explore the troubled relationship of the protagonist, Futh. Because of the fear of intimacy and fear of abandonment he has troubled relationship with his relatives and friends. Futh is the victim of Oedipus Complex. It is reflected on Futh's carrying *The Lighthouse*, an object that Futh carries with him, the only things he still has from his mother. Obsessed with the memory of his mother, Futh carries this small object with him wherever he goes. Futh is not married in his thirties also because he had a fear that if he would marry, he would again be left alone by his wife. He lives with his father and is often cared and looked after by his neighbor, Gloria. Futh is emotionally attracted to Gloria. He finds mother figure in her. He marries with a girl named Angela. Angela is also the name of his mother. Futh marries Angela only because Angela resembles his mother. Futh mentions about his mother with his wife, Angela in their conversation every time. This makes Angela irritated and divorces Futh. After the separation with his wife, Futh is once again abandoned by his loved ones. To heal the wounds of separation from his wife and his mother Futh takes a restorative walking holiday to Germany. In his journey he contemplates an earlier trip of Germany and his childhood days.

According to Freud's many theories of religion, the Oedipus complex is utilized in the understanding and mastery of religious beliefs. In Freud's psychosexual stages, he mentioned the Oedipus complex and the Electra complex and how they affect children and their relationships with their same sex parental figure. According

to Freud, there is an unconscious desire for one's mother to be a virgin and for one's father to be an all-powerful, almighty figure. Freud's interest in Greek mythology and religion greatly influenced his psychological theories. The Oedipus complex is when a boy is jealous of his father. The boy strives to possess his mother and ultimately replace his father as a means of no longer having to fight for her undivided attention and affection. Along with seeking his mother's love, boys also experience castration anxiety, which is the fear of losing his genitalia. Boys fear that their fathers will retaliate and castrate them as a result of desiring one's mother. While the Oedipus complex presents itself in males, females experience a different form of incestuous rivalry known as the Electra complex. Girls become jealous of their mothers and begin to feel desire towards their fathers. Females also experience penis envy which is the parallel reaction to the male experience of castration anxiety. Females are jealous of their fathers penis and wish to have one as well. Girls then repress this feeling and instead long for a child of their own. This suppression leads to the girl identifying with her mother and acquiring feminine traits.

It is important to note that Oedipal attachments is considered development stages. We all go through the experience, and they are natural and healthy part of maturing and establishing our identities. In the novel *The Lighthouse*, the protagonist of the novel, Futh is also the victim of Oedipal complex. He always wishes to hear about his mother.

She had been gone for almost a year by then, by the time Futh and his father took his holidays together. Mostly she was not mentioned, and Futh longed for his father or anybody to say, "Your mother" so that his heart would lift. But then, when she was spoken about, she would invariably be spoiled in

some way and he would wish that nothing had been said after all. (1)

Futh remembers his mother. Mostly Futh's mother was not mentioned in any of the topic. So, Futh longs his father or anybody to speak about his mother so that his heart would lift. But when she was spoken about, she would invariably be spoiled in some way or other, so Futh would wish that nothing had been said after all. Futh is the victim of Oedipal complex in a sense that he has a desire to possess his mother but his mother left him. Remembering his mother in one way or other he makes an attempt to indirectly possess his mother. Though his mother is not with him right now in his life but he tries to quench the thirst of his mother's possession either by dreaming her or by wishing someone to speak about her.

Futh, the protagonist of the novel *The Lighthouse* is the victim of the Oedipal complex because he indirectly wants to possess his mother. When he was twelve years old his mother abandoned him leaving him alone mercilessly. From that time onwards Futh tries to heal the wounds of his separation with his mother either by remembering her or by dreaming of her. Futh is deprived of his mother's love. He wants to grasp his mother's love:

In his hand was his mother's perfume case a silver-plated lighthouse, which he had taken out of her handbag. Futh took that glass vial out of its case. He wanted to smell the contents, his mother's scent, but he was not allowed to remove the stopper. (49)

Futh has a silver-plated lighthouse, which was his mother's possessions, that reminds him of his past and memories start to come back that he cannot figure out.

The Lighthouse is a recurrent motif throughout the book. It refers to the silver case in the form of a lighthouse, which contains a vial perfume that belongs to his mother. This bottle of violet perfume is central to the story. Obsessed with the memory of his mother, Futh carries this small object with him wherever he goes. It is an obvious symbol of comfort and love of his mother. Like a lighthouse it gives a sense of well-being. This shows that the mind of Futh is fulfilled of the unconscious desire. His mother left him in his childhood but he still has many sexual desires in his mind which he tries to fulfill by cherishing the things that he still has from his mother. For a living he concocts synthetic smells, prompted by a desire to recapture his mother's fragrance. This shows that he wants to make the past not the future. "Years later, when Futh worked in the manufacturing of artificial odors, the smell of octyl acetate would make him feel sad." Futh works in the manufacturing of the artificial odour just to recollect the memories of his mother. He feels sad by the smell of octyl acetate because this makes him remember his mother. He goes back in his childhood days which makes him feel sad. "Futh can't for the life of him remember his mother's favorite song, how it goes, and as he walks from the train station to that night's hotel he keeps humming at it, trying to pin it down. In the end, he almost has it." Futh has a repressed desire for her mother. He tries to manifest his repressed desire for his mother humming the favorite song of his mother. Initially, he cannot sing his mother's favorite songs but practicing it time and again he makes able to hum it properly.

The Oedipus complex occurs during the phallic state of psychosexual development when occurs the formation of the libido and the ego. There is a father-son competition for the possession of mother. The boy directs his libido (sexual desire) upon his mother, and directs a jealousy and emotional rivalry against his father. Moreover, to facilitate union with his mother, the boy's id wants to kill father

but the pragmatic, ego, based upon the reality principal, knows that the father is the stronger of the two males competing to possess the one female (mother). Nonetheless, the boy remains ambivalent about his father's place in the family, which is manifested as a fear of castration by the physically great father; the fear is irrational, subconscious manifestation of the infantile id. So the boy develops in him the psychologic defense mechanism that is identification, in which the boy adapts by incorporating, to his (super) ego, the personality characteristics of the same sex parent. As a result, the boy diminishes his castration anxiety, because his likeness to his father protects him from father's wrath in their maternal rivalry. Futh also tries to identify himself with his father.

Turnign off the shower and stepping out of the cubicle onto non-slip floor, he finds himself still thinking about his father. He leans against the sink area, wipes his hand over the steamed-up mirror and looks again at his reflection. He does not see his father in himself. (14)

According to Freud there is a farther son competition for the possession of the mother. But when the son realizes that father is only the possession of the mother and father is the rules and norms of the society, the son's ego to kill father and possess mother dies. He builds in him the defense mechanism that is identification, in which the boy adapts the personality characteristic of his father. From the above lines it is clear that Futh tries to identify himself with his father but he does not see his father qualities in him. He wants to be like his father but becomes fail to acquire his fatherly qualities in him.

The problem with Futh what defines and determines his predicament throughout the novel, is his incapability in keeping the realm of illusion separate from that of reality. Futh's illusion throughout the narrative can be seen through these lines:

He imagines coming home, his reflection in the mirror on the return journey, his refreshed and tanned self after a week of walking and fresh air and sunshine, a week of good sausage and deep sleep. He woke in the night and his mother was there, her sound face above him, lit by moon through a gap in the curtains. When she left his room he was alone in the dark with her scent- the smell of violets and the sound of her footsteps going down the stairs. (7)

Futh is fed up with his present disharmonious life. So, he always imagines himself coming home and refreshing himself breathing fresh air and sunshine, a week of good sausage and deep sleep. Futh's illusion throughout the narrative is, indeed, characterized by its excess, by his unmovable and irresponsible tendency of forcing the scenario of imagination, of keeping the reality principle off the boundaries of the pleasure principal. It is this propensity to subsume reality under the sphere of illusion in spite of their non-coincidence what makes Futh cross the dividing line separating "illusion" from "delusion". "Illusion" Freud writes in the future of an Illusion, is, like "delusion", "derived from human wishes". (Freud 39) Yet, unlike, delusion, which is by definition "in contradiction with reality "illusion" sets no store by verification "as its relation with reality" are to be disregarded. (Freud 39). For Futh his "imaginary achievements" are the hidden reality of "life", more real than the reality itself. In Freud's theory dreams are instigated by the daily occurrences and thoughts of everyday life. He claim that they function as wish fulfillments is based on an account

of the "dream work" in terms of transformation of "secondary process" thought, governed by the rules of language and the reality principle, into the "primary process" of unconscious thoughts governed by the pleasure principle, with gratification and the repressed sexual scenarios of childhood, (118).

Since the 1920, a very wide spread form of psychological literary criticism has come to be psychoanalytic criticism, whose premises and procedures were established by Sigmund Freud (1856-1939). Invented by Sigmund Freud and later expanded upon by others, Psychoanalytic theory, lays great emphasis on the workings of the unconscious mind. Troubled individuals are not aware of their own unconscious process and as a result are likely to suffer from irrational pleasure seeking or guilt. This theory offers a distinctive way of thinking about the human mind and of responding to psychological problems.

Psychoanalysis has widely prevailed from its central European origins, and has evolved into a complex, multi-faceted and internally fractured body of knowledge situated at the interface between the human and natural sciences, and between clinical practice and academic theory.

Psychoanalytic criticism adopts the methods of "reading" employed by Freud and later theorists to interpret text. It argues that literary texts, like dreams, express the secret unconscious desire and anxieties of the author, that a literary work is a manifestation of the author's own neurosis. We can analyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche. The theoretical framework of the classical psychoanalysis lies in Freud's own terminal claim in the twenty-third lecture of his *Introduction to Psychoanalysis*. (1920):

Literature and the other arts, like dreams and neurotic symptoms, consist of the imagined, or fantasized, fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. The forbidden, mainly sexual wishes come into conflict with, and are repressed by the censor into unconscious realms of the artist's mind but are permitted by the censor to achieve a fantasized satisfaction in distorted forms, which serve to disguise their real motives and objects from the conscious mind. (257)

In psychoanalysis, Freud emphasizes on the unconscious aspect of the human beings. He provided many evidences and argues that most of our behaviours and actions are motivated by psychological forces over which we have very limited control. He described that, like the iceberg, the human mind is structured so that its great weight and density lie beneath the surface. Like psychoanalysis itself, this critical endeavor seeks evidence of unresolved emotions, psychological conflict, guilt, ambivalences, and so forth within what may well be a disunified literary work. The author's own childhood traumas, family life, sexual conflicts, fixation, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised, or encoded (as in dreams) through principles such as "symbolism" (the repressed object represented in disguise), "condensation" (several thoughts or persons represented in a single image), and "displacement" (anxiety located onto another image by means of association).

In the novel, Futh's escaping personality from this present life to the world of imagination reflects his illusion. The third person narrator gives the following account of how Futh tries to escape from his unpleasant life: "He has got into the habit of

always determining an escape route from a room in which he is staying, imagining emergency sceneries in which his exit is blocked by fire or a psychopath" (37). Futh daydreams about escaping from his present chaotic life. He has got into the habit of always determining an escape route from a room in which he is staying. He imagines an emergency scenario in which he is blocked by fire or a psychopath. This tries to prove that Futh, the protagonist of the novel is the victim of psychoanalysis. However, the model of formation of the protagonist from Alison Moore's text establishes a second stage ("initiation") in which the overlapping of reality with the fantasies of illusion is to be overcome and confined to the private realm of daydreaming and or evocation where it is kept from interfering with professional obligations and the rest real life restrictions.

Famous psychologist, Sigmund Freud's theory of psychoanalysis has become the most influential personality theory of modern time. Psychoanalytic criticism can be discerned as form of a literary criticism which follows some of the premises and procedures of psychoanalysis in the interpretation of literature. Psychoanalysis is the description of human mind in general. The protagonist of the novel is abandoned by his mother in his childhood days. He lacks love and affection of his mother since the childhood. To gain his motherly love, he marries with Angela, who shares the same name with his mother. But unfortunately Angela also abandons Futh. He cannot establish the long lasting relationship with Angela. After that to meet his repressed desire he keeps sexual relationship with multiple women among which the hotel landlady, Easter, is also one of them. Alison Moore has established her ideology of psychoanalysis 'gr' in *The Lighthouse* in which Futh involves in sexual relationship with the hotel landlady, Easter:

Easter gets onto the bed, and he does not take his eyes off her breasts, and she does not really look at him at all, looks near him, past him when he has finished, he closes his eyes and falls asleep. Easter looks at the man lying asleep at her side. He is turned towards her, the ends of his fingers resting on her arm, just touching her, his butterfly still reaching for her spoiling rose. She moves away, and his fingertips slip from her skin. Sitting in the mattress, she leans down and gathers her clothes from the floor. She puts them on, picking off hairs. (20)

Futh involves in sexual relationship with Easter. It shows that Futh expects an extra sexual relationship. He refuses to control his free will with rules and regulation and code of conduct rather tenures to pass his life avoiding all these limits. Love and sex is essence in his life. In this regard Futh's id is stronger than ego so he does not control the libido. In other words, he has pressure of libido. So, he needs sexual satisfaction. After he is solitaire by his mother and his wife he keeps on changing the women to have physical relationship. Easter is the fourth women in his life with whom Futh tries to fulfill his repressed desire. Though he establishes physical relationship with Easter this does not last long because he has already been abandoned by his loved ones that is firstly by his mother and then by his wife. He is interested in keeping physical relation with multiple women just to quench the thirst of his repressed desire. He does no hope for the ultimate and finite relationship with any women.

Before he was married to Angela, he was emotionally attracted with his neighbor, Gloria also. Futh mother left him and at the same time Gloria's husband also left her. Gloria was living with her son Kenny. Gloria had some kinds of emotional

attachment with Futh's father and at the same time Futh also had an emotional feeling for Gloria:

Futh stayed still, looking out at the darkness, feeling the slight weight of her touch on his skin, the warmth of her fingertip, and the line she had traced from the nape of his neck to the top of his spine. Sitting down again, Gloria looked at him, cupped his face in her hands, and said, "I can see your daddy in you". She patted his knee or stroked his hair. (66-67)

Futh, the protagonist of this novel becomes the psychological victim after he is derived from the emotional romance. He rejects the social norms, rules and values. He thinks freedom is more important than the society and the relationship. So, he wants to live in his own style. He did not care the social rules and regulations. After he was isolated by his mother from his childhood he looks forward the different mediums to fulfill his mother's space incorporating with his neighbor or his friend, Kenny's mother, Gloria. It proves that he is more interested with women rather than making friends with man. He cannot be a good friend with Kenny but he is familiar with Kenny's mother. Those all his suppressed sexual desire which were stored in the unconscious layer of mind are now exposed by his way of establishing emotional relation with, Gloria and other women whom he meets in his journey to his father's blood land, Germany.

Freud perceived psychoanalysis as a method of psychological investigation, a means of treatment and a theoretical psychological system. He made a systematic study of mind dividing it into different level. Freud divides mind into three levels: the conscious, the preconscious and the unconscious or subconscious. The conscious is

the part of the mind which provides immediate awareness, perceptions, thought or feelings of the mental events and memories. Consciousness constitutes the relationship to the environment. It refers to the experience of an object or event at the present moment. The preconscious mind is the storehouse of the memories and wishes which can be recalled into consciousness. Those memories and desires which are dimly conscious are constituents of preconscious mind. It is a recalling process to consciousness.

He lays emphasis on unconscious mind too. The unconscious mind, according to him is the reservation of buried thoughts, emotions, feelings, wishes and impulses that can be brought into consciousness. The unconscious is timeless and chaotic in nature, infantile and primitive. It is dark side of the personality which has not concern with morality, reality, good, evil and norms of the society. The contents of unconscious come from two sources: animalistic feelings and striving which have never been conscious and repressed wishes and thought. George Bridge notes:

The nature of the unconscious, according to Freud, is dynamic.

It consists of repressed childhood wishes which are never striving to express themselves. It is also as intimated above, sexual energy. Freud calls it libido. The sexuality of the unconscious is, however, a perverse sexuality. (75)

These repressed desires-sexual and others-always try to come into the surface of the conscious. The unconscious wishes are extremely powerful and dynamic. They are not easily allowed to come into conscious awareness because the unfulfilled desires can damage one's self-esteem and they express themselves symbolically in dreams, slip of tongue, mental conflicts and neurotic symptoms. Freud believes that

the inhibited feelings and wishes of childhood remain influential as a part of active unconscious.

Finally, the subconscious is the bottom of the 'berg', the part beneath the surface which makes up about two thirds of the 'berg mass'. In the modern field of personal development the terms 'unconscious mind' and 'subconscious mind' are often interchangeable. The main focus in the Psychodynamic school of thought was the subconscious mind and its effects. There are, according to Freud natural stages of development with any maturing human, these include fascinations and conflicts of interest with the parents (yes this includes the mother and the sexuality of the individual) each of which leads to the maturation of the individual.

Freud predicted that if any of these stages aren't resolved satisfactorily, then there will be problems later on in the individual's life. These problems would have their roots firmly in the subconscious mind, and although they can be resolved through psychoanalysis, they could have profound effects on the way the individual behaved with the subconscious mind directly imposing itself upon the conscious mind.

The notion of a subconscious in some braches of psychotherapy is considered to be the deepest level of consciousness, that individual are not directly aware of, but still affects conscious behavior, They 'sink down' to subconscious. Handling 'all processes' means also that feeling (fear, drifts, passions, weakness etc.) where also 'processed within' conscious mind may block many feelings, but the subconscious mind does not. The subconscious mind seems to be comprised of and communicate through feelings and images. Because consciousness operates in short-term memory, and usually has no direct access to information deeply submerged, it becomes

necessary to be able to access the subconscious to directly address and understand the nature and origin of some issues. By using a feeling or emotion as a guide, or affect bridge, the subconscious can lead the client and therapist to the origin of the issue in question as it stores and records in the subconscious. The more feelings, or the greater the emotional charge associated with an event, the easier and more clearly it will be recalled.

Sigmund Freud, in his psychoanalysis, studied the growth of a child and its mind. In his opinion, human mind and its functioning are guided by unconscious layer of mind. At the functioning time of human being, his unconscious is at work. In the novel the male protagonist, Futh has unconscious desires in his mind. His unconscious desires were repressed in his mind. His deeper sexual desire lies unconsciously in his mind. This can be revealed through the father-son conversation in the novel *The Lighthouse*:

We can do without her,' his father said as they walked on. But Futh know that every women his father brought into the hotel room was a substitute for her. Some of them even looked like her. And Futh, seeing the women going into bathroom, watching them in the mirror in the middle of the night, desired them himself. (41)

When Futh was twelve years old his mother isolates the family. His father tried to calm Futh and said not to worry about her. He also said that they can do or they can make a living in the absence of her. So in order to heal the wounds of separation from his mother he and his father makes a hiking holiday in the Rhine land in his father's family in German. In the hotel of the ferry Futh's father used to bring a

woman every day in the hotel room. These women were brought by his father to replace his mother's space. Futh knew that every woman his father brought into the hotel room was substitute for her. Some of them even looked like her. Futh seeing the women that his father brought in the hotel room desired himself. Futh seeing the women going into the bathroom watching them into the mirror in the middle of night desired them himself. This proves that he has a desire for his mother unconsciously rooted in his mind. This is revealed as soon as he was left alone by his mother. Futh deeply desires the women that resemble his mother. Oedipal complex is seen in him when he desires for the women like his mother. Futh is more interested in romance and sexuality. He has many sexual desires unconsciously rooted in his mind. This shows that Futh is suffered from Oedipal complex. Unconsciousness comes out in the form of instinctual desires and grows and it multiplies with the help of the desires if they are not fulfilled. He tries to fulfill his desire through different activities like eating, crying, imagination, exerting, etc in which he finds pleasure.

Freud designates the prime psychic force as libido or sexual energy. His third major premises are that because of the powerful social taboos attached to certain sexual impulses many of our desire and memories are repressed. Freudian concept of unconscious and conscious psychic distinguishes between latent and manifest. Latent is always unconscious phenomenon as it is the underlying motive but the manifest is seen obviously in the behaviors. In the novel the protagonist suffers from the repressed desire. He always wants to romance with a girl. Through the third person narrative Futh's unconscious faculty of mind is revealed in his way: "It would be some years before Futh went to bed with a girl, and more before he meet Angela, and even then it was often these women her found himself thinking about as he came" (41). Futh wants to make his life full of romance, fancy and imagination. He is totally

drawn in imagination. His unconscious mind is full of repressed memories. His suppressed sexual desires stored in unconscious layer of mind are later manifested through the series of physical attachment with many women. Before he was married with Angela and immediately after his mother left him he had an emotional with Gloria. Later when he saw the women in his way he would imagine them as his mother and desired them. Futh went to bed with a girl some years before he was married with Angela. he wanted to fulfill his repressed desire. His repressed desire are manifested one after another.

Sigmund Freud proposed a set of defense mechanisms in one's body. These set of defense mechanisms occur so one can hold a favorable or preferred view of themselves. For example, in a particular situation when an event occurs that violates ones preferred view of themselves, Freud states that it is necessary for the self to have some mechanism to defend itself against this unfavourable event; this is known as defense mechanisms. Freud's work on defense mechanisms focused on how the ego defends itself against internal events or impulses, which are regarded as unacceptable to one's ego. These defense mechanisms are used to handle the conflict between the id, the ego, and the super ego.

Freud noted that "a major drive for people is the reduction of tension and the major cause of tension was anxiety" (41). He identified three types of anxiety, reality anxiety, neurotic anxiety, and moral anxiety. Reality anxiety is the most basic form of anxiety and is based on the ego. It is typically based on the fear of real and possible events, for example being bit by a dog or falling off of a roof. Neurotic anxiety comes from an unconscious fear that the basic impulses of the id will take control of the person, leading to eventual punishment from expressing the ids desires. Moral anxiety

comes from the super ego .It appears in the form of fear of violating values or moral codes, and appears as feelings like guilt or shame.

When anxiety occurs, the mind's first response is to seek rational ways of escaping the situation by increasing problem solving efforts and a range of defense mechanisms may be triggered. These are ways that the ego develops to help deal with the id and the superego. Defense mechanisms often appear unconsciously and tend to distort or falsify reality. When the distortion of reality occurs, there is a change in perception which allows for a lessening in anxiety resulting in a reduction of tension in one's experiences.

Sigmund Freud noted a number of ego defenses which were noted throughout his work but his daughter, Anna Freud, developed and elaborated on them. The defense mechanisms are as follows: (1) Denial-believing that what is true is actually false (2) Displacement - taking out impulses on a less threatening target (3) Intellectualization-avoiding unacceptable emotions by focusing on the intellectual aspects (4) Projection-attributing uncomfortable feelings to others (5) Rationalization-creating false but believable justifications (6) Reaction Formation - taking the opposite belief because the true belief causes anxiety (7) Regression - going back to a previous stage of development (8) Repression-pushing uncomfortable thoughts out of conscious awareness (9) Sublimation - redirecting 'wrong' urges into socially acceptable actions. These defenses are not under our conscious control and our unconscious will use one or more to protect one's self from stressful situations. They are natural and normal and without these, neurosis develops such as anxiety states, phobias, obsessions, or hysteria.

Defenses are the process by which the contents of our unconscious are kept in the unconscious. They are the processes by which we keep the repressed in order to avoid knowing that what we feel we cannot handle knowing. Regression is one of the most complex defenses which refers to the temporary return to a former psychological state which is not imagined but relived. Regression can involve a return either to a painful or a pleasant experience. In the novel *The Lighthouse* the protagonist of the novel, Futh, suffers through regression when he flashes back to his past in order to avoid the unpleasant realities of his present life. This can be observed when Futh remembers the picnic trip with his family members the time when he was in his mother's shade:

He remembers a picnic Cornwall, a family summer holiday just before his mother left: beef and onion in pastry with a forkhole pattern, lukewarm in a greasy paper bag, sitting on a cliff in blazing sunshine, looking at a lighthouse and listening to his father going on about the old beacon built by a notorious wrecker, a plunder of standard ships. (15)

Futh through the defense mechanism of regression attempts to relive his life once again with his mother. He returns back to his harmonious life with his family members going a picnic in Cornwall. He refreshes his present chaos life by remembering the dishes prepared by his mother. He once again makes an attempt to enjoy beef and onion in pastry with a fork hole pattern, lukewarm in a greasy paper bag. Through the process of regression he grasps the delicious dishes prepared by his mother. This tries to prove that Futh is not satisfied with his present life rather he goes back with his mother through the process of regression.

When primary school is ended and Futh began to spend his free time sitting on his climbing frame in the dark, he found himself thinking about Kenny, whom he had not seen in the two years since their meeting at butcher's. (5)

When Futh was abandoned by his mother in his childhood days he was all alone. He had a friend named Kenny with whom he used to play and pass his days. But his friend also left him and he was double isolated. At this time of solitariness he used to climb in a frame in the dark thinking about his friend and his mother. Futh always tries to escape from his bitter present life to the happy past. Here also Futh imagines his friend who had already left him. He tries to relive his present moving back to his past. He tries to forget effect of the wound given by his mother's abandonment through the defense mechanism called regression.

Another defense mechanism that the protagonist develops in him to be safe from the future danger of abandonment is fear of intimacy. Fear of intimacy is a chronic and overpowering feeling that emotional closeness will seriously hurt or destroy us and that we can remain emotionally safe only by remaining at an emotional distance from others at all times. Fear of emotional involvement with another human being is often an effective defense against learning about our own psychological wounds because it keeps us at an emotional distance in relationships most likely to bring those wounds to the surface: relationship with lover, spouses, offspring, and best friends. By not permitting ourselves to get too close to significant others, we 'protect' ourselves from the painful past experiences that intimate relationship inevitably dredge up. Having more than one romantic or sexual partner at a time, breaking off romances when they start to evolve past the infatuation stage, and keeping oneself too busy to spend much time with family and friends are just a few of

the many ways we can maintain an emotional distance from loved ones without admitting to ourselves what we are doing. In Alison Moore's novel *The Lighthouse* the protagonist Futh suffers from the fear of intimacy with his own wife, relatives and neighbor. The protagonist Futh fears to establish the intimate relationship with his own wife, relatives and neighbor. The protagonist Futh fears to establish the intimate relationship with his wife because he has a psychological fear in his mind that if he keeps intimate relationship with his wife, he would again be abandoned by his loved ones and again he would be deserted in his life:

In the months between the decision that he and Angela would separate and his actually moving out, Futh had been visiting the parks and art galleries and museums which the two of them had never in fact been, to, keeping out of her way. He visited the aviary, saw the exhibitions, sat in the cafes, and felt very much like his adolescent self on his climbing frame in the dark, putting off the moment when he would have to climb down and go in. (65)

After Futh is left along by his mother in his twelve, he tries to replace his mother's space incorporating with different females. He marries with Angela in his forties. The reason why he marries with Angela is that Angela is the name of his mother. Angela not only shares the name of his mother but also the habits of Angela resembles with his mother. So he marries Angela. But Futh could not establish the long lasting relationship with Angela. The above lines reveal the troubled relationship between Futh and his wife. Futh marries but he could not enjoy his marital life harmoniously because of fear of intimacy. Angela and he cannot remain in the same roof for a long period of time. So they are now separating with each other. After they

have decided to live separately Futh visited the parks and art galleries and museums. He also visited the aviary, saw the exhibitions, and felt very much like his adolescent self on his climbing frame in the dark. He feels as if he is growing old and his youth days are withering.

Before Futh was married with Angela, Futh had feelings for other women also. He had an emotional attachment with Gloria, his neighbor. And he had physical relationship with a girl also - "It would be some years before Futh went to bed with a girl, more before he met Angela, and even then it was often these women he found himself thinking about as he came." (41) This line reveals that Futh was not engaged with only one female but he was emotionally involve with many women before and after his marital life. It is no surprise that his relationship with a girl, Gloria and Ester lacks intimacy. He has physical relationship with them but it is not long lasting. This relationship with them is just to engage him in romance. There is no intimacy in this relationship. He has no desire to be close with them but they are merely the means by which he avoids being close with his wife and with themselves. Dividing his interest, time, and energy between more women protects him from real intimacy with either. Indeed, Futh's relationship with multiple women, including his wife, reveals his desire for ego gratification rather than for emotionally intimacy. He already knows that keeping an intimate relation with friends and relatives, women in particular results in pain and suffering in future. He was abandoned by his mother since his childhood days. This fear is still in his mind. So he fears to be close with anybody neither his wife nor his friends and relatives.

Futh's interest in other women is so routine that Angela, his wife, has come to expect it : "Angela had always been irritated by his awkwardness around people, around women in particular. He knew her mother found him strange. He was

introspective, insufficiently aware, Angela often said, of other people and how they might see things" (38). Angela wants her husband confined to herself only but Futh does not want to be limited just in his wife. He does not like to be so deep rooted in his wife's relationship. He has no desire to be close to his wife. But his wife desires emotional intimacy with her husband, Futh. Angela is irritated with the awkwardness of Futh around women in particular. This attraction of Futh towards women and distraction of him towards his wife results in their troubled relationship. And finally their relationship is ended with divorce with each other. In this way fear of intimacy results in troubled relation of husband and wife.

Fear of intimacy with others is usually a product of fear of intimacy with oneself. Because close interpersonal relationship dredge up the psychological residue of earlier family conflicts and bring into play aspects of our identity we do not want to deal with or even about, the best way to avoid painful psychological self awareness is to avoid close interpersonal relationships, especially romantic relationships. Futh is a person with reserved personality. Since his childhood he could not maintain close interpersonal relationship with his friends. He was a friend of Kenny. Kenny had many friends and also he was close with them but Futh was engaged within himself:

Futh was not really a people person, while Kenny always had girls or a gang of boys around him. Kenny played football and army while Futh was in school library waiting for breaktime to end. Kenny went orienteering with his father, and could build a bike from scratch. When Futh took his own bike apart and could not put it back together. (8)

Futh has already tasted the pain caused from the abandonment of his mother. He was intimate with his mother. So when his mother left him he suffered from the pain of abandonment. Due to this incident Futh stopped to be close with anyone. He became a reserved type of person.

He could not make any friends. He was not really a people person. While his friend Kenny had girls or gangs of boys around him, Futh used to enjoy the solitariness. Kenny played football and army with his friends whereas Futh used to sit in school library waiting for break time to finish. This shows that Futh had a troubled relationship not only with his wife but with his friends also because he had a fear that if he establish good relationship with his friends they would abandon him and he would again suffer from pain as he was injured from the abandonment of his mother. Futh could not establish a sound and intimate relationship with his friends since his childhood days because of the fear of intimacy. Meanwhile he has also the fear of abandonment. Fear of abandonment is the unshakable belief that our friends and loved ones are going to desert us (physical abandonment) or do not really care about. The protagonist of the novel, Futh has a fear of abandonment from his childhood after his mother deserted him. So, he fears to be intimate with his loved ones thinking that his childhood accident would not take place in the future.

Chapter III

Futh and His Troubled Relationship

This analysis is intended to be a practical worth, as well as intellectual value. This brief conclusion attenuates the analysis and thereby examines the implication that such analytic probing may have in psychological significance. Following on this brief account of how such psychoanalytic tools can be of general narrative application; Alison Moore's novel *The Lighthouse*, can be studied from the perspective of psychoanalysis in general and troubled relationship in particular. Within the analyzed novel and many short stories of Alison Moore's works not scrutinized here, there are frequently recurring themes. From the psychological reading given the most prevalent of such recurrences are felt to be guilt, loss of the loved object and empathetic communication as a solution or generator of meaning. The loss of loved object is the obvious theme in Alison Moore's work.

As we analyze the novel, we can find the main character, Futh suffers from the psychic traumas of his mothers abandonment in his childhood and depression. In fact, Moore's characters, in the play *The Lighthouse* suffers from sexual misconduct, alcoholism, depression, obsession and unsuitable family as well as social atmosphere and these can be found in his characterization too. Thus, this novel *The Lighthouse* with the depiction of imaginative characters conclude the idea that there is the presence of Oedipal Complex particularly in male from the childhood and due to this presence he suffers from the troubled relationship. He cannot maintain the harmonious relationship with his own wife, friends and relationship because of the fear of intimacy ultimately resulting the abandonment by the loved ones. Alison Moore has successfully brought this idea into light through the great experimentation of the protagonist. Futh, a middle aged man, newly separated from his wife who

makes a restorative holiday in order to recreate himself from the harsh reality of departure from his wife, represents a notion popular in Moore's novel and in western culture in the twenty first century.

The protagonist, Futh, becomes the victim of Oedipal Complex and so to fulfill his childhood days needs he embraces his need for physical relationship and other desires. After Futh is left by his mother he seeks many ways in order to overcome the pain brought by his mother's abandonment. He tries to replace his unfulfilled desire of his childhood days through series of sexual misconduct with the women that he meets in a journey to Germany. When he was twelve his mother left him and he went to his Germany for the First time with his father. They went in a ferry. In a ferry hotel room his father brought many women and Futh always want these women. In some women he saw his motherly figure so he desired them physically. He had also some kind of emotional inclination with his neighbor, Gloria, who was the mother of his friend. Before he married with Angela he went to bed with a girl. The reason why he married Angela in his forties is that Angela shares the name and characteristics of his mother. So, in order to get his mother's love he married Angela. But his relationship cannot be sustainable because he talked about his mother with Angela many times and Angela in anger said that she was not his mother. As soon as his wife quit him he goes for a restorative holiday in order to forget the pain of departure from his wife. In this restorative journey he keeps physical relationship with the hotel lady, Ester. He also encounters many women in his journey and wishes and emotional attachment with them. He makes a part-time relationship with everyone who comes near him. He forgets his own duties and responsibilities. He suffers from his own role as well as his own identity crisis. These events show that the protagonist of Alison Moore's novel *The Lighthouse* was the victim of Oedipal Complex in one

hand and on the other he tries to be away from the intimacy with his loved ones in order to be safe from the future danger of abandonment and pain brought about the intimate relationship.

We can interpret different ways, at the one side he suffered from the loss of loved object. He missed his beloved mother. On the other hand he fears to be intimate with his wife, friend and relatives. He has fear in his mind that if he establishes an intimate relationship with his wife, friends and relatives he would suffer from pain that he has already faced in his childhood when his mother left him. His relationship with his wife, friend-Kenny, Gloria, Ester and other women lacks intimacy. He has no desire to be close with Kenny, Gloria, and Ester. He keeps physical relation with them but they are merely the means by which he avoids being close to his wife. He does not like himself to get too close to significant others, to "protect" from the painful past experiences. He knows that intimate relationship inevitably dredgeup. So he keeps more than one romantic or sexual partner at a time in order to prevent him from intimacy. Due to fear of intimacy and fear of abandonment he has troubled relation with his beloved wife, friends and relatives.

Moore's character depiction is exquisitely full of meaning as evident in the ease and depth with her depth of observation and portrayal is inspiring and precious to the narrative end. We analyzed that the protagonist, Futh witnesses the pain of his maternal abandonment from his childhood days. He becomes the victim of Oedipal Complex. To satisfy his mother's desire he indulges into the world of sex and romance. At the same time he realizes that an intimate relationship leads him to pain and sufferings. Though he keeps physical relation with many women, he is not intimate with them. His purpose of establishing physical relationship is only to keep himself away from intimacy. He fears to establish the intimate relationship with his

own wife and finally divorces with her. Thus, Moore's character Futh has troubled relationship with his loved ones because of fear of intimacy and fear of abandonment.

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