
| RESEARCH ARTICLE

Psychological Character Interpretation of Tony in Barnes' *The Sense of an Ending*

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| ABSTRACT

This paper offers a psychological interpretation of the character Tony in Julian Barnes' *The Sense of an Ending*. The study is divided into two sections. In the first section, the character of Tony is analyzed using Freud's theory of psychoanalysis, focusing on *the id*, *ego*, and *superego* and how Tony's *id* has prevailed over his *superego* in most of the actions in the first part of the novel. It presents a big store of aggression and conflicting ideas. Some examples are provided in evidence of how the ego tries to solve the conflict between the *id* and the *superego* and supports the *superego* over the *id*. The second section of the study interprets some psychological *core issues* developed and manifested in the life of Tony, such as *fear of abandonment*, *fear of betrayal*, *insecure or unstable sense of self*, and *low self-esteem*. Throughout the analysis, the objective is to shed light on the character's psyche in order to interpret his personality and self-destructive behavior using Freud's theory of psychoanalysis.

| KEYWORDS

The Sense of an Ending, core issues, Julian Barnes, psychoanalysis, Tony

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1. Introduction

1.1 Psychoanalytic Theory

Psychoanalysis is one of the most important contemporary theories of analysis, which focuses on the organization of human personality and the possible dynamics that humans may offer in order to gain a plausible balance. It is an interesting approach to the psychological interpretation of a text that tries to get into the hidden meaning behind the use of certain characters. This theory helps the critics to find out the deep reflection of the writers' personality as an important factor behind choosing the characters inside the literary texts. It investigates the relationship between the unconscious and the conscious parts of the mind in order to interpret the hidden, disguised habits that help to justify the characters' motives within the literary text. In this regard, Monte (1977:86) states that the "*Psychoanalytic theories assume that the existence of unconscious internal states that motivates the individual's overt actions.*"

1.2 Id, Ego, and Superego

According to psychoanalytical criticism, the unconscious part of the mind is like a store in which emotions, expenses, fears, guilt, desires, and wounds are kept. In this paper, we try to interpret these psychological events depending on Sigmund Freud's theory which divides the unconscious into three main parts: **id**, **superego**, and **ego**. They are then followed by four related core issues: fear of abandonment, fear of betrayal, low self-esteem, and an insecure or unstable sense of self. The character of Tony in Barnes' *The Sense of an Ending* is analyzed using Freud's theory of psychoanalysis by trying to apply these psychoanalytical issues. According to Freud (1920:55), "*the psychoanalytic assumes that the characters' personalities and behaviours are the mirrors of the mind's unconscious part.*"

The **Id**, according to Freud (1933:105:6), is "*the dark, inaccessible part of our personality, what little we know of it we have learned from our study of the dreamwork, and, of course, the construction of neurotic symptoms and most of that is of a negative character, and can be described only as a contrast to the ego. We approach the id with analogies: we call it chaos, a cauldron full of seething excitations. It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a*

striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle."

In other words, the id is the irrational predominant unconscious part of the psyche. It contains the repressed prohibited desires. It tries to achieve the psyche's desires without regard for any developing consequences. The **id** never thinks of "no," neglecting all the social norms that are called: the **superego**. Weiner (1980:45) says that the **id** is the first system in the human personality. Moreover, Freud (1920:66) considers the **id** as the store of all the psychological energy which reflects human bodily needs. **Id** works unconsciously to serve human needs with immediate satisfaction without paying any attention to any consequences. We are born with **id** which is the reservoir of our primitive motives of hunger, anger, sex.....etc., and these motives grow with us and become an important part of our personality. Freud believes that **the id** becomes the responsible drive behind our pleasure principles that whatever is needed, it is achieved since the body likes it without thinking of any particular consideration.

In Barnes' *The Sense of an Ending*, the **id** predominates all Tony's aggressive desires in the first part of the novel with a complete absence of the **ego** or the **superego**.

According to Freud, the **ego** is *"that part of the id which has been modified by the direct influence of the external world...Moreover, the ego seeks to bring the influence of the external world to bear upon the id and its tendencies and endeavors to substitute the reality principle for the pleasure principle, which reigns unrestrictedly in the id...The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions."* (Storey 28)

The **superego** is defined by Freud as:

".... now that we have embarked upon the analysis of the ego, we can give an answer to all those whose moral sense has been shocked and who have complained that there must surely be a higher nature in man. ... and here we have that higher nature, in this ego ideal or superego, the representative of our relation to our parents. When we were little children, we knew these higher natures, we admired them and feared them, and later we took them into ourselves." (Harold: 45)

In other words, it is the store of the social restrictions such as morals, taboos, and what is right or wrong; things we learn from our social surroundings such as families, schools, or social or educational institutions. The **superego** is manipulated by a sense of guilt. In the second part of the novel, the **superego** starts to reshape its own rule. It is the conscious part of the human mind which, according to Freud, is divided into two main tasks: to reward individuals for adhering to acceptable social behavior and to socially rebuke the individuals for being guilty. The **superego** grows according to the moral suppressions made by some social rules. Tony's **superego** manifests when Tony starts blaming himself after the appearance of Adrian's letter. His **superego** dominates the place for the id at the end of the novel.

The third psychological part is the "**ego**," which manifests itself as a mandatory pillar that balances the desires of the "**id**" and the social norms of "**the superego**". The **ego** tries to understand the psyche's wants and evaluates them appropriately within the social norms of the **superego**. It testifies the reality since it has the ability to decide. It helps people to achieve their desires by taking into account the reality of their surroundings. In other words, it becomes the stores of logic and reality, which is most conscious and are used to mediate between the **id** and **superego**, preventing them from a psychological conflict that may cause damage to the human mind. The **ego** stops the dominance of the **id** and guides the **superego** to play its rules depending on the social acceptable ethics. In this regard, Freud states that:

"The ego represents what may be called reason and common sense, in contrast to the id, which contains passions. Moreover, the ego seeks to bring the influence of the external world to bear upon the id and its tendencies and endeavours to substitute the reality principle for the pleasure principle, which reigns unrestrictedly in the id---- Thus, in its relation to the id, it is like a man on horse-back, who has to hold in check the superior h of the hors; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces. The analogy may be carried a little further. Often a rider, if he is not to be parted from his horse, is obliged to guide it where it wants to go; so, in the same way, the go is in the habit of transforming the id's will into action as if it were it's own."

1.3 The Concept of Core Issues:

Another important facet of Freud's theory of psychoanalysis is the concept of core issues. In this paper, the character of Tony is interpreted by using four different parts of core issues: fear of abandonment, fear of betrayal, unstable sense of self, and self low-esteem. It is noticed that these four issues are interrelated in the sense that the presence of one leads to the development of the other. For instance, the fear of abandonment is confirmed by the presence of the fear of betrayal.

1.3.1 Fear of abandonment

Fear of abandonment is a type of core issue which refers to the anxiety that happens to the characters being under the fear of losing someone he/she cares about. This could be connected with a traumatic event such as the loss of someone that may come through death or not having enough emotional relationship, such as the case with Tony in ***The Sense of an Ending***. The characters under the fear of abandonment are shocked, and they may reflect damage in their relationship with others. It can be very harmful to their personality with others. Lois Tyson defines this type of fear as "*the unshakable belief that our friends and loved ones are going to desert us (physical abandonment) or don't really care about us (emotional abandonment)*."

1.3.2 Fear of betrayal

Fear of betrayal is the second type of core issue that can be caused by trauma as the character feels that he/she is put under an unbelievable romantic shock. It is the fear of being left or rejected, literally abandoned, with no one to provide care... (Target Anderson, 2000)

Lazar gives an example to explain the depth consequences of being betrayed:

"Two friends betrayed my trust over an important matter. Their lying about it only compounded my hurt. For weeks after this discovery, I was distraught and distracted from my daily activities. I began to question both my trusting approach to relationships and my overall ability to judge people." (Lazar:16)

Similarly, the concept of accident of betrayal on Tony happens because of an emotional impact as he feels distraught and hurt because of Veronica and his friend Adrian who got married in spite of his previous emotional contact with Veronica. That incident of betrayal caused a kind of traumatic betrayal, and it would lead to a negative personal impact on the character's trust in others. Thus, when trust is violated, it is then very difficult to restore it again. Tyson (2004) refers to it as:

"The nagging feeling that our friends and loved ones can't be trusted. For example, I can't be trusted not to lie to us, not to laugh at us behind our backs, or in the case of romantic partners, not to cheat on us by dating others."

1.3.3 The insecure or unstable sense of self

The insecure or unstable sense of self is another part of the core issue which means the inability to achieve feelings of personal identity. Tyson says that:

"It is the inability to sustain a feeling of personal identity, to sustain a sense of knowing ourselves. These core issues make us very vulnerable to the influence of other people, and we may find ourselves continually changing the way we look or behave as we become involved with different individuals or groups." (Tyson: 16)

It is clear that Tony experienced the sense of being unstable, and he could not restore his personal entity. He felt that he was unacceptable and did not have any value in his life, so others left him, and as a result, he developed a strong sense of bleakness and despair. A world of false reality was generated and had a clash with the real world.

Finally, Barnes' ***The Sense of an Ending*** is a prime study of Freud's theory of psychoanalysis. Freud's assumptions of psychoanalysis, including id, ego, and superego, together with the core issues are clearly reflected in the analysis of the character of Tony. Barnes exhibits the never-ending war between the conscious and unconscious desires of Tony, which is definitely Freudian. He has successfully presented the result of this war that has caused Tony to experience a sense of being unstable. Tony tries many times to restore his damaged self-identity by going back to his past, but he always fails. His frequent endeavours to reestablish his character cannot stand against the conflicting psychological desires. Tony fails to keep these incompatible forces in balance, and therefore, he undergoes a constant psychological disorder.

2. Literature Review

Barnes's ***The Sense of an Ending*** is an important book in the study of human psychology and the imperfections of memory. However, it does not get the attention it deserves, but only some limited newspaper reviewers. It is an intelligent piece of literature that focuses on the importance of history as the store of human memories: "*History is that certainty produced at the point where the imperfections of memory meet the inadequacies of documentation.*" (Barnes:17)

Julian Barnes won Man Booker Prize in 2011 for writing such a wonderful piece of work. Martin Rublin, in one of his articles to the *Los Angeles Times*, writes:

"The Sense of an Ending packs into so few pages so much that the reader finishes it with a sense of satisfaction more often derived from novels several times its length. The emotional roller coaster ride that Tony Webster has taken with us perched on his shoulder has such left and intensity that we feel we, too, have truly experienced his life-altering revision of what he

mistakenly believed to be a humdrum existence. So there is a kind of final justice that the prestigious prize as "Flaubert's Parrot" and "Arthur & George" jewel of consciousness and precision."

In the *Washington Post*, Jeff Turrentire (2011) writes that Tony Webster cannot perceive how harmful he is to the people around him. The novel reveals that life is not that easy to live. It is a lifetime to harden. In this sense, Liesel Schillinger writes that "**The Sense of an Ending** is a short book, but not a slight one. In it, Julian Barnes reveals crystalline truths that have taken a lifetime to harden. He has honed their edges and polished them to a high gleam."

Moreover, Julian Barnes reveals the power of female characters over the males, and in this sense, Yesha Batt M (2017) writes that "female characters are more powerful and mentally strong than male characters."

About the failure of memory and its imperfections, Anita Brookner (2011) writes in the *Telegraph* that "memory is practically valuable, though it can be misconstrued. Its influence can persist throughout adult life, though what is cause and what effect may be difficult to judge." Moreover, Justin Jordan (2011) writes in the *Gardiner* that memories are so often false that they cannot be trusted without independent verification.

The imperfections of memory has deformed Tony's history, and he always tries to correct that. In this regard, Baysar Taniyan (2015) states that "Tony in Barnes' **The Sense of an Ending** (2011) tries to tell his own history. His account is falsified several times during the narration, as a particular historical document- in the form of a letter or a paragraph- is introduced. He then has either to reshape his past or to come to terms with it."

Similarly, Dr. Kiran Rakibe (2017:56) states that "The readers do not get an idea of his flawed narration at this stage, and it is only towards the closure of the book that he seems to realize the impact of his imperfect memory."

Moreover, Hossein Aliakbari Harehdasht1 & Zahra Ekbatani & Leila Hajjar (2019:274) write: "In **The Sense of an Ending**, Tony's excessive use of certain psychological defense mechanisms distorts his memories harshly." He then tries to go to his past, hoping to get some help. Regarding this, Hossein Aliakbari Harehdasht1 & Zahra Ekbatani & Leila Hajjar (2019:278) add:

"In The Sense of an Ending, Tony is forced to go back in the course of time and examine his life. He is fairly aware of the fact that his memories are not totally reliable, and he tries to gain access to some corroboration that might help him figure out his past. However, unable to determine which parts of his memories are tampered with, he mixes truth with falsehood in retelling the past."

Similarly, Mohammed Tareq (2016:26) writes that **The Sense of an Ending** is "a book about memories and perception. His memories do not appear to be trustworthy; therefore, he has to go back and contact people from his past, especially his ex-girlfriend."

The protagonist Tony has been alienated from his past, and his going to the past has proved this. Dr. Pew Maji (2018:28) states:

"Tony Webster's revisiting the past and searching for his friend Adrian's letter reinforces his alienation from the society. His reinventing the past and searching for the events that happened in the bygone days of his life is similar to Camus' philosophy of search for a meaningful life."

The novel is absorbing, and it makes the reader think about his life, which might be divided into short pieces. The narrator splits his narration into pieces either in the first part or in the second, and that turns into a kind of psychological puzzle that the reader has to recollect in order to find clues to the theme of the novel.

Consequently, Moira Mackdonald (2017) writes **The Sense of an Ending** "is a little mystery that adds sparks to a humdrum life that the reflections of Tony, a boyish Englishman looking back on his life- is an experience in during through layers; stages of life overlooking, and new questions."

In addition, Hossein Aliakbari Harehdasht1 & Zahra Ekbatani & Leila Hajjar (2019:275) add:

"Although Tony is an unreliable narrator, he is a sincere one. In fact, he is fairly aware that his account of the past is not entirely true. He admits that he has probably been paranoid in perceiving Veronica and her family as condescending."

By going to the past, Tony tries to find relief for his perplexity and confusion. And this is why Zhang Yanting (2016:89) writes that

"The reason for him to do so is to free himself from the responsibility that he should take. By picturing Veronica as a girl with boredom and vanity, who would neither dance nor flirt, he can convince himself that she is the one to blame for their failure of romance. However, this is not to say that Webster is cheating on the readers with an evil intention. It is possible that he is just deceiving himself in order to feel better."

However, Tony could not achieve what he wanted regarding his coming to the past. In this sense, Nazila Heidarzadegan & Ömercan Tüm (2019:145) write:

"Tony in The Sense of an Ending is caught in two different challenging positions: he struggles to come up with an overall story of his past and that story told by himself. He makes argumentative statements about some specific themes of life itself, such as time, truth, history, etc.; however, it is constantly suggested by his adolescent girlfriend, Veronica, that he "doesn't get it" and until the very end of the novel he "never did" (138) which refers to his inability in the narrating his own life story:

Finally, Maricel Oro'Piqueras (2014) writes that **"the sense of an Ending is the story of a man who has crossed the line of retirement and who is quite contented both with his present life and with his life trajectory up until the moment in which something forces him to review his life narrative."**

3. Research analysis

3.1 The Situation of the Main Character

Tony is the main narrator of this novel, and his character is going to be psychologically analyzed. His narration about himself and others is important to interpret the conscious and unconscious points of his psyche. Therefore, his words are sufficient in order to reach a sincere significance of his character.

Tony's three facets: **id**, **superego**, and **ego**, will be analyzed in order to highlight that his character has experienced the four main core issues: fear of abandonment, fear of betrayal, and insecure or unstable sense of self. It is, therefore, clear that the first part of his psyche is the **id**. The **id** clearly controls his behavior for most of his life, only at the end when the **ego** appears and then the **superego** takes its place. The three parts of Tony's **id**, **superego**, and **ego** reveal themselves taking into consideration his early life with Veronica and his friends Adrian and his life during the sixtieth after he has realized the influence of the past.

3.2 Tony's Id

The **id** rules Tony's behavior during the two phases of his life. It demonstrates the larger part of the novel, which is reflected in school life in which Tony looks at life as it is completely flawed; he also hates family and parents. This causes a kind of unsettling mind for Tony. His **id** rules out all his thoughts and behaviours, and he never lets any chance for the **ego** to mediate, as it is always encouraged by his thoughts and dreams:

"We live in time – it holds us and moulds us – but I've never felt I understood it very well. And I'm not referring to theories about how it bends and doubles back or may exist elsewhere in parallel versions. No, I mean ordinary, everyday time, which clocks and watches assure us passes regularly: tick-tock, click-clock. Is there anything more plausible than a second hand? And yet it takes only the smallest pleasure or pain to teach us time's malleability." (Barnes:4)

He hates everything around him, and he has no interest in his life:

"I'm not very interested in my schooldays and don't feel any nostalgia for them. But school is where it all began, so I need to return briefly to a few incidents that have grown into anecdotes, to some approximate memories that time has deformed into certainty. If I can't be sure of the actual events anymore, I can at least be true to the impressions those facts left." (Barnes:4:5)

Tony says: *Yes, of course, we were pretentious- what else is youth for? (Barnes:10)*

He desires to have emotions like those in books he has read. For Tony, emotions mean reality, and this is what his **id** drives him for. However, his **id** drives him carelessly to get his dreams without paying any consequences. And this is Tony's tragedy. He does not accept his reality as he hates his parents, his school days, and his present life, and this is clearly reflected in his words: *"in those days we imagined ourselves as being kept in some kind of holding pen, waiting to be released into our lives. How were we to know that our lives had already begun...." (Barnes:10)*

He is very romantic, and his **id** drives him to desire a life free of reality: *"I had wanted life not to bother me too much, and succeed." (Barnes:94)*

Tony is not afraid to reveal what he is doing; his **id** is his true thoughts because he repeats what he is doing during the two stages of his life: his school days and his university life. He never accepts the social values nor rejects taboos imposed by his **superego** and behaves in a way that seems satisfied to his **id**.

Tony thinks that his desire will be achieved through his unthoughtful action. This is why he keeps doing that without thinking of any consequences. His **id** drives him to believe that he is always right. He chases Veronica, although she does not suit him because she is the antithesis of his thoughts. He tries hard to convince her of his ideas that seem crazy to her. He forces her to accept him, although she tells him frankly that they are not parallel to each other:

"So, do you ever think about where our relationship is heading? "She said it just like that, out of the blue. She had come round for tea, bringing slices of fruitcake.

"Look, Tony," she said. "I don't stagnate."

"And do you think we're suited?", "You keep asking me questions as if you know the answer to them. Or as if you know the answer you want. So why don't you tell me what it is, and I'll tell you whether it's mine as well?" "You're quite cowardly, aren't you, Tony?" (Barnes:33:34)

Then he continues chasing her after trying to convince himself that sex affairs will fill that blank in their relationship. However, he never gets satisfied with this natural rejection, and he gets more depressed than before. His **id** becomes a source of depression and danger, and he starts behaving like an animal toward people. He is now unconscious, and this later becomes clear when the **ego** takes place by oppressing the **id**. Thus, the **id** now works as the antipode of the **superego** which restricts one's desire consciously based on some social values.

Tony's pursuit of his happiness to get rid of his boredom and depression is a reflection of his **id** against the **superego**. The **id** nourishes Tony's barrel desires without any thought of their consequences, to eliminate his innocent thoughts. His deep relationship with Veronica gives him the impression that he is an unacceptable human being. It has created a kind of psychological trauma. The **id** has caused a deep gratified trauma that deepen his unconscious feeling, as he starts reacting without any conscious traits. He accuses Veronica of being unable to imagine others' feelings, but when the **superego** works, it was he, not her, who was unable to look outside.

3.3 Tony's superego

Tony's **superego** will take place later in the second part of the novel when in his sixties, he looks back on his past life. The **superego** tries to suppress the impulses of the **id** and tries to make the **ego** works properly. In this regard, Guerin, Morgan, Labor, Ressman, and Willingham (2005:158) state that:

"the superego serves to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions."

He is now in contact with his ex-wife, Margret, who advises him on what to do when Veronica reappears again in his life. Now he accepts the social values imposed on him by the **superego** and behaves correctly, at least it seems correct to Margret. If the **id** is working now, he will continue chasing Veronica even in his sixties, or he will force Veronica to give him Adrian's diaries. The **ego** stands to balance the conflict between the **id** and the **superego** in order to let Tony have a kind of release not to be destructive or violent again. In fact, the **ego** has successfully gained its interference to manipulate the two opposing forces of the **id** and the **superego**. Regarding this, Gurein and Morgan (2005,157) write, *"though the ego lacks the strong vitality of the id, it regulates the instinctual drives of the id so that they may be released in nondestructive behavioral patterns"*. Now Tony is more stable, and this is shown in his behavior with Margret, as he always updates her on what is happening between him and Veronica and consults her on what to do next.

The **superego** now clearly imposes itself to replace the **id** by rebuking the **ego** to suppress its interference with the **id**. When Margret leaves Tony and marries a restaurant owner, Tony's **superego** works and does not let him behave in the same way he did when Veronica left him and married Adrian. His **superego** overpowers his **id**, as he becomes stable with reference to some moral ethics. Charles Bressler (1994:151) writes that *"the superego operates according to the morality principle and serves primarily to protect society and us from the id"*.

3.4 Tony's ego

As soon as he becomes a friend to Margret, the **ego** once again succeeds in alleviating the dispute between the **id** and the **superego**. Tony consciously admits that his life is interesting and recognizes that life is neither victorious nor defeated as he used to believe when he was at school. However, the repression of Tony's **id** does not continue for a long time as it urges him to behave unconsciously when he receives an envelope from a lawyer called Eleanor Marriott. It was left by Mrs. Sarah Ford, who is Veronica's mother. Tony accuses Veronica of theft, as the diary shows this. His **id** succeeds in reappearing again and stopping the transgression of the **superego**, and at the same time, the **ego** does not play any role in interfering. Margret advises Tony to forget the matter, but his **id** seems on fire as he refuses Margret's words and continues to search out the matter. Furthermore, his **id** urges him to dive into his past memories with Veronica as he now feels attracted to her. Therefore, he starts persuading her to meet him.

After that, Veronica meets him and handles the past letter he sent to Adrian, which Tony discovers after reading how cruel he is. He is now regretful and shocked. Tony's **id** cannot continue as his **ego** again succeeds in letting the **superego** works. He now starts to blame himself and feels remorse for what he did. He reflects on his failure with Veronica, Adrian, and Margret on his inability to live properly. The **superego** succeeds in suppressing the **id** as Tony feels conscious and writes a letter to Veronica apologizing and requesting details about her life. He tries to manipulate what has been damaged, and he writes her an email asking for another meeting.

3.5 Tony's core issues

"Core issues can be seen when someone's defense mechanisms momentarily break down, and he or she experiences anxiety" (Tyson, 2006)

Tony's psychological disorder shows that he has developed certain core issues that include fear of abandonment, fear of betrayal, low self-esteem, and an insecure or unstable sense of self. They are all associated with one another, and the presence of one can lead to the development of the other. These issues live with humans, and in case they are distorted and lose balance, humans get psychologically disturbed and distressed.

3.6 Fear of abandonment

Regarding the fear of abandonment, it is maintained by his lack of continuity of his love or friendship. He hates his parents, as is shown while he is at school, and he has not any emotional contact with them:

"Our parents saw things differently, picturing their children as innocents suddenly exposed to noxious influence." (Barnes: 10)

"My parents thought of getting in touch when it happened, but had no idea where I was." (Barnes: 46)

"So my parents waved me off into the unknown" (Barnes: 45)

"Just that in my case, it probably helped not to have my parents a button's touch away, spilling out anxieties and long-range weather forecasts, warning me against floods, epidemics, and psychos who preyed on backpackers." (Barnes: 45)

When Tony leaves school, he goes to university and never mentions in his narration the influence of his parents on his life. On the contrary, he believes that their presence might affect him negatively:

"So my parents waved me off into the unknown" (Barnes: 45)

"Our parents thought we might be corrupted by one another into becoming whatever it was they most feared" (Barnes:46)

"Parents used to remind us irritatingly that they too had once been young and so could speak with authority. It's just a phase, they would insist. You'll grow out of it; life will teach you reality and realism. But back then, we declined to acknowledge that they had ever been anything like us, and we knew that we grasped life – and truth, and morality, and art – far more clearly than our compromised elders." (Barnes: 12)

"Look at our parents – were they the stuff of Literature? At best, they might aspire to the condition of onlookers and bystanders, part of a social backdrop against which real, true, important things could happen." (Barnes: 15)

He even blames his parents for being the natural forces behind his failure in dealing with others:

"How could we not, except in a world of perfect parents, siblings, neighbours, companions? And then there is the question, on which so much depends, of how we react to the damage: whether we admit it or repress it, and how this affects our dealings with others." (Barnes: 43)

Veronica leaves Tony and gets married to his friend Adrian forgetting all his endeavors of getting her. As a result, he gets shocked, and that develops in him a fear of abandonment which means he does not trust any other person later in his life. What intensifies this traumatic abandonment is that he does not anticipate that a friend such as Adrian will abandon him, too. Tony is left alone; he has no friends or any other family members to be with. In his narration, he never mentions any of his family members, only at the end of the second part when he gets married to Margret and has a daughter Sausie. He never thinks of establishing a family, which shows that he traumatically hates the idea of making a family. This traumatic facet causes him into a form of despair as he says:

"Later on in life, you expect a bit of rest, don't you? You think you deserve it. I did anyway. But then you begin to understand that the reward of merit is not life's business." (Barnes:56)

The presentation of family in the novel is very weak that even the only family in the first part of the novel presented is Veronica's, who are made of a disdainful father, a brother, and a very weak mother. Tony is surrounded by an absent mother, and then later, with the abandoning of Veronica and Adrian, he then generalizes the same fear with other people. Even so, he looks at himself as a part of the other as he becomes despaired and unsecured. He is deprived of love which is an important concept in fear of abandonment. He becomes a child for Veronica who needs affection and love, but unfortunately, Veronica herself is deprived of the same emotional feelings, and this may justify her switching to Adrian, looking for some emotional feeling she has missed with Tony.

In addition, Tony is surrounded by the same deprived friends, such as his classmate Colin who also hates his family. He uses words such as " *fucking, bastards, parents*" (Barnes: 9), which shows that the stage of infancy left a negative impact on these characters. This feeling of the family creates a traumatic abandonment:

"Our parents saw things differently, picturing their children as innocents suddenly exposed to noxious influence. So Colin's mother referred to me as his 'dark angel'; my father blamed Alex when he found out he was reading the communist manifesto; Colin was fingered by Alex's parents when they caught him with a hard-boiled American crime novel.....On our behalf, they dreaded the closeness of an adolescent friendship, the predatory behavior of strangers on trains, the lure of the wrong kind of girl. How far their anxieties outran our experience". (Barnes:9:10)

The above passage shows that Tony or Alex doesn't want to accept their parents. They feel ashamed of the way their parents think, and they have a cold relationship with them. Negative expressions such as "bastards, noxious, dreaded, outran our experience" indicated the unsuccessful and dreadful relationship between parents-children and the negative consequences of the maltreatment of parents over their children. The absence of love, misunderstanding, and short affection from their parents during Tony's infancy is clear evidence of this unstable absent relationship. Therefore, fear of abandonment exists if a child suffers a lack of love. Then it becomes clear that Tony is under the influence of fear of abandonment which is his real problem.

So under the fear of abandonment, he is very emotional to the degree of being crazy in chasing Veronica. He is so anxious, unbalanced, and unsecured that he can't control his emotional and sexual needs. Now he thinks that Veronica is his own and does not have the right to abandon him, although she says that they can't continue together as they have not equal thoughts. Consequently, when she gets married to Adrian, he is traumatically shocked that he even loses his mind, and he unconsciously writes a revengeful letter and can't remember its content only when he reaches his sixties. He becomes a destructive and uncomfortable creature ready to attack or destroy anybody, including himself.

Uncontrollable emotions lead to aggression which is another facet of fear of abandonment. Aggression is fostered by loss of love and affection, and as a result, Tony becomes aggressive as he expresses this in his letter to Adrian: "

Dear Adrian- or rather Adrian and Veronica (hello, Bitch) and welcome to this letter), well you certainly deserve one another... I hope you get so involved in the mutual damage. You are left with a lifetime of bitterness that will poison your subsequent relationshipgiven her time, and she'll look down on you just as she looks down on me." (Barnes:90:91)

It is aggressively aggravating that he wishes them to have a handicapped child to live with them forever just to let them suffer all their life. Tony's aggressiveness damages his trust with others. Hence, the fear of abandonment is manifested by Tony when he becomes afraid of the abandonment of his parents, his friends, Veronica and Margret. Such abandonment is the main cause of his aggression towards others and the destruction of his character.

3.7 Fear of betrayal

The fear of betrayal is the second core issue which is also linked to the sense of abandonment. In this regard, Tyson writes that "*fear of betrayal- the nagging feeling that be trusted not to lie to us, not to laugh at us behind our backs, or in the case of romantic partners, not to cheat on us by dating others.*" (Tyson:16)

Tony believes that Veronica married his friend despite his love for her. This marriage irritates Tony and breaks his heart and mind. As a result, he loses control, and his fury grows and reaches its highest. By this marriage, it seems that he is unacceptable neither to Veronica nor to his friend Adrian. It puts Tony as an outsider who has a terribly negative effect on his personality. He becomes resentful towards both Adrian and Veronica. He now decides to free himself from such trauma and his feeling of abandonment and betrayal by panning to avenge himself from such feelings.

In fact, Tony has undergone a terrible shock by the betrayal of Veronica and Adrian. This marriage causes Tony to be an outcast, and this creates in him a hysteric dilemma, that he starts writing a disgusting unconscious letter full of vermin. Tony considers this marriage a fundamental betrayal of his relationship with Veronica since he tries a lot to deepen this emotional tie. He believes that there is still a chance to restore their relationship, but Veronica does not allow this. He has then lost his love, sanity, and any other social motivation. He has unconsciously adopted a sense of vengeful destruction against Veronica and Adrian. His feeling of the

sense of betrayal has brought an end to his consciousness, and he begins behaving like a wild animal full of thirst for revenge in order to retrieve his spirit of conscience. He behaves inhumanely as he writes his letter addressing Adrian and Veronica:

"(hello, Bitch, and welcome to this letter)..... I hope you get so involved that the mutual damage will be permanent. I hope you regret the day I introduced you... you are left with a lifetime of bitterness that will poison your subsequent relationships... Your malice mixed with his priggishness...And I hope that when you break up, as you inevitably willyou are left with a lifetime of bitterness that will poison your subsequent relationship. Part of me hopes you'll have a child because I'm a great believer in time's revenge, yea unto the next generation and the next." (Barnes:89:90)

About Veronica, he says:

Adrian: you already know she's a cockteaser, of course – though I expect you told yourself she was engaged in a Struggle With Her Principles,..... she is someone who will manipulate your inner self while holding hers back from you." (Barnes:89)

He also asks Adrian to ask Veronica's mother about her daughter:

"Even her own mother warned me against her. If I were you, I'd check things out with Mum – ask her about the damage a long way back. Of course, you'll have to do this behind Veronica's back because the boy is that girl, a control freak. Oh, and she's also a snob, as you must be aware, who only took up with you because you were soon to have BA Cantab after your name.... But don't forget: give her time, and she'll look down on you just as she looks down on me". (Barnes:89)

Using words such as "mutual damage, a lifetime of bitterness, freak, poison your subsequent relationship" shows the devilish demonizing spirit that Tony has unconsciously developed. He becomes the devil himself as he says: "I hope you get so involved that the mutual damage will be permanent". By saying: "you are left with a lifetime of bitterness that will poison your subsequent relationship," Tony becomes a kind of vampire full of hideous indentations ready to destroy any of Adrian or Veronica. His sense of betrayal has helped to create Tony a cruel character. Tony's letter was written as a result of his fear of betrayal. Its contents fill the horizons of this novel with unbelievable violence, which is enough to devastate the whole characters, such as Veronica, Adrian, and Sara, including Tony himself. This letter becomes responsible for driving Adrian to build a taboo relationship with Sara and then commit suicide. This letter is considered a biological weapon that results in the destruction of the whole of the characters in the novel, including Tony himself.

The sense of betrayal has formulated a new devilish nature inside Tony. He is unable to control his emotion. His new outrageous nature forces him unconsciously to write such revengeful words such 'as a snob' 'freak' and 'priggishness'. This reflects the deep love Tony has before for Veronica and how he thinks that she is his right, and no one can come beside her, nor she would betray him. He also thinks that Adrian is his close sensible friend who will never think of betraying him since Adrian knows that Tony loves Veronica and he is the one who introduces them to each other. Moreover, Tony considers Adrian more important in his life than Veronica because he has been with him as a support for a long time, and this is why he considers Adrian's betrayal a hideous act. Consequently, their marriage shocks him, and he loses consciousness.

Through this attachment with Veronica, Tony wants to feel that he is normal. He tries hard to tie this bound in order to be recognized as human. He is full of emotional conflict, but they are hidden or repressed; however, this shock of marriage lets these conflicting spirits burst out as if they were sparkles coming out of hell. The closer he is to Veronica, the more depressed and anxious he feels. Veronica's behavior with him tortures him, and he feels that his life is in danger if he cannot win her. He is ready to do anything to protect this relationship. He is shocked by the betrayal of Veronica and Adrian. They are his last hope for him to get back into peace and love.

3.8 Fear of low self-esteem

The fear of betrayal is shown as a hysteric pitch that has developed another psychic complex which is the fear of low self-esteem. Therefore, his letter is just an expression of his shock and anger that torments him, and it has successfully created a monster inside him. He starts behaving unconsciously like an animal who never thinks of consequences. This is an indication of the spirit of aggression which is an important facet of fear of abandonment.

Low self-esteem is the third lineament of core issues to be analyzed here. Tyson defines low self-esteem as "the belief that we are less worthy than other people and, therefore, don't deserve attention, love, or any other of life's rewards. Indeed, we often believe that we deserve to be punished by life in some way." (Tyson:16)

Tony lacks a sense of self-esteem as he always tries to prove himself to others, especially with Veronica and his friends at school. Starting from school, he lacks self-confidence, and he thinks that by being friends with Adrian, he will be someone else. His belief that he is lower than others leads him to be a friend with Adrian, which may give him new merit to be accepted socially at least, and he will psychologically be different. He thinks that he is on the wrong path and that what he is doing is considered low.

Regarding family, neither Tony nor his friends do not also think that their families are typical examples to consider. To describe their parents, they use taboo words such as " *fucking, bastards, parents*" (Barnes: 9), which indicate their disgusting consideration for their parents, and this is why Adrian is considered as the alternative father-figure who might offer a strong sense of self for Tony.

There are some references in the novel to prove Tony's sense of low self-esteem. First, Tony always tries to be close to Adrian because of his sense of low self-esteem. He thinks that Adrian is far from him on the level of knowledge and behavior, and being close to him will bring him advantages with his professor at least:

"The masters were more interested in him than we were. They had to work out his intelligence and sense of discipline, calculate how well he'd previously been taught, and if he might prove 'scholarship material'". (Barnes:5)

He says that Adrian is always respected and seen differently by his professors at school, and he is suggested to replace them as he is an unusual student. They all search for his company and hope to be close to him:

"But Hunt, like the other masters, allowed Adrian special status. When the rest of us tried provocation, it was dismissed as puerile cynicism – something else we would grow out of. Adrian's provocations were somehow welcomed as awkward searchings after truth." (Barnes:17)

"Adrian, to nobody's surprise, won a scholarship to Cambridge." (Barnes:19)

"We wanted his attention, his approval; we courted him and told him our best stories first; we each thought we were – and deserved to be – closest to him." (Barnes:19)

Second, he tries to win Veronica's heart as if she is the last one who can accept him as a lover. But when she turns him down, he feels that he is unworthy of females, and this indicates his very sense of low self-esteem. He accompanies her to her family estate, and he finds that everything, including her family, lacks dignity, but he ignores all her negative values and continues his pursuit of her. There he looks at himself from a low self-esteemed angle as he describes himself as a burglar pointing to his bag: "*on the train down from charring cross, I worried that my suitcase the only one I owned- was so large it made look like a potential burglar.*" (Barnes: 26) and that when Veronica's father comments on Tony's bag as being heavy, *Tony is very angry: "Looks like you're planning to move in, young man."* "*He was large, fleshy and red-faced; he struck me as gross.*" (Barnes: 26)

Veronica's family looks at him as an object to launch jokes at, and he feels uncomfortable and being looked down on by others. He hates his family being from the middle class, assuming that Veronica's brother disgusts his family:

"*Treating me as lower-class scum*" (Barnes:27). He continues, "*I'd always assumed that birth and education had given him as an advantage over me that he'd effortlessly maintained until the present day*" (Barnes:27)

His low self-esteem causes him to doubt his personality and question his self-confidence as he comments on Veronica's invitation for him:

"*seemed at first to withdraw into her family and join in their examination of me-though whether this was the cause or the consequences of my insecurity, I can't from her determine*" (Barnes:27)

Similarly, he thinks that Veronica is better than him at evaluating music, and when she goes through his records, he becomes anxious that she may dislike him because of his low taste. He then tries to divert her attention by saying: "*You like this stuff,*" She asks neutrally, "*Good to dance to, I replied, a little defensively.*" (Barnes:21)

Even though Veronica's mother, Sara, warns him against her daughter, "*Don't let Veronica get away with too much.*" (Barnes:28), he does not take that into consideration and continues his pursue after Veronica.

Third, Veronica's marriage to Adrian increases Tony's sense of low self-esteem as he thinks that he does not have the advantages of being a husband. He also thinks that even in the eyes of Adrian, who is supposed to be his father-figure, he is worthless and does not need to be respected.

Later, Veronica meets Tony at pub coincidentally, and she has sex with him as a way to get him back, but his low self-esteem considers this as an act of disdain since she has already left him. She says to him, "*you are quite cowardly, aren't you?*" (Barnes:34)) In fact, Veronica's reaction to Tony helps aggravate his low self-esteem; whatever he does to grasp her attention is rewarded by her low remarks on him: "*you are quite cowardly, aren't you?*" and his answer is, "*I think it's more that I'm ...peaceable.*", (Barnes:34)) which indicates how he considers himself unbearable to her because of his strong sense of low-esteem.

Another indication of Tony's low self-esteem is his way of narration as he always warns the reader that he is not sure of what happens, "Again, I must stress that this is my reading now of what happened then. Or, rather, my memory now of reading then of what was happening at the time" (Barnes: 17)

He never trusts his memory in remembering the past as he says that memory is not always imperfect "certainty produced at the point where the imperfections of memory meet the inadequacies of documentation." (Barnes:17)

His low self-esteem pushes him to be in confident of what he says about his history "what you end up remembering isn't always the same as what you have witnessed." (Barnes:4)

In this sense, Epstein (1980:51) believes that characters with low self-esteem are "prone to oversensitivity to failure, all are too ready to feel rejected, and take a long while to get over the disappointment."

Similarly, Tony feels that he is always rejected by Veronica and Adrian and even by Veronica's family as he thinks that they consider themselves superior to him. His self low-esteem brings about many negative points in his life. He fails in his relationship with Veronica, Adrian, Margret, and his daughter, Sausie. He is passive in his life's attitude with others and even with himself.

3.9 Insecure or unstable of self

The insecure or unstable of self is the fourth important part of core issues which is, according to Tyson, "the inability to sustain a feeling of personal identity, to sustain a sense of knowing ourselves. These core issues make us very vulnerable to the influence of other people, and we may find ourselves continually changing the way we look or behave as we become involved with different individuals or groups." (Tyson:16)

It is clear that Tony has lost his sense of self gradually starting from his school time and then after meeting Veronica until she gets married to Adrian. At school, he seems excited about the idea of being with Adrian as he is sure that Adrian's presence in his life will make up for what he misses in himself, such as the social or intellectual aspects. He thinks that Adrian is socially important, at least with his professors, and he might, through him, restore some of his social characteristics and be likable to others.

On the level of intellectuality, he believes that Adrian is very intellectual and smart. He always admires Adrian, and this is clear when Adrian analyses the idea of suicide: "Adrian wouldn't just have accepted things as they were put to him" (Barnes:16). Tony, Alex, and Colin consider themselves superior to their classmates in the matter of intelligence, but the presence of Adrian has disturbed this idea because he proves himself smarter than them. He is now the one whose professors depend on him on any deep thoughts or identity.

Another reference of unsecured sense of self is Tony's fear of failure. He always feels that his self-intelligence and social attitude are not secure, and therefore, being closed to Adrian may help in saving that. He is also afraid that his identity is not stable so that Veronica will not leave him. Whatever happens, it is always understood by Tony that Veronica is not happy in her relationship with them. He keeps persuading her to be with him using many alternative ways, such as visiting her family, showing his taste in music, accompanying her to parties...etc. He attributes his failure to keep Adrian or Veronica with him to his lack of self-attitude and identity. This is why he keeps expressing his false or unsecured sense of self.

Moreover, Tony has always some clear evidence that he is practicing his false sense of self, with reference to his relationship with Veronica. He knows that he fails to attract her attention or at least satisfy her opinion of him. She says, "you are quite cowardly, aren't you?" (Barnes:34) However, this evidence is not enough for Tony to accept the reality of his attitude toward Veronica. He is driven into an illusion that instigates his false sense of himself. In other words, he has formed his own image as regards his love for Veronica and begins to reconsider his behavior, thinking that what he is doing will save this relationship.

Tony's relationship with Adrian or Veronica is a matter of being unsecured of his sense of self. He can't be certain of his identity. Their relationship with him has psychologically affected him but in a negative way. Now he can't trust himself; he is being unsecured. When she gets married to Adrain, he is shocked because he does not expect that, so he reacts by losing his consciousness as being living under his false sense of self, which drives him to be vulnerable to the influence of other people.

As a result of this unexpected shock, Tony has been driven into an unconscious journey of psychological trauma in which he starts behaving like a man without any hope of getting well again. He becomes a desperate animal who has lost any hope of being recovered again.

Tony has suffered the depth of psychological influence of other people such as Veronica in his life, which affects him negatively as being easily vulnerable. Now Tony can't easily sustain his personal identity to know his real attitude in his life. He can't grasp his feeling of being stable or secured, and it seems that he will take a long time before being stabled. His being vulnerable to Veronica is the main reason behind losing his sense of self, as he states in the second part of the novel:

"And so, for the first time, I began to feel more general remorse – a feeling somewhere between self-pity and self-hatred – about my whole life. All of it. I had lost the friends of my youth. I had lost the love of my wife. I had abandoned the ambitions I had entertained. I had wanted life not to bother me too much and had succeeded – and how pitiful that was." (Barnes:94)

In addition, Adrian's marriage to Veronica also has a deep psychological influence on Tony's despair which causes his identity to lose part.

Thus, fear of failure, search for identity, and the sense of being dependent are some indicators of the fear of being unsecured. These indicators will develop a false reality around Tony, and he, therefore, becomes desperate as he feels that he is an unacceptable character.

Another reference of a false sense of self is that Tony has considered a particular image of people around him who has vulnerable to them, such as Veronica or Adrian:

"I thought more about Adrian. From the beginning, he had always seen more clearly than the rest of us. While we luxuriated in the doldrums of adolescence, imagining our routine discontent to be an original response to the human condition, Adrian was already looking farther ahead and wider around. He felt life more clearly too – even, perhaps especially, when he came to decide that it wasn't worth the candle. Compared to him, I had always been a muddler, unable to learn much from the few lessons life provided me with." (Barnes:93)

It is clear that this particular image of Veronica or Adrian, as Tony thinks shows that it, helps in creating a part of his life, identity, stability, and success, and without this image, Tony is nothing. This image helps to make himself true in his attitude towards choosing these people in this place of his life. Because this image has participated in failing Tony in life, he is now desperate enough to such a degree to lose his sense of self.

In the second part, Tony also continues to be vulnerable to Margret being his only companion and advisor in life, and her words go parallel to Veronica's, which indicates the continuous failure to know himself. Veronica tells him, *"You just don't get it, do you? You never did, and you never will."* (Barnes:120) These words echo the same words of Veronica's in the first part of the novel that Tony is always blind to the truth of knowing himself. She says to Tony: *"You don't get it, do you?"* (Barnes:59) And this shows how Tony's unstable sense of self has a deep psychological effect on him that can't be easily healed.

Veronica also tells Tony that they can't be friends anymore in a sarcastic manner:

"What thing? " "About us still being able to be friends." "Is that what I'm meant to say? " "You're meant to say what you think, what you feel, for Christ's sake, what you mean." "All right. In that case, I won't say it – what I'm meant to say. Because I don't think we can still be friends." "Well done," she said sarcastically." (Barnes: 37)

However, Tony's deep despair does not let him believe her. His deep despair does not allow him to control the situation of knowing himself and stop his negative pursuit of Veronica.

Another aspect of an unsecure sense of self relates to the issue of differentiating the past from the present. His memory is negatively shocked to such a degree that he is lost in his past, and he can't find a true past in his real life. He has paid a high price for following his illusive dream that has shattered his world into small pieces, which creates a false reality. Tony's unstable sense of self is developed by the false reality around him. His illusive dream of being with Veronica is too exaggerated, which creates a clash with the real world, and his reaction to Veronica and Adrian's marriage is also exaggerated excessively that Tony can't make a difference between his past and present. He is surrounded by the false reality of his time, and he can grasp neither his reality nor the reality of either Adrian or Veronica.

4. Conclusion

Through this psychoanalysis study of Barnes' *The Sense of an Ending*, it is found that the core issues of any character can be developed by the characters' desire consciously or unconsciously to be under the effect of life's circumstances. It is understood that life matters should be taken seriously in order to avoid the destruction of personality. In other words, there are some important issues in this life, such as human values and understanding others are some important factors that should be placed before any other life's issues. Freud divided people's personalities into three parts: **id**, **ego**, and **superego**. This research has adopted the Freudian psychoanalysis theory to evaluate the main character Tony. Freud's ideas on psychology regarding the core issues are employed to highlight the character of Tony as he is stricken by some important influences that affect his personal life with others and with himself, as well. He believed that human personality could be studied from the dynamic clash between the three parts of the human mind: **id**, **ego**, and **superego**. And this is why in Julian Barnes' *The Sense of an Ending*, Tony's life is divided into the same three parts, which are in conflict with each other.

The Sense of an Ending is like the mirror in which psychoanalysis plays its lens that brings about how important the book is. Psychoanalysis helps us to understand how this novel is like a mirror of reality by analyzing the core issues of Tony: **id**, **ego**, and the **superego**. This paper tries to find some clues that help the readers to investigate the reality of Tony in such a way that his reality might be ours by focusing on some deep physical traits of the interior part of Tony: the fear of abandonment, the fear of betrayal, the fear of low self-esteem and the fear of unsecured sense of self.

It is clear that the **id** controls most of the character's life, especially when they are young, and this is what exactly happens to Tony as his **id** is always repressing the superego. However, when humans grow old, the **superego** tries to take its role over the **id**.

At the beginning of the story, Tony's **id** dominates his life at school, and it grows stronger for him with the passing of time. In the meantime, the core issues always develop, which are related to the unconscious part of his mind, such as the fear of betrayal, fear of abandonment, fear of low self-esteem, and the unsecured sense of self. These core issues are presented as a linking chain, that the presence of one leads to the development of another, and all of them are supported by some life's factors such as misunderstanding others that lead to the destruction of personality and oneself. This theme becomes recurrent in **The Sense of an Ending** as it is clear that Tony loses his life grasp, and he then cannot come back again.

Tony, who is the main character of this novel, suffers from certain core issues, mainly the fear of abandonment, fear of betrayal, insecure, unstable sense of self, and low self-esteem. This happens after examining the three divisions of the mind: **id**, **ego**, and **superego**. Tony's psychological problems happen as a result of the interaction between these three parts of the mind: **id**, **ego**, and **superego**. In the first part of the story, which is dedicated to his life at school and university, the **ego** loses its power because the **id** takes dominance over the **superego**, which seems pitiful regarding the extreme power of the **id**. Tony looks weak as he suffers a lot during his time in youth. He suffers painful times as he is shown to be a merciless creature.

Later on, his **ego** tries to take his **id** into reality, and this happens as a result of the interference of the **superego**. He then accepts his ex-wife's advice and begins to accept the social values imposed on him by the **superego**. The **ego** balances the conflict between the **id** and the **superego**.

Tony does a lot of things to please the **id** in these first stages of his life. So the **ego** ignores the **superego** and lets the **id** dominates the scene, and then Tony gets rid of the pain he has. He thus has a psychological obsession with having Veronica with him. He also depends heavily on Adrian to make himself feel pleased and comfortable.

Freud's theory shows that Tony is full of misunderstanding, fear, irrational, and disbelief in others and in himself. These traits make the reader feel afraid of how humans can be weak because of his/her psyche.

To sum up, this theoretical framework will facilitate the researchers' understanding of the importance of applying the theories of psychoanalysis to Barnes' novels. It is acknowledged that his novels will remain a legend for both literary researchers and scholars for their richness in meanings and implications. The main recommendation to be made is an in-depth study of Julian Barnes' other different ambiguous worlds. There are certainly other fields of study that could help other researchers in the world of Julian Barnes' novels. In the area of Freudian psychoanalysis, Barnes' novels will be clear evidence that the characters are grown in an oppressive milieu, and that will directly prove that Julian Barnes himself suffers some conscious and subconscious obsessions in his real world.

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