

Projective Identification and Paranoid-Schizoid Position in Toni Morrison's *Home*: A Kleinian Reading

Saeed Yazdani

saeed.yazdani@iaubushehr.ac.ir

Department of English, Bushehr Branch,
Islamic Azad University, Bushehr, Iran

ABSTRACT

This article applies the Kleinian notion of projective identification on Morrison's novel, *Home*. Based on the Kleinian notion of projective identification, there is a tendency in individuals to project the dark aspect of their lives on others. On the other hand, Paranoid-schizoid position is the starting point of the projective identification, originating from splitting of both ego and its objects. Toni Morrison's novel *Home*, presents a disturbing narrative of childhood abuse, racial discrimination and impact of war on a traumatized individual. An attempt is made in the article to focus on an analysis of Morrison's novel, *Home*, from the perspectives of the Kleinian projective identification, splitting, and schizoid-paranoid positions. The main question that the article poses is to what extent such concepts like projective identification and paranoid – schizoid position are applicable to the main characters, Frank Money in particular, in Toni Morrison's *Home*. As a result, it can be concluded that under certain circumstances, Frank Money's mental condition can be explored in terms of total shift from the past into the present; in addition to his emotional defenses, his social interaction with different institutions in the society has constructed his self because there have been different forces which he has confronted since his childhood.

Keywords: projective identification; defense mechanism; splitting; paranoid-schizoid position; racism

INTRODUCTION

The closet connection between literature and psychoanalytic theories has always been deployed by the academics in the field of literary criticism. Among the critical approaches to literature, the psychoanalysis has been one of the most controversial one. The employment of the psychoanalytic theories on literary works and writers has been first initiated by Freud followed by other outstanding theorists such as Adler, Jung, Lacan, and Klein.

Almost all of Morrison's works represent what black people have been deprived of and, therefore, desire for reaching at African American identity. There are different themes and narrative techniques that readers have become familiar with in her works of fiction. These themes include the hold that past experiences exert on present ones, the harms inflicted by love and loss, the possibility of redemption, cultural trauma, concern for the unprivileged, racial discrimination; some of these themes can be traced in the novel, *Home*. What is our concern here in this article is the impact of Kleinian projective identification and the paranoid-schizoid position on the main characters of Morrison's novel, *Home*.

Projective Identification was first introduced by Melanie Klein. In *Notes on Some Schizoid Mechanism*, she maintains that much of the hatred against parts of the self is "directed towards the mother". She believes that this feeling of hatred brings about a kind of "identification which establishes the prototype of an aggressive object-relation" (Klein, 1984, p. 8) and a kind of projection that is mainly derived from the infant's impulse to harm or to control the mother, the former considers the latter as a "persecutor." In psychotic disorders,

this “identification of an object with the hated parts of the self contributes to the intensity of the hatred directed against other people” (Klein, 1984, p.8). Projective identification is a primitive activity, dealing with the infant's earliest emotional situation of dependency and anxiety. It can be a simple human communication and straight forward unconscious mechanism where the failure of adjustment happens. To be rejected is the deepest anxiety of child. It is the state of mind and the transitional process of attributing some characteristics of self to someone else, especially between mother and her infant. It is a normal developmental process (Ogden, 2004). There is a tendency in individuals to attribute unacceptable feelings to the external world. Projective identification is an important part of the paranoid-schizoid position through which splitting of self and objects occurs, and the infant attributes the bad aspects of self to an external object. It is defined as “parts of self and internal objects (that) are split off and projected onto an external object which then becomes identified with the split-off parts, as well as possessed and controlled by it” (Moore, B & Fine, B. 1990, p. 109). Klein associates projective identification with fantasy; like Freud, she views fantasy as a psychic representation of the instincts.

Klein clarifies that anxiety is a key factor for development of infant's understanding capacity. By projection, the child can improve his negative feelings by projecting them onto his first loved object; in the process of projecting, the child infects the good object. Klein considers projection as the attribution of “dichotomy of all good /all bad onto the external objects.” In projection, the infant cannot convey his thoughts or feelings directly and the origin of trouble or fear is not clear for him; she believes that besides the bad parts of the self that are projected, the good parts of the self are also projected. The projection of good feelings into the mother is essential for the infant's ability to develop good object- relations and to integrate his ego”. However, if this projective process is carried out excessively, “good parts of the personality are felt to be lost”; in this way the mother becomes the ego-ideal. Thus, projective identification can cause the emergence of many anxieties that manifest themselves in the actions of individuals. The Kleinian ego gains its perfection “by its newly developed feelings of gratitude and intensifying desire for reparation.” Klein calls this phase the “depressive-manic position” and maintains: “during the period from three to six months considerable progress in the integration of the ego comes about. Important changes take place in the nature of the infant's object-relations and of his introjection-progresses. The infant perceives and introjects the mother increasingly as a complete person” (Lei, 2011, p. 43).

As far as the identification of the boy with the father is concerned, Klein believes that at the time of infant's depressive, it is the Oedipus complex that manifests itself. The baby realizes that his mother does not only have relation with him but with his father too. “He senses that the link between mother and father is of a different kind from the link between himself and his mother” (O'Shuagnessy, 2016, p. 38). The boy derives from “the feminine phase a maternal super-ego which causes him that leads to his identification with his father. Although he suffers from the fear of castration from his father, but he is able to pass but he passes through this phase of identification with the father;

However much the maternal side makes itself felt in the formation of the super- ego, it is yet the paternal super-ego which from the beginning is the decisive influence for the man. He too sets before himself a figure of an exalted character upon which to model himself, but, because the boy is 'made in the image of' his ideal, it is not unattainable. This circumstance contributes to the more sustained and objective creative work of the male. (Klein, 1928, p. 178).

Klein associates the terms ‘life instinct’ and ‘death instincts’ with “loving and hateful feelings” (Waska, 1999, p. 155). “Life instinct” evokes the pleasurable and good feelings while “death instinct” is the cause of great anxiety stemming from the fears about surviving and painful abandonment. We deal with “death instinct by projection ... and turning our hatred

against the bad object...when the object is perceived as bad in reality, as a result of denial and projection, that destructiveness is how the death instinct is manifested” (Quinodoz, 2008, p. 79). In fact, it gives the baby frightening and worrisome feelings and he tries to kill that bad object in his phantasy. The baby does not know that both objects are the same thing until he grows up. This is the reason that the adults observe everyone and everything as a mixture of goodness and badness. The dichotomy between positive and negative qualities of the objects is called “binary splitting”. For healthy personality development and interpersonal relationships, “binary splitting” seems essential. It occurs when the baby wants to alleviate the sense of dissatisfaction. Consequently, he begins “the defense mechanisms of projection, introjection, and reparation resulted in two mental states of paranoid-schizoid position and depressive position” (Goldstein, 2001, pp. 31-2).

KLEINIAN CONCEPT OF PARANOID-SCHIZOID POSITION AND SPLITTING

The paranoid-schizoid position involves the infant’s earliest relationship to the external world. The infant feels a conflicting desire to destroy his ideal object and reduce the pain associated with distressing experiences in relation to that external object. It helps child to integrate his or her experiences during childhood. It is during this period that splitting takes place in the form of defense, and the child is able to keep good and bad experiences separate.

Indeed, psychoanalysis is becoming “an indispensable attribute for describing and understanding events. The cause of the disorder is a personal child injury, from which a person seeks to fence himself off” (Elistratov, Khabinullina, & Polyakov, 2019, p. 962). Splitting of the self and mother into absolute good or bad is an important characteristic of the initial paranoid-schizoid position. It is a trauma that is experienced by the child during the rudimentary infantile period as he faces with the unpleasant reality of the breast and finds it brutal. For the child, mother is frustrating and hateful. Under the influence of the death instinct, the infant begins to attack harshly on his ideal object. This position occurs in reaction to the fragmentation that is the opposite side of the “depressive position” generated from the desire for integration. This position is conceptualized as “the paranoid anxiety towards the good object, and schizoid defense against the external bitter reality in the form of projecting the hostile attitudes to the bad object” (Grant & Crawley, 2002, p. 42). In his article, “Macus, saliva, urine and menstrual blood: on patients who evacuates bodily fluids in psychotherapy,” Brett Kahr (2021) expands Klein's belief; in that, he believes that patients express their resentment and their fury in different verbal forms and they do not necessarily speak in a traditional definition of language; A traumatized patient projects his pain and anger by spitting out nasty words or saliva. He discharges his bodily fluids and unconsciously; he feels that he can display his fury by vomiting, urinating, ejaculating, tearing, and evacuating his bowel. This reaction reminds us of Klein's reference to infant's oral and anal sadistic phases when he begins to bite the mother's breast and desires to have mother as a part of himself. If the infant becomes over-anxious for his disappointing mother's breast, he finds himself in an environment that is poor in love. In order to defend himself against the external horror, “he identifies with that intolerable object and attacks it in his fantasy and his mind becomes dark and empty in response to the non-feeding mother's breast” (Rusbridger, 2010, p. 41). The pain and the fear of annihilation by the trusted object give rise to his intense hatred.

In the early paranoid-schizoid position, the child suffers from the experience of loss and separation. He encounters the loss of unity with the perfect object. In his fantasy, he murders the unwanted object to struggle with the fear of disintegration and to show his reaction to the death instinct. The sadistic attacks to the breast are for the survival of the self from the dangerous and terrifying picture of the world. He faces the fear of being attacked by the external figures, but in depressive position, he experiences the fear of death or damage to the internal

pleasant object. The persecutory anxiety during the paranoid-schizoid mechanism reflects itself through fearing of dismemberment and Klein discovers this unconscious fantasy in children's play. The Paranoid-schizoid process is associated with the fear of self-destructiveness. Klein believes that the adult patient unconsciously transfers his aggressiveness to the psychoanalyst to improve and get rid of them, which is similar to those mental processes that had already happened during the primitive paranoid-schizoid state in infancy.

It is appropriate here to refer to Julia Kristeva who justifies this attitude of the mother towards her child by suggesting that mothers who are “deprived of a sense of wholeness in their subjectivity, endure a period of abjection, self-hatred, contempt, alienation, and disgust with the biological and psychological processes of mothering. They experience a physiological and psychological disconnection with their children” (Mayfield, 2012, pp. 9-10). Likewise, referring to the first moment of infancy, Klein in her essay “The origins of Transference” (1952), maintains: “The infant directs his feelings of gratification and love towards the ‘good’ breast, and his destructive impulses and feelings of persecution towards what he feels to be frustrating, *i.e.* the ‘bad’ breast” (Cited in Lei, 2011, p. 69); Klein believes that at this stage the infant undergoes a “splitting mechanism” to keep apart from one another “love and hatred as well as the good and bad aspects of the breast” (Ibid). Klein believes that ego is split up to prevent anxiety; the defense mechanism of ego is a kind of protection to enhance wishes and reduce fears. Splitting as a mental function is the effect of such defense mechanism; it is an ability to integrate positive and negative fantasies of the internal and external objects. She describes that the first defense mechanism of ego is not repression but is to conflict with the unsatisfying object to get rid of the painful and intolerable feelings. During the mental splitting process, good and bad objects are separated from each other; for Klein, love and hate arousing will lead to the psychological growth of infant, leading to mental disintegration. Splitting involves binary concepts of love-hate, good-bad, and pleasure-displeasure. It revolves around the mother. It includes the primal feeling of the child during the infancy. Child's mentality fluctuates between different attitudes. As mentioned above, the first external object is mother's breast. She represents the kind, feeding, and loving mother and also a cruel and destructive figure. The infant splits mother into good and bad simultaneously. The mother's breast not only fulfills the infant with joy and security but also gives him the fear of annihilation at the same time. In fact, mother is behind a veil. Mother's breast is idealized when nourishing the child and satisfies his hunger and thirst.

LITERATURE REVIEW

There are articles and works dealing with such issues like mother-daughter relationship, love, the uncanny, and other psychological perspectives. Referring to Jacques Lacan, the twentieth-century psychoanalyst and literary critic (1901-1981), Sandra Mayfield pointed out to the Lacanian term “existential break” that occurs between the child and the mother in the early life of the child. For Lacan, a child at birth “experiences a psychologically traumatic break with the mother that transcends the physiological break with the mother” (Mayfield, 2012, p.4). She makes a psychological reading of the novel *Beloved*, pointing out to the impact of the influence mother has on her children.

In a PhD dissertation entitled *Trauma, Narrative, and the Marginal Self in Selected Contemporary American Novels*, Kyeong Hwangbo (2004), explored the impact of psychological trauma on selfhood by focusing specifically on the issues of social oppression and power dynamics portrayed in Toni Morrison's *The Bluest Eye*.

In his book entitled *The Uncanny object a in Toni Morrison's Fiction*, Wang Lei refers to post-slavery America and the way the black people are victimized. He elaborates on the Freudian concept of the uncanny and the repression of the maternal body. Lei decides that in

most of Morrison's writings, the uncanny displays the recollection of the hardships resulted by slavery, through the shortcoming of the motherhood.

Jean Wyatt (2017) in her book entitled *Love and Narrative Form in Toni Morrison's Seven Later Novels*, refers to the presence of the uncanny in Morrison's novel, *Home*, and believes that love acts as a disruptive force producing deep changes in subjectivity. In chapter 6 of her book, Wyatt points out to the uncanny that is considered as one form of the return of the repressed. She believes that *Home* tells the story of making a home out of one that had formerly withheld love. (Wyatt, 2017) However strong love might be, but still it cannot eradicate hatred in a society dominated by the social injustice imposed on the black race.

In her research work, entitled *Toni Morrison's Home: A Portrayal of the 1950s for African Americans* (2015), Beatriz González Reyes deals with a comparison of black and white societies and the situations the people are involved in. She makes a historical approach to the events and socio-cultural context of 1950s.

In his article entitled "The challenges of recovering from individual and cultural trauma in Toni Morrison's *Home*," published in the *International Journal of English Studies*, Aitor Ibarrola, explored the concept of trauma in Morrison's novel *Home*, and explains that: "the main question the novel poses is to what extent Frank's journey to rescue his younger sister, Cee, helps him to achieve some kind of redemption and whether that redemption is fully materialized at the end of the novel" (Ibarrola, 2005, p.109). The article deals with Frank's childhood memories, his participation in the Korean war and the painful losses he has undergone.

Mark A. Tabone (2018) in his article entitled "Dystopia, Utopia, and "Home" in Toni Morrison's *Home*," points out to the utopian as well as dystopian perspectives as displayed in the novel. Edna O'Shaughnessy in an article entitled "Kleinian Psychoanalysis" (2016), points out to two elemental constellations, a paranoid- schizoid position and a depressive position, and elaborates on a new way of understanding an infant's earliest object relations, which Klein saw as the foundation for subsequent further psychic development in the course of life.

In his article "Repairing Police Action after the Korean War in Toni Morrison's *Home*" (2020), A.J. Yami Lee refers to Morrison's *Home* as a manifestation of the violence inflicted by the US military police during the Korean war as witnessed by the main character of the novel, Frank Money. In another article entitled "Mortifying Earthly Desire in Toni Morrison's *Home*," Sampson-Choma point out that Morrison's *Home* display black male sexual depravity and the struggle by the main character to establish a strong and balanced relationship. This is exactly what we are able to notice in the case of Frank after retuning back home from the Korean war.

Although Esraa al-Sewwi and Yousef Awad in their article entitled "Illness and the Development of Master-Slave Relations in Morrison's *A Mercy* and Lalami's *the Moor's Account*" (2020) do deal with Morrison's novel, *Home*, they elaborate on Morrison's and Lalami's attitude towards master – slave relations based on Hegel's Master-Slave Dialectic theory; they point out to the Hegelian idea that freedom in master – slave relation can only be obtained through psychological freedom.

Blomfield in his article entitled "Parasitism, Projective Identification and the Faustian Bargain" (1985) points out the influence of Julian Green's novel *If I Were You* had on Melanie Klein in illustrating the concept of "projective identification." Klein analyzed the novel which seems to be another version of Faustian legend.

The book entitled *Projective Identification: The Fate of a Concept* (2011), edited by Elizabeth Spillius and Edna O' Shaughnessy, elaborates on the concept of Kleinian Projective identification. The editors describe the way the concept rejected or accepted by other analysts.

A very important book that concentrates on child psychoanalysis and the foundation of object- relation theory is Melanie Klein's *The Psycho-Analysis of Children* (1997). It is the result of her clinical experience in applying psychoanalytic theory to the young children.

George Karpelis (2014) has made a review of the book *Projective Identification: The Fate of a Concept* (2011), edited by famous Kleinian scholars Elizabeth Spillius and Edna O'Shaughnessy; in the article, he discusses the way the formers have integrated the chapters on Kleinian notion of Projective identification. The Review seems to be a clear manifestation of the concept of projective identification.

METHOD

Melanie Klein considers the "projective identification" as the central mechanism of defense. Her theory of personality growth points out to the fact that from infancy to adulthood, there is always a connection between the physical body and phantasies. Infant tries to transfer bodily events into the mental state. Klein suggests a model of the human psyche and highlights the significant role of caretakers during infancy and its effects on his future adulthood's relationships. Internal object and external object are the two common terms in Kleinian theory, which denote the emotional concepts of persons or things existed in the external environment. Accordingly, by expressing the most hateful and destructive feelings, patient's psyche can be recovered. This transference is also known as the total situation. It is the interpretation of both the conscious and unconscious manifestation of the past and represents experiences, relationships, thoughts, phantasies, and feelings, both positive and negative. Referring to Kleinian notion of projective identification, Clarke (2003) believes that the projective identification is "the prototype of all aggressive object relations and a crucial mechanism of defense ... the mechanism of "projective identification is crucial to our understanding of the ubiquity of racism" (Clarke, 2003, p. 9). Projective identification is viewed in terms of the explanation of racism and ethnic hatred, leading to terror and self-hatred for the individuals; The white dominated state requires recipients on whom it can project its weakness; these recipients are the black people who assume themselves as weak and inferior. This is what persists in the racist novels of Morrison.

The article focuses on the concepts of Kleinian projective identification and schizoid-paranoia Position in Toni Morrison's *Home*; it highlights the plight of the main character of the novel, Frank Money, who keeps on shifting between past and present, suffering from a post-traumatic stress disorder; Frank is suffering from a split in personality and intends to free himself from the racial trauma he has undergone in the war front. It is the character of Frank Money that is the focus of analysis from in the light of Kleinian perspectives of projective identification and schizoid-paranoia position.

DISCUSSION

In the earlier stages of her career, Morrison deals with realistic attitudes towards the events occurring in her contemporary society. Her realistic novels turn out to be acquainting the reader with the dominating racism, oppression, love, and gender through her characters. In her novel, *Home*, Morrison focuses on the effect of war. In the battle, the pattern is asymmetrical dividing processes between the two aspects, white and black that can be the representation of good and bad. It is a battle between two opponents on opposite sides.

The last name of the main character, Frank Money, seems ironic, at least for his friends, because he is completely out of cash. Frank has been a soldier in the Korean War but after shocking experiences that he has in the front lines, he finds himself in a mental hospital. He leaves the hospital, traveling to Georgia in order to find his younger sister, Ycidra or simply

Cee. However, on the way, he the memories of his childhood and the way he and his family were forced to abandon their home in Bandera County just because of their black skin, keeps on hunting him; they had shifted to house of his grandmother, Lenore Money. As the older brother, Frank has always protected his sister from danger but when he joined the army in the Korean War, she had also run away with a boy called Prince. Prince was in love with the car that Cee borrowed from Lenore. Frank's experience with war has reconstructed his own consciousness regarding the world so that he realizes that the world is a wild place; he has led a violent life that has affected his attempt to reconstruct his self. Having found his sister, Frank is determined to come home with her not only to rebuild a new life but also to revitalize the past. Morrison has often dealt with "the unbearable weight of the past on the present, that weight is exponentially multiplied when the victim has been exposed to bigotry and injustice at home, and extreme violence and losses abroad" (Ibarrola, 2015, p. 111). Frank Money is suffering from a mysterious post-traumatic stress disorder. Not only does he return to a country where racism dominates, but he must travel to the Jim Crow South to rescue his sister, Cee. Cee is in need of rescue and for this, he must face his demons and even certain hallucinations that won't let him rest. Frank must work through her memories of the past in order to rescue his sister and secure his own life.

According to the Klein's psychological theories of self, self is the result of social interaction that takes place during childhood. What is mentioned of Frank shows the result of interaction with the society during important stages of his life. He fights for himself alone and separates himself from bodily contacts. Although he believes that, "the army hadn't treated him so bad" (Morrison, 2012, p. 8), others do not agree. War provides him with a particular type of experience with the surrounding world. It is believed that our experience of the self is one which is an experience of a world, of an object. However, being black, Frank is not treated properly: "Well, you not the first by a long shot. An integrated army is integrated misery. You all go fight, come back, they treat you like dogs. Change that. They treat dogs better" (Morrison, 2012, p. 8).

RACISM AND SPLITTING IN MORRISON'S *HOME*

Once at home, Frank needs to confront his original racial trauma to bring to surface hidden truth of his war experience. An important factor leading to the construction of the self is the treatment of the black people that Frank has witnessed during his childhood. As it was believed, the consciousness of self and its construction are rooted in the interaction with the surrounding environment. When Frank was just a little kid, he started to realize the social rules of the American society. He has actually witnessed how a group of white men torture and then kill a black man, and how the former dump the latter's corpse. This tragic scene always preoccupies Frank's mind. Moreover, since the people remain unknown for Frank, he has always been haunted by the fear of assault; this would give them a realization of their role in the society and the need for defense mechanism. What Frank feels in his mind is that he holds himself responsible for the death of that black man. The narrator remarks: "Why didn't you hurry? If you had gotten there sooner you could have helped him. You could have pulled him behind the hill the way you did Mike. And all of that killing you did afterward?" (Morrison, 2012, p. 10) This action of abandoning the black man could be the result of fear or ignorance. Frank identifies himself with this action as a schizophrenic would do under the same situation. He has been "the victim of some hateful childhood experiences, war shocks, and racial humiliations that he has long repressed and that produce that type of breach in his mind" (Ibarrola, 2015, p. 111). The bitter experiences Frank has undergone keeps on haunting him continuously. (Ibarrola, 2015, p. 112) people can get rid of their racist discrimination that bothers their thoughts through splitting, and this projective identification. The process of

splitting has started for Frank; he does not ask for help from anyone to confront with the pursuers because he is aware that his mother and his girlfriend are also unable to help him. This conjuncture in the same object shows the opposition of love and hate. For him, the ideal object is empty and bountiful at the same time. He hides himself in order to protect himself against the brutal chasers everywhere. Frank is a melancholic character who is trapped in his own memory and past, and he cannot break with the limitation of his own memory since his mind has functioned as a machine and stored information and experiences. To have a full understanding of his self, Frank reviews all memories about his girlfriend. In fact, he attempts to rebuild his relationship with Lily in his own mind. He has preserved all the moment that he has had with Lily in his own mind; these memories and thoughts have been both painful and appeasing. He unconsciously sees his girlfriend while attributing depravity to himself. Frank has experienced life with Lily; he starts to imagine how Lily could be changed. Lily is the external object that has been in the constant interaction with Frank, and she can give Frank a full understanding of his own self. The painful and at the same time appeasing memories have led to Frank's anxieties. His mental condition can be explored in terms of total shift from the past into the present, in addition to object relations and his emotional defenses.

Frank is told that social rules have not been changed and racism keeps on dominating the society. This means that although the government has dismissed all the discriminatory rules against the black community, the idea of white people has remained the same, that construction of men is a constant process. Frank is told that segregation has not been lifted and he is not allowed to get on every bus. He realizes that whatever he has heard regarding the removal of segregation has just been a lie since there has been no difference between any parts throughout the country. He has witnessed the segregation which has been important in the construction of the self. The narrator reminds the reader of the society's reaction towards Frank's family name; as he attempts to talk to the other social subjects, he is questioned and belittled: "Money? They snigger and ask the same questions: Who named me that or if anybody did" (Morrison, 2012, p. 30). His name brings him consequences which lead to the formation of his self. The irony is that in spite of the fact that his surname is Money, but he does not have enough money to manage his life. This fact is further reinforced in his own attitude towards his surname: "when I tell them my nickname, what folks back home call me, Smart Money, they scream with laughter and say: Ain't no such thing as dumb money, just dumb folks" (Morrison, 2012, p. 30).

Frank's image in the society is challenged by a little boy named Thomas. Frank has no other choice than becoming a soldier, because different social and political institutions have constructed his image in the society as a useless black subject. Indeed, in order to play his minor role in the American society, Frank was forced to kill for the government. In other words, his weakness has been spotted by the government and he was consequently turned into a killing machine. He believes that he had to kill them since it was his duty to kill, otherwise he got killed. The interaction between Frank and Thomas is a process of self-discovery for Frank. In fact, war has had a deep influence on shaping Frank's identity.

PROJECTIVE IDENTIFICATION AND PARANOID-SCHIZOID POSITION IN *HOME*

Paranoid-schizoid position is the starting point of the projective identification. Under the influence of the superego, the one attributes his vicious aspects of self to the terrifying object in order to get rid of them. One might exclude himself from the unwanted objects to keep his self away from being contaminated with them. Frank struggles with the objects inside that keep on punishing him; that is the manifestation of a persecutory superego. It is the superego that keeps him away from the harsh persecuting realities. It highlights Kleinian defense mechanism called paranoid-schizoid state that originates from splitting of both ego and its objects. The

dissociation of ego occurs as a result of hostility against the self and links the darker sides of the self with the external objects. That is all happens in the projective identification.

The normal development of infantile phantasies plays a critical role in a child's recognition of reality. The child is fixed in the paranoid-schizoid position. Consequently, the features of schizophrenic syndrome in childhood are very similar to each other. He comes to know about his identity as a black man when he decides to identify himself with the black man in his childhood memory; this results in his schizophrenic state. What Frank witnesses is likely to happen for him in the future. This violent conduct of the white people is the symbolic gesture of the society towards black people to show their own hatred.

Frank is released from the mental hospital, and he is confused about everything, particularly his own self. Therefore, his act and conduct with the external world should provide him with knowledge regarding his self which is lost due to all tragic experiences that he has undergone. The narrator reminds the reader of Frank's mental attack when he is out, and in direct contact with the surrounding world. He mentions that this attack takes place when he gets off the bust close to Fort Lawton. Before that, Frank is on his chair sitting next to a well-dressed woman. Her dress is colorful and it has flowers on it; as Frank is watching these flowers, they start to lose their color. Then, every other thing loses its color for him. He is not able to identify other phenomena in the society. This is a symbolic action in which society reflects the real nature of Frank for himself; the loss of color means the loss of delight and hope for Frank that has roots in his real life. In other words, it is the reflection of his real status in the society.

The hope for being accepted by the good object is lost for Frank since his needs for the responsive embodied warmth of the mother was always ignored. There appears an ambivalence in his relationship with other subjects. He internalizes this relation because in his inner world everything is under his careful supervision. The internalization is regarded as a defense mechanism. Frank's interaction with Billy takes place in the form of gestures. Frank uses vocal gesture for more information to get a better understanding of himself; his mechanism of mind and language results into the emergence of his self: "What work you do?" asked Frank. "Steel," said Billy. "But we on strike now, so I join the line at the agency and take any day work I can get" (Morrison, 2012, p. 14). Referring to the role of language and symbolism, Klein states:

In doing so it makes use of the same archaic and phylogenetically- acquired mode of expression, the same language, as it were, that we are familiar with in dreams; and we can only fully understand this language if we approach it in the way Freud has taught us to approach the language of dreams. Symbolism is only a part of it. If we wish to understand the child's play correctly in relation to its whole behavior during the analytic hour we must not be content to pick out the meaning of the separate symbols, striking as they often are, but must take into consideration all the mechanisms and methods of representation employed by the dream-work, never losing sight of the relation of each factor to the situation as a whole.
(Klein, 1997, p. 29)

Frank starts his conversation by asking about Billy's job and business. Talking about their social positions and jobs can provide them with their own self and actualization since they can find their position in the society.

Wang Lei (2011) in his book entitled *The Uncanny Object in Toni Morrison's Fiction* (2011) refers to Kleinian notion of self; he maintains that the breast is treated as either good or bad based on its availability: "From the beginning the ego introjects objects 'good' and 'bad', for both of which the mother's breast is the prototype – for good objects when the child obtains it, for bad ones when it fails him" (Lei, 2011, p. 17). It is evident that the Kleinian object is "enslaved by the Other, which imposes its endemic lack on it;" that Klein "designates the breast as the part-object to suggest the nascent ego's incapacity to identify the mother as a whole love-object in the Paranoid-schizoid position" (Lei, 2011, p. 17). Frank's self is challenged by

another being that might be either imaginary or real. Whatever, that being might be, it is not the issue; the point is that Frank attempts to see his own reflection in the surrounding society: “Hey! Who the hell are you? What you want?” Frank rose from the bed and moved toward the figure. After three steps the man disappeared. Frank went back to bed, thinking that particular living dream was not all that bad compared to others he had experienced earlier. (Morrison, 2012, p. 11)

In the paranoid-schizoid position, the acute schizophrenic patients seem to be bewildered when they come close to their loved or despised object. This confusion can be attributed to both introjective and projective identifications. In such case, the one tends to be integrated with the object with the whole or parts of his self. This state relates to “the mental process of the early object relations” from the birth (Caper, 1997, p. 270). Frank’s act of leaving and others shouting at him shows his importance as a team member. From this perspective, it can be concluded that Frank’s role is significant for the American army as they need him to do the killing. Frank’s association with violence signifies his selfhood that must be reflected by his particular violent gesture. Frank’s social interaction with different institutions in the society has constructed his self because there have been different forces with which Frank has had contact. From his childhood till the present time Frank has been exposed to segregation imposed by the ideological society, and this means that every individual or collective organism plays a significant role at constructing self. Frank remembers how black people have been treated with violence; therefore, violence turns into the reflection and the source of feeding Frank. One elderly man named Crawford sat on his porch steps and refused to vacate, “he was beaten to death with pipes and rifle butts and tied to the oldest magnolia tree in the county—the one that grew in his own yard” (Morrison, 2012, p. 4).

Klein believes that the child feels that he has an unlimited power, that he is invulnerable in the world of inanimate objects; these objects “treated people as an abstract entity” (Klein, 1952). The child prefers tedious monotonous situations and repetitive activities. Such uniformity provides him with an appropriate background to hold the reign of his phantasies. Based on Klein's theory, the child controls the world is his early phantasies. He unconsciously projects his weaknesses onto the external world, so that he is filled with the illusion of complete authority. In a child, the extreme use of projective identification gives him the delusion of having absolute control over his environment. He “sticks to the belief that the world is one part of his self. This can be the main reason for his denial of the external world” (Klein, 1952, p. 199).

Considering Klein's object relations theory, mother's breast is the first fervent supporter; the subject's mind has developed during his childhood and the social interaction he has with his surrounding during his childhood is crucial in his or her future actions. Mother’s concern for her child is displayed by her soft warm bosom, and the child is fostered by sweet milk and cuddled in her arms. Bride's mother is the social subject who shapes Bride's self. According to Klein, childhood plays important role in the growth of self in individuals and the subject deals with social rules that have been ordered and structured; this holds true for Sweetness's mother. The society which has nurtured Sweetness and her mother controls their mind. To Sweetness, her image and how she is viewed by the others depend on her actions. Therefore, she needs to have control over her own duties as a mother for her daughter. At the same time, Bride also makes an attempt to establish a connection between her idealized object and others, particularly her own mother.

Society plays a significant role in the construction of identity and mind. How a subject thinks and behaves, is the result of his interaction with the society in which she has been nurtured. The opening of the novel shows this interaction and its effects on her. As Sweetness gives birth to a black child, she is afraid of being judged and blamed, thus she informs the readers that this event is out of her control. She is grown up in a racist context in which hatred

towards black people have been widespread. Morrison believes that “a woman does not have to go through a battle; she is labeled as the inferior in the relation ever since she is born a female” (al-Sewwi & Awad, 2020, 97); this falls in line with what Simone de Beauvoir intends to demonstrate in *The Second Sex* (1949). Bride’s traumatic childhood and its memories affect her life; she is influenced by the memories of her own mother while she is both awake and asleep. When she desires to get some sleep, she is terrorized and overwhelmed by disturbing thoughts. Based on the Kleinian philosophy of mind, the self is constructed from the external world and then it moves to the internal part of body. Consequently, Bride’s self is a reflection of the outer world formed of different elements including social rules, codes, and games. Bride’s individuality involves a type of self in relation to different people, particularly her own mother. Therefore, the traumatic structure of Bride’s ‘self’ depicts her problematic relation with her own mother.

Frank’s identity is changed and adjusted based on the situation in which he is. War prompts Frank’s changing identity as he “had not been brave before. He had simply done what he was told and what was necessary. He even felt nervous after a kill. Now he was “reckless, lunatic, firing, dodging the scattered parts of men” (Morrison, 2012, p. 43). After war, Frank is completely changed into a new person and he turns out to be more violent than before the war. Frank’s self which is product of the violent war; this is quite clear in his action. He fluctuates between the certainty and doubt. All his wild memories from the war and his childhood illuminate preoccupy his mind; he “had witnessed the...scavenging child clutching an orange, smiling, then saying, “Yum-yum,” before the guard blew her head off” (Morrison, 2012, p. 42). Frank’s later actions produced by Frank’s self is associated with unpredictability, uncertainty, freedom, and chaos. In this present situation, Frank becomes the critic of his own actions since he is now able to judge his own actions based on the social context and its rules. By taking up the roles of others around him, he realizes how others perceive him. Frank suddenly realized that “those memories, powerful as they were, did not crush him anymore or throw him into paralyzing despair. He could recall every detail, every sorrow, without needing alcohol to steady him. Was this the fruit of sobriety?” (Morrison, 2012, p. 44). Since he has been concerned with how he used to be perceived and judged by the others, he has imposed limitation on himself to follow the patterns of the social control. Therefore, at the end of the novel, Frank is “alive and well”, and “Cee touched my shoulder...Come on, brother. Let’s go home” (Morrison, 2012, p. 63). Frank and Cee must return to the traumatic memories shared by them in order the save their shattered selves.

The end of the novel shows that Frank has been affected by the social control, and he can reach a sense of his own image. In this present situation, he becomes the critic of his own actions since he is now able to judge his own actions based on the social context and its rules and the subject takes the role of other beings; he realizes how others perceive him. As a result, Frank’s self becomes the reflection of memories that contribute to the construction of his self. It is here the reader realizes that with the help of their communities, Frank and other characters close to him are able to reconstruct their identities.

CONCLUSION

The author has made an attempt to employ the Kleinian notion of projective identification and paranoid-schizoid position in Toni Morrison’s novel, *Home*, in order to find out the roots of the characters’ trauma and their mental instability. Melanie Klein’s theories on the paranoid-schizoid and projective identification have all contributed to psychoanalysis a legacy that has been of great importance in the interaction between literature and psychoanalysis.

Projective identification is a primitive activity, dealing with the infant's earliest emotional situation of dependency and anxiety. During projection, the infant preserves good

object and wards off the greedy and needy part of himself. The infant symbolizes self and “other” to deny uncertainties, and frustration by attributing them to external objects. During infancy when there is no word to describe, projection is understood by attuning some characteristics of self to someone else. At the same time, in the paranoid-schizoid position the infant keeps on living in the fear of being attacked by the external figures. The most important characteristic of the initial paranoid-schizoid position is rooted in the splitting of the self and mother into absolute good or bad; it is a trauma that is experienced by the child during the rudimentary infantile period as he faced with the unpleasant reality of the breast and finds it brutal. For the infant, mother is hateful and frustrating object. Under the influence of the death instinct, the infant begins to attack his ideal object. The persecutory anxiety during the paranoid-schizoid mechanism reflects itself through fearing of dismemberment and Klein has discovered this unconscious phantasy in children's play. The Paranoid-schizoid process is confronted with the fear of self-destructiveness. The other important subject dealt with from Kleinian perspective is splitting. The infant splits mother into good and bad simultaneously; the first external object is mother's breast. She represents the kind, feeding, and loving mother and also a cruel and destructive figure, at the same time.

In Morrison's novel, *Home*, the author focuses on the effect of war. In the war, the pattern is asymmetrical dividing processes between the two aspects, white and black, that represent good and bad. It is a battle between two opponents. Frank's experience with the war has constructed his own consciousness regarding the world so that he realizes that the world is a wild place and, so the image that he can have from himself is filled with fury and violence. It is known that Frank suffers from this sort of craziness and violence that war has affected in his construction of the self.

Frank's ego splits and one part of the ego identifies with the inhibited object. Therefore, violence related to the object continues and casts its shadow on the patient's own ego. In this way the patient exposes his own self to his sadistic impulses, and kills himself through the process of killing the ambivalently loved object. Frank's self is the result of the external forces in the society. He is called out by another subject in the society who does not know him; however, this interaction between both parties, gives a sense of being to Frank because he realizes that he is an object for the other to see and identify with. This splitting also makes ego unable to differentiate between the external and internal objects. Frank's inclinations are too dissociating that they enable him to ascertain delusions from the reality. The highly negative hallucinations observed by children have roots in their complete refusal of the external reality. Frank splits off double, in that, his girlfriend is good but inefficient. This contradiction in the same object shows the opposition of love and hate. For him, the ideal object is empty and bountiful at the same time. He hides himself in order to protect himself against the brutal chasers everywhere. By concealing in these critical moments, he seems to feel safe. He is a subject who tries to identify himself with an idealized object but he fails to win the favorable reaction, and the cause of this failure is the absurdity of his efforts. When his idealized object seems hostile, it leads to the loss of hope. So, a huge gap appears between Frank and his good object, his mother. The hope for being accepted by the good object is lost for him since his needs for the responsive warmth of the mother was always ignored. Frank's selfhood is reflected by his particular violent gesture. His social interaction with different institutions in the society has constructed his self because there have been different forces which he has confronted since his childhood. As the novel comes to an end, the reader realizes that with the help of their communities, Frank and Cee are able to reconstruct their identities.

The author has made an attempt to establish a link between the paranoid-schizoid position, projective identification and the characters, particularly the main character, Frank, created by Morrison in her work, *Home*. Frank Money's mental condition, his childhood trauma, the racial trauma he faced, his interactions with different social institutions, and finally

the trauma he suffered as a soldier in the war have all been influential in constructing his self. It is Kleinian notion of object relation and projective identification that has paved the way for a better analysis of Frank's anxieties and self-discovery.

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ABOUT THE AUTHOR

Saeed Yazdani is an assistant professor at the Department of English, Islamic Azad University, Bushehr Branch, Iran