1. Desire and Its Implications

Desire is related to psychology. It is a sense of longing for a person or object or hoping for an outcome. The same sense is expressed by emotions such as craving or hankering. When a person desires something or someone, their sense of longing is excited by the enjoyment or the thought of the item or person, and they want to take actions to obtain their goal. There can be various types of desires such as instinctual desire, sexual desire, repressed desire and so on. They are all related to psychological desires, which may remain unconsciously and may appear when they get appropriate situation. They are remained repressed in human psychology.

Similarly, instinctual desire is somewhat natural but it begins from the childhood. Family is the first place from where unconscious begins. Such desire may come from psychological wounds, painful desires, sibling rivalry, etc. It is not in the normal and positive way but it has the negative impact on one's life. Desire is related to need that remains unconsciously of what a person is unaware. Referring to Sigmund Freud, Lois Tyson says that unconscious is the storehouse of the painful experience, which remains in repressed level. In own words, "The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we feel we will be overwhelmed by them" (12).

Likewise, sexual desire is related to what Sigmund Freud describes as id, ego and superego. According to Freud, sexual desire is opposite to death drive or'thanatos'. Sexual desire is akin to energy of a person, which is in irrational manner. In this level, person manifests his/her behavior in any manner of which he may not be aware.

Consequently, sexual desire leads to the manifestation a person may have desire to be close to other with opposite sex, where they may choose seclusion, they

show awkward behavior with others. They want to hide whatever has happened to them. Then they may be aggressive with the simple matter and may do destructive behavior. They are dysfunctional behavior and related to id, according to Freud. They are not calm until they get their mate or love from the opposite sex.

The motivational aspect of desire has long been noted by philosophers; Hobbes (1588–1679) asserted that human desire is the fundamental motivation of all human action.Kristyn Gorton in her book *Theorizing Desire* says that desire is a multiple, fluid and dynamic force that is changing and destructive. In her own words:

> The concept of desire maintains a strong influence on the narratives we read, the stories we hear and the images we see. Desire is a fluid, multiple and dynamic force that is transformative, destructive and life changing. It is a difficult and perhaps an impossible concept to pin down, explain or 'solve'. Desire's abstract nature is part of its power; its elusive quality is what draws us in and invites us to 'make sense' of its energy. (1)

Thus, for her desire is a part of power and it is related to energy. There is difficult to narrow down the meaning of desire in one way. However, she opines that it has abstract nature.

Similarly, Joel Marks defines desire as a longing for a person, object, hope or result and they are expressed by emotions. According to her:

> Desire is a sense of longing for a person or object or hoping for an outcome. The same sense is expressed by emotions such as craving or hankering. When a person desires something or someone, their sense of longing is excited by the enjoyment or the thought of the item or person, and they want to take actions to obtain their goal. (25)

Desire, thus, provokes a person to achieve a goal. It is a willingness or longing a

person has in order to get something. It is in the psychological level. This desire does not remove from the mind. Desire remains emotionally in one's mind until it is fulfilled.

She further says, that in Hinduism desire is 'kama' that was the first seed of mind. In Buddhism, for an individual to affect his or her liberation, the flow of sense-desire must be cut completely; however, while training, he or she must work with motivational processes based on skillfully applied desire. The Buddha states, according to the early Buddhist scriptures, those monks should generate desire for the sake of fostering skillful qualities and abandoning unskillful ones.

Marks expresses that while desires are often classified as emotions by laypersons, psychologists often describe desires as different from emotions; psychologists tend to argue that desires arise from bodily structures, such as the stomach's need for food, whereas emotions arise from a person's mental state. She asserts:

> Marketing and advertising companies have used psychological research on how desire is stimulated to find more effective ways to induce consumers to buy a given product or service. While some advertising attempts to give buyers a sense of lack or wanting, other types of advertising create desire associating the product with desirable attributes, by showing a celebrity or model with the product. (69)

The theme of desire is at the core of the romance novel, which often creates drama by showing cases where human desire is impeded by social conventions, class, or cultural barriers. As well, it is used in other literary genres, such as gothic novels such as Dracula by Bram Stoker, in which desire is mingled with fear and dread. Poets ranging from Homer to Toni Morrison have dealt with the themes of desire in their work. Just as desire is central to the written fiction genre of romance, it is the

central theme of melodrama films, which use plots that appeal to the heightened emotions of the audience by showing crises of human emotion, failed romance or friendship, in which desire is thwarted or unrequited.

Alice Deignan, on the other hand, in her excellent study "Metaphors of Desire" (1997), traces the various ways in which desire is used as metaphor using the Bank of English, a 211-million word resource which draws on naturally occurring, current English, such as is found in magazines, letters, conversation and radio journalism. Through this resource, Deignan offers a catalogue of the ways in which desire is used as metaphor—such as'desire as an external force', 'desire as an awakening', 'desire as appetite 'and ' desire as fire'. Her work outlines the ways in which desire is used to explain life-altering situations and to catalogue its consequences and manifestations.

As this book will argue, one of the most potent metaphors of desire used within film and television is desire as an awakening, as a force or movement that draws the subject from her position and transforms her life. Part of the reason I draw on contemporary examples as illustrations of how we can theorize desire is because it is possible to cut across genres and expectations and yet still find similar expressions of the concept of desire. Deepa Mehta's moving film *Fire*, for example, is a story of two women who fall in love with each other. Within the film, desire is figured as something transformative and life changing. The film focuses on the lives of Radha (Shabana Azmi) and Sita (Nandita Das), who live with their husbands and mother-in-law above the restaurant/video store in which they both work.

Sita is disappointed with her arranged marriage to Jatin, who is really in love with another woman. She is seen as more progressive than Radha, as she will not passively accept her situation and instead wants more from her life. She draws Radha into her world and into the possibility that there is more to life than subservience to

one's husband. As their relationship develops, the women become concerned that the family will discover their secret. Radha begins to feel selfish for the desires she feels and tells Sita that she really is not much different from Mundo, who has been caught masturbating to pornography in front of the family's elderly mother. She asks Sita: 'Is it so bad to be that selfish? I'm not so different from him. It scares me."This is unfamiliar for me—this awareness of needs, of desires ...' (Mehta 1996). No longer simply the object of her husband's repressed desires, Radha begins to experience desire herself and at first sees this as a frightening and threatening feeling—something that could possibly destroy the safety and security of her home. As her feelings develop she gains strength from her desire for Sita and finally confronts her husband with her feelings. He tells her that 'desire brings ruin' and she replies: 'you know that without desire I was dead. Without desire there is no point in living. And you know what else? I desire to live. I desire Sita. I desire her warmth, her compassion, her body. I desire to live again' (Mehta1996). Her admission of desire and rejection of his advances enrages her husband and in the midst of their argument, her sari catches fire. Her husband watches without helping, and instead carries his mother to safety. In his eyes, the fire that engulfs Radha is her punishment and evidence that 'desire ruins'. However, fire is used in Mehta's film not as a destructive element, but as one, like desire, that is liberating and transformative. About desire, Gorton further writes:

> The likening of desire to a light turned on can be found in *A Streetcar Named Desire*, a film that I feel needs to have some mention for its relentless presentation of desire on screen. . . Part of whatthis book aims to do is to consider where psychoanalysis, feminist theory and film theory can be useful in terms of theorizing the concept of desire: to map out their lines of intersection and difference and to consider new ways of bringing them together in terms of theorizing desire. (12)

The point in doing this is not only to appreciate where a theorization of desire might fall in current work within cultural studies, but also because desire needs to be understood both in terms of an abstraction and in terms of an everyday presence. Recent literature on desire Irvine illustrates a shift from a society that would understand the concept of desire in relation to sexuality to one that would more likely figure the concept in terms of material acquisition. It is more common, in other words, that someone would think about the desire for chocolate or the latest iPod than about their feelings for the girl next door. Part of this shift is blamed on the progressive effects of capitalism, while others, particularly those influenced by psychoanalytic thought, see it because ofthe destruction of the big 'Other'; or in terms that are more colloquial: the deathof the master figure. Another noted shift is from a society that prohibited enjoyment to one that encourages and, as some argue, demands enjoyment. The result is that desire has come to be figured in very different ways and through diverse representations. Desire maintains very stringent boundaries, particularly in terms of female desire.

Referring to "From Freud to Feminism to Film,"Gorton marks out the intellectual contributions from psychoanalytic, feminist and film theory to a theorization of desire. She says that the concept of desire can be traced back before Freud and the birth of psychoanalysis, but Freud's understanding of desire maintainsits dominance in both feminist and cinematic interpretations and incurrent perspectives of desire in contemporary culture. Gorton views in this regard:

> It is for these reasons that I limit the origins of this theorization to Freud. The 'from'is not intended to reflect a point of departure or to refer to a historical development, rather it is used to emphasise the ways in which each school of thought has added to a conceptual development of desire. The'to' signs for the ways in which these

> intellectual influences both resonate with and resist each other. Concepts such as risk, hysteria, the gaze, shame and melancholia, which structure the book, are used to explore moments of convergence between psychoanalysis, feminism and film. (15)

Likewise, she says cinematic and televisual examples both compliment my theorisation of desire and offer their own contribution. In other words, the use of film and television in this project is not simply a matter of applying theory to text but evidence of the ways in which these mediums deepened,enrich and provide an understanding of desire.The first three chapters are more heavily weighted towards a theorization of desire; the final two chapters consider more specifically howdesire can be theorized through cinematic and television examples.

Repressive Desire

Repressive desire is unconscious desire a person has to get something. This is psychological desire in which the person is unaware of the need. Such desire is manifested in the behavior. According to Sigmund Freud, repressive desire is remained unconscious in one's mind. It may appear at any time. It is in id level. Referring to him, Gorton argues that Freud's legacy continues to have a strong grip over critical theory, as Peter Brooks points out: "Freud, the *Times Literary Supplement* reported three years ago, remains the most frequently cited writer of our time— cited, I think, a bit like Jean-Jacques Rousseau two centuries ago: as the presiding genius of our culture and the author of its symptomatic illnesses" (2). Jerry AlineFlieger argues that 'even when his speculations are outlandish, Freud is never simply wrong: many of the cutting-edge works that purport to be anti- or post-Freud are in fact deeply indebted to Freud's insights' (9). She goes on to stress that 'more important than the rightness or wrongness of any of Freud's theoretical speculations is the fact that his thought encourages us to question rigidly held truths as inherently

suspect in their motivation, thus opening a field for debate and revision' (Flieger 9), a belief that echoes Peter Gay's assertion in the introduction to his *Freud reader*: 'No matter: ignorant or well-informed, our culture has found Freud's vision of mind compelling enough to live with it, whether comfortably or not' (Gay xiii). In discussing his recent experience re-reading Freud, Paul Robinson claims that 'It's like falling in love all over again.

There's a quality about these texts which is incredibly seductive. The seductive nature of Freud's work is particularly relevant to a critique of his understanding of the concept of desire. There is a great and growing body of literature that would disagree with the positive tenor of these comments, works such as Richard Webster's *Why Freud Was Wrong* (1995), John Forrester's *Dispatches from the Freud Wars* (1998) or Frederick Crews's *The Memory Wars: Freud's Legacy in Dispute* (1995) attest to recent discussions that Freud is no longer relevant or 'right'. The stress in this chapter is on Freud's intellectual conceptualization of desire and the ways in which this interpretation is presented and debated within cultural studies. Freud's oedipal complex is the cornerstone of psychoanalytic theory, and, as such, functions as the primary narrative for our understanding of the concept of desire. Having finally brought to fruition the concept of the superego, Freud realizes that the Oedipus complex was with good reason the cornerstone of psychoanalysis its overcoming was the single most momentous sign of human culture.

Kaja Silverman in *Whose Freud?*argues that 'to say "My desire has nothing to do with the Oedipus complex" (85) would be to essentialise and detemporalise what is finally nothing but a structural imperative. It would be to make something closed out of the very thing whose function is to open us up to the multiplicity and multifariousness of the world'. The central narrative that runs throughout psychoanalytic theory, from Freud to Lacan, is the Oedipal drama: 'It is not just

another complex: it is the structure of relations by which we come to be the men and women that we are' (Eagleton 156). The myth of Oedipus is one of the most influential in the twentieth century, and the appearance of Oedipus in recent articles and books attests to its continuing relevance. Arising from a combination of self-analysis and his case studies on infantile neuroses, the Oedipus complex emerges as a unifying theory in Freudian psychoanalysis.

Each member of the audience was once, in germ and in phantasy, just such an Oedipus, and each one recoils in horror from the dream-fulfillment here transplanted into reality, with the whole quota of repression which separates his infantile state from his present one' (Freud 265). Freud's reading of *Oedipus the King* draws together his theories on dream interpretation, wish fulfillment, repression and subjectivity into a master discourse on human sexuality. In Sophocles' *Oedipus the King*, Oedipus is the 'solver of riddles' who unwinds the tangled string of his own fate (1972, 9). Oedipus's insistence on interpretation, on a cure or solution to the woes of his kingdom brings about his downfall. For in so doing, he not only reveals answers, but uncovers truths about his identity and sexuality: that he has killed his father, Laius, and married his mother, Jocasta. Sophocles' text introduces the potentially destructive relationship between mother, father and son as well as the dangers of answering the unanswerable. *Oedipus the King* dramatizes the primal scene of desire for Freud, and as such, the Oedipus complex becomes the underlying foundation of psychoanalytic interpretation.8 The Oedipal complex ultimately concerns the socialization of the individual—the passage from desiring child to desiring adult, mastered by transferring desires and establishing identification with the 'right' parent. Freud's theorization of the oedipal complex and its dissolution known as the 'castration complex' is fundamental to the way psychoanalysis locates sexual difference in the operation of the genitals. Woman becomes lack because the little boy

does not see anything where the penis should be. This ‘missing’ penis characterizes her as ‘lack’. For Freud, this difference is a result of biology or anatomy and it is a ‘truth’ that factors within his theorization of the Oedipal and castration complexes.

The fact that the little girl must realize, through her awareness that she does not have a penis, that she is lacking is crucial to understanding both Freud’s and Lacan’s conception of desire. Following Freud, we can see that a girl learns to desire in terms of being desirable, whereas a boy learns to change his desire from his mother to another woman. This is a fundamental difference in terms of the position each gender takes in psychoanalytical terms of desire: one learns to desire, the other learns to be desirable.

Barry W. McCarthy and Emily, the psychologists believe that sexual desire is something you are born with—and that it cannot be changed. You either have it or you do not. People believe that those with low desire are somehow deficient or abnormal, that inhibited sexual desire is a character flaw. Our culture teaches that men are supposed to be the sexual experts and initiators, thereby increasing the stigma of inhibited sexual desire for men. No wonder so many men and women suffer in silence. In their own words:

> In truth, sexual desire is complex, with many causes and many dimensions. Desire involves physical, psychological, relational, cultural, and situational factors. Sexual desire can and does vary among individuals and between couples. Desire can be facilitated and strengthened—or it can be damaged and destroyed. (89)

Furthermore, she asserts that inhibited sexual desire is best thought of as a "couple problem." Building bridges to desire is likewise best thought of as a couple processes. Bridges to desire means ways of thinking, anticipating, and experiencing a sexual encounter that make sex inviting. Ideally, each person develops individual

bridges to desire, as well as couple of bridges to desire. Each bridge need not be mutual. Some sexual initiations and scenarios work better for one spouse than for the other; this is normal and healthy. Many women prefer a scenario of extended, involved pleasuring to build sexual anticipation. They further add:

> Moreover, Sexuality is a one-two combination. First, you are responsible for your sexuality, including desire. Second, is being part of an intimate team. Intimate sexuality is about sharing, facilitating, encouraging, and supporting. It is not only normal, but preferable, for each spouse to have his or her bridges to desire. When you have multiple ways to anticipate and initiate sexual encounters, once the cycle of sexual avoidance is broken, desire will remain vital. You have a variety of ways to emotionally and sexually connect. Choice, rather than obligation, enhances desire. (91)

When sex degenerates into "Are we going to have intercourse or not?" the relationship is in trouble. When one spouse demands intercourse and the other wants to avoid pressure, the result is a power struggle and a no-sex or low-sex marriage. It is important to identify personal and couple poisons that subvert desire, but even more important to develop healthy attitudes, initiation patterns, and feelings that promote sexual desire.

Desire and unconscious are related to the psychological experience. Freud describes will them in his psychoanalytic criticism. He is known as the father of the theory who analyzes all the human beings in terms of psychology. According to him, the unconscious and repression are two central concepts in psychoanalytic theory. Freud insisted that the 'division of the psychical into what is conscious and what is unconscious is the fundamental premises of psycho-analysis' he labeled the unconscious the true psychical reality and he identified repression as the cornerstone

on which the whole structure of psycho-analysis rests. About Freud's theory,Petocz writes:

> As is well known, the treatment of the unconscious in Freud's writings underwent a number of changes, changes which occurred over the course of the development of his ideas, particularly with the move from the 'topographical' to the 'structural' model of the mind. Anyone who attempts to present a systematic account of these changes, and to state exactly what is involved at any particular stage of that development, soon discovers how inconsistent and confusing is Freud's material, and how difficult it is to trace the tortuous paths of the changing classifications of the unconscious, and its relations to the conscious, the preconscious, the id, the ego, the superego, and so on. (151)

Such an attempt, however, is fortunately not necessary in order to identify and evaluate the intersection of the problems of symbolism with the theory of the unconscious. These problems, I shall argue, begin with a particular conception of the unconscious.

Similarly, about desire Tyson comments that human desires are not recognizable directly. People show destructive behaviors unknowingly because they want to defend themselves:

> Our unconscious desires not to recognize or change our destructive behaviors because we have formed our identities around them and because we are afraid of what we will find if we examine them too closely—are served by our defenses. Defenses are the processes by which the contents of our unconscious are kept in the unconscious. In other words, they are the processes by which we keep the repressed

> repressed in order to avoid knowing what we feel we can't handle knowing. (15)

When people can handle these desires, which are in repressed level, they spend their meaningful life otherwise vice versa. In the novel, Gerald loses his life because of desire and repression that he cannot handle.

In this regard, Sigmund Freud says, "Men do not always take their great thinkers seriously, even when they profess most to admire them" (22). Freud's theory *oiderTodestrieb,* translated by James Strachey as the "death instinct," is arguably the darkest and most stubborn riddle posed by the legacy of psychoanalysis. Jean Laplanche has remarked that *"Beyond the Pleasure Principle,* which in 1920 introduces the death drive, remains the most fascinating and baffling text in the entire Freudian corpus*":*

> If life . . . is regarded as materially present at the frontiers of the psyche, death's entry on the Freudian scene is far more enigmatic. In the beginning, like all modalities of the negative, it is radically excluded from the field of the unconscious. Then suddenly in 1920, it emerges at the center of the system as one of the two fundamental forces—and perhaps even as the only primordial force—in the heart of the psyche, of living beings, and of matter itself. [Death becomes] the soul of conflict, an elemental force of strife, which from then on is in the forefront of Freud's most theoretical formulations. (1)

As Laplanche indicates, Freud's hypothesis of the death drive was of central importance during his last years. Unlike so many of Freud's basic ideas, however, the death drive has not found a significant placein the popular diffusion of the psychoanalytic perspective. Not infrequently, expositions of psychoanalysis omit it altogether. In comparison with other key psychoanalytic concepts—the unconscious,

repression, the agencies of id, ego, and superego—Freud's supposition of a self-destructive drive has suffered positive neglect. Precisely to that extent we may be led to ask how adequately it has been understood. What did Freud mean by positing a drive toward death? How did the concept of the death drive function in the totality of the psychoanalytic theory? What has it meant to psychoanalytic theory since Freud? What can it mean for us today? The intention of this book is to raise these questions on the level of a theoretical inquiry and to indicate the direction of an answer.

Freud's theory of the death drive provided a solution. From the inception of psychoanalysis in the 1890s and throughout the two and a half decades that followed, Freud conceived the psychic apparatus as a homeostatic system invested with quantities of energy and regulated by the pursuit of pleasure and the avoidance of pain. Operating in this way according to a "pleasure principle," the system seeks to release the tension of accumulated excitations and to promote equilibrium of psychic energies.

Freud says that there are cases of recurrent traumatic dreams. Observed particularly in victims of war neuroses, the repetition of traumatic experiences in dreams and memories failed to tally with Freud's earlier view, itself an expression of the pleasure principle, that dreams represent the fulfillment of wishes. Why, if pleasure is the aim of psychic life, should specifically painful, traumatizing experiences be repeated? Furthermore, Freud remarks upon the repetitive games of children in which a painful loss is symbolically re-experienced. A child left alone by his mother was seen to re-create the painful drama of the mother's disappearance by alternately throwing a spool over the edge of his bed, retrieving it, and casting it away again. Once more, the question was why the experience of an unpleasurable loss was repeated rather than repressed. Moreover, there is the problem of masochism, which, for obvious reasons, challenged the notion that mental life is governed simply by the

pursuit of pleasure. In the case of the masochist, pleasure and pain seemed to be intertwined in a particularly striking and puzzling way. Then Freud brings forward evidence specific to the analytic process itself, namely, the tendency of patients to obstruct the treatment by effectively re-creating, with the analyst, their most painful losses and disappointments. The search for the motive of these self-defeating behaviors, or negative therapeutic reactions, touched upon one of the most fundamental challenges faced by psychoanalysis, that of explaining the apparently self-inflicted character of all neurotic suffering.

Criticisms on Desire

Sartre defines desire as "an attitude aiming at enchantment" (Gorton 20). Sara Ahmed suggests that emotions are not simply something 'I' or 'we' have. Rather, it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made: the 'I' and the 'we' are shaped by, and even take the shape of, contact with others'. The distinction Ahmed makes is an important one, one that can be extended to thinking about desire and its affects. Ahmed views:

> Instead of asking what desire is, it is more productive to ask, what does desire do?1 How does it create surfaces and boundaries? How are 'we' shaped by its affects? And how is desire presented to us on screen? This book will rely on examples from film, television and contemporary culture to consider both how we theorise desire, and what desire does. (36)

Another reason to take this approach, instead of a more historically orientated or definition-based project is because the applications I will draw upon largely come from popular culture. It is important therefore to think about what desire *does* rather than to consider what it *is*. As Joke Hermes points out in her re-reading of popular

culture: "The value of popular culture, whatever its textual qualities, is in what audiences do with it" (13). Audiences do things with what they see or read; they respond both emotionally and physically to events on screen. It is for this reason, and others, that I will focus my attention on what desire does rather than attempt to define what it is or to map out its parameters. In order to understand what desire does, it is also necessary to consider how it is theorized, particularly how it has been interpreted within cultural studies.

Gorton says that in order to theorize desire it is necessary to consider psychoanalytic models. However, in so doing, one can be at risk both of alienating some readers who consider psychoanalysis passé and of frustrating other readers for not following psychoanalytic interpretations to the letter. She further expresses: "In taking this risk, I hope to demonstrate the importance of an engagement with psychoanalysis and, at the same time, the necessity to challenge its interpretations through an engagement with other theoretical models" (89).

In their work on ‘rethinking psychoanalysis in the postmodern era’ Elliott and Spezzano argue that what is emerging today is a kind of psychoanalysis of psychoanalysis. One of the consequences of this development is a reconsideration of the relation between self and other. In traditional psychoanalysis, the movement between unconscious fantasies and rational understanding is considered to be the foundation of the analytic process. Postmodern interventions, however, emphasize the centrality of desire, affect and imagination as essential to the creation of "personal meaning and inter-subjective understanding" (Elliott and Spezzano 28). Focus on transformation places emphasis on a connection between remembering and forgetting: in order to cure the patient it is necessary to excavate the psyche. This process establishes a model where by remembering and talking through or ‘working through’ these memories allows the subject to ‘let go’ of past traumas. The postmodern turn

calls this model into question, drawing attention to the heterogeneity and polyvalence of psychic representations, it embraces the fragmentation and dislocation inherent in human experience" (Elliott and Spezzano 32) which demand rethinking of central concepts such as narcissism, hysteria and melancholia, concepts which will be explored in subsequent chapters. The influence of postmodernism on psychoanalysis, Elliott and Spezzano argue, demands a more 'open and creative approach', one that understands 'meaning as also rooted in non-verbal or pre-symbolic modes of generating experience' (1999, 32).

In rethinking psychoanalysis, Elliott and Spezzano also suggest that the problem of the scientific status of psychoanalysis, a problem addressed specifically in Lacan's*The Four Fundamental Concepts of Psychoanalysis* (1977), is replaced by problems of "internal critique, cross-linking and fusion of existing paradigms" (29). In identifying some of the problems, questions and new formations that emerge within psychoanalysis after the postmodern turn, Elliott and Spezzano validate psychoanalysis as a theoretical framework that continues to have relevance and usefulness to scholars despite the challenges it faces in light of new theoretical developments.

One of the most useful definitions of desire can be found in Jean-Paul Sartre's *Being and Nothingness* (1956). Sartre describes desire as "trouble"(387) and draws an analogy between troubled water and the desiring consciousness as troubled. According to Sartre's analogy, desire stirs things up from below, muddying the surface, and clouding our perspective. Yet, as Sartre points out, this 'troubled water' maintains its essential characteristics: its fluidity and viscosity. In this way, Sartre draws attention to the physical transformations desire affects: most of us will know that when we are 'in love' we see, feel, taste, smell and experience things differently (and usually more acutely). Our bodies feel different to us; we can literally feel the

affect desire has on us. Sartre writes:

> Desire is defined as trouble. The notion of 'trouble' can help us better to determine the nature of desire. We contrast troubled water with transparent water, a troubled look with a clear look. Troubled water remains water; it preserves the fluidity and the essential characteristics of water; but its translucency is 'troubled' by an inapprehensible presence which makes one with it, which is everywhere and nowhere, and which is given as a clogging of the water by itself. (387)

The conceptualization of desire offered by Sartre in *Being and Nothingness* reminds us to consider desire as something that affects not simply the body, but consciousness. Desire, for Sartre, is 'not only longing... which directs itself through our body toward a certain object' (1956, 387), but *trouble*.3 In other words, desire clogs, obstructs and arrests consciousness. Referring to the expressions often associated with desire, that 'it takes hold of you' or 'overwhelms' or 'paralyzes', Sartre draws attention to desire's specificity and the distinction that can be drawn between desire and other drives such as hunger.

Sartre's understanding of desire draws attention to the way desire positions, anchors or fixes the individual in the world and in its relation to an Other. He also points to the impossibility of desire in its desire to possess the Other: 'Such is the impossible ideal of desire: to possess the Other's transcendence as pure transcendence and at the same time as *body*, to reduce the Other to his simple facticity because he is then in the midst of my world but to bring it about that this facticity is a perpetual appresentation of his nihilating transcendence' (394). Part of desire's pull is towards an impossible transcendence; this impossibility creates a lack and, at the same time, a draw. Freud, as I will go on to discuss, defines desire in terms of movement, and this emphasises the connection between desire and drive that is formulated in his theories.

He also conceives of a lack, which is developed further in Lacan's work on desire.

The fact that the little girl must realize, through her awareness that she does not have a penis, that she is lacking is crucial to understanding both Freud's and Lacan's conception of desire. Following Freud, we can see that a girl learns to desire in terms of being desirable, whereas a boy learns to change his desire from his mother to another woman. This is a fundamental difference in terms of the position each gender takes in psychoanalytical terms of desire: one learns to desire, the other learns to be desirable.

Instinctual Desire

Instinctual desire is another part of psychology which is in id level. According to Freud, this is opposite to death drive. Id, the instinct, is related to energy against the misconception of people sex drive. It does not understand society, shame, logic but it is violent and abnormal. When one has sexual desire in extreme level, the person becomes blind and crosses the social boundary. It happens because of instinctual desire or id. In this context Lois Tyson in her book *Critical Theory Today* writes:

> Of course, sexual behavior is also a product of our culture because our culture sets down the rules of proper sexual conduct and the definitions of normal and abnormal sexual behavior. (For psychoanalysis, there is no meaningful difference between normal and abnormal, and the issue isn't one of moral versus immoral behavior; there are merely psychological differences among individuals, and the issue is one of nondestructive versus destructive behavior.) Society's rules and definitions concerning sexuality form a large part of our superego, or the social values and taboos that we internalize (consciously or unconsciously) and experience as our sense of right and wrong. (25)

Thus, according to him, id does not see society. It is abnormal and the taboos

are not looked at. Id is like the instinctual desire. When a person has such desire, he or she is ready to cross any boundary in the society. Cultural boundaries are put aside in this level. Therefore, psychological drive is abnormal and dysfunctional. The psychiatrist tries to bring it into normal going through the causes of the problems in the persons.

2. Theorizing Desire

In this chapter, the researcher focuses on the desire especially sexual desire taking the help of Krystyn Gorton who mainly talks about theorizing desire in different level. She brings the reference of different writers and gives emphasis on the desire. Referring to Sara Ahmed, Gorton talks about the cultural politics of emotion rather than asking what emotions are. As she suggests, "emotions are not simply something "I" or "we" have. Rather, it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made: the "I" and the "we" are shaped by, and even take the shape of, contact with others" (10). Likewise, the distinction Ahmed makes is an important one, one that can be extended to thinking about desire and its affects. Instead of asking what desire is, it is more productive to ask, what does desire do? How does it create surfaces and boundaries? How are 'we' shaped by its affects? And how is desire presented to us on screen?

Gorton further says that it is important to think about what desire does rather than to consider what it is. That means, the desire can be understood, what are manifested in one's body through the psychology of desire. Therefore, Gorton likes to focus her attention on what desire does rather than attempt to define what it is or to map out its parameters because their functions determine what they are. In order to understand what desire does, it is also necessary to consider how it is theorized, particularly how it has been interpreted within cultural studies. How is desire theorized? Desire has been understood as both an emotion and an effect, as a drive, and as the essence of human subjectivity. Gorton says about this in this way:

> Psychoanalytic interpretations position desire as lack (Freud and Lacan); Deleuze and Guattari challenge this conception and figure desire as production; feminist theory addresses the gendered nature of desire (Irigaray, Braidotti and Grosz); and in contemporary criticism

> desire is linked with materialism and alienation. This chapter will explore ways in which desire is theorized in order to provide a conceptual background to allow us to theorize how desire is presented on screen, and how desire works in culture. In order to theorize desire it is necessary to consider psychoanalytic models. (20)

However, in so doing, she says it is risk both of alienating some readers who consider psychoanalysis passé and of frustrating other readers for not following psychoanalytic interpretations to the latter. She poses the importance of an engagement with psychoanalysis and, at the same time, the necessity to challenge its interpretations through an engagement with other theoretical models.

Taking the reference of Elliott and Spezzano, Gorton says that what is emerging today is a kind of "psychoanalysis of psychoanalysis" (28). One of the consequences of this development is a reconsideration of the relation between self and other. In traditional psychoanalysis the movement between unconscious fantasies and rational understanding is considered to be the foundation of the analytic process. Postmodern interventions, however, emphasize the centrality of desire, effect and imagination as essential to the creation of personal meaning and inter-subjective understanding. That means one of the central issues within psychoanalysis concerns that which can be psychically processed and thus transformed. Focus on transformation places emphasis on a connection between remembering and forgetting: in order to cure the patient it is necessary to excavate the psyche. This process establishes a model whereby remembering and talking through or working through these memories allows the subject to let go of past traumas. The postmodern turn calls this model into question, drawing attention to the heterogeneity and polyvalence of psychic representations; it embraces the fragmentation and dislocation inherent in human experience, which demands rethinking of central concepts such as narcissism,

hysteria and melancholia, concepts which will be explored in subsequent chapters.

Woman, Man, and Desire

Gorton talks about woman, man and desire in her book *Theorizing the Desire.* She argues that *Romance,* a film, considers the shame that accompanies fantasies of surrender, *Anatomy of Hell,* a film,takes shame a step further in considering how the female body itself is positioned as shameful, particularly in terms of the male gaze. The film begins in a gay nightclub. She says that a woman walks towards the toilets and on her way brushes past a man. He turns around, affected by her touch, and goes into the bathroom to find her cutting her wrist. In the next scene, the woman has been treated by a doctor, as she goes towards the man; he imagines her cutting her throat open. Both scenes are very graphic and unsettling—again, as in *Romance*, Breillat is uncompromising in her choice of images. She upsets the viewer and unsettles any possibility of watching her film for entertainment only. As the couple walk away from the clinic they argue about the positions men and women take in desire. The woman kneels down and gives the man fellatio, then offers him money to come to her house and 'observe' her as she is observed by other men. Again, within the scene we are given an example of a woman being both submissive, but also taking responsibility for her own desires, being in control of the situation.

Desire and Feminist Interventions

The distinction Freud makes in terms of anatomy is taken up in a feminist engagement with psychoanalytic models. French feminists, such as Hélène Cixous and Luce Irigaray in particular, have argued against Freud's and Lacan's conceptualization of desire and of the primacy of the oedipal complex. In *This Sex Which is Not One* (1985), for instance, Irigaray addresses the lack that psychoanalysis equates with woman. She asks, 'So woman does not have a sex organ?' (Irigaray 28) and answers that they have at least two: two lips that touch each other without any

external help. Using the metaphor of ‘two lips’, or as a metaphor for metonyme, as one critic suggests, Irigaray stresses that woman’s sexuality is not only double, but plural. Irigaray’s ‘another look’ at psychoanalysis draws her reader’s attention to the ‘truth’ psychoanalysis gives to anatomy insofar as it determines sexual difference. Offering another reading of woman’s genitals as two lips instead of as lack, she offers an alternative to the psychoanalytic interpretation.10 In so doing, Irigaray challenges the psychoanalytic claim of ‘anatomy as an irrefutable criterion of truth and offers an image to replace the lack assigned to women in psychoanalytic readings. However, in order to posit this alternative image she draws attention to the importance of the genitals in desire and sexual difference. Offering ‘two lips’ instead of a lack does not necessarily refigure the importance psychoanalysis gives to the operation of the genitals; it just replaces one image with another. The fact that psychoanalytic theory sees lack and Irigaray’s second look finds plurality still means that the genitals are determining women’s relation to desire. In other words, Irigaray does not suggest that psychoanalysis is mistaken or ‘wrong’; rather she implies that they have missed what *is* there.

Oedipus also motivates Cixous’s critique of myths, in ‘Sorties’; although she does not directly deal with the oedipal myth, she does deal with the castration complex, which is the dissolution of the oedipal complex. She challenges the importance of myths by suggesting that we, as feminists, should be able to laugh at their ridiculousness, although she acknowledges that their continuing presence makes it difficult to do so: ‘We have been frozen in our place between two terrifying myths: between the Medusa and the abyss. It would be enough to make half the world break out laughing, if it were not still going on’ (68).

For Irigaray and Cixous, woman is cosmic, open, multiple and without boundaries. Feminine language is also understood in these terms: without limits,

multi-layered, and essentially different from men. Irigaray argues in *This Sex Which is Not One* that '[Woman's] desire is often interpreted, and feared, as a sort of insatiable hunger, a voracity that will swallow you whole. Whereas it really involves a different economy more than anything else, one that upsets the linearity of a project, undermines the goal-object of a desire, diffuses the polarization toward a single pleasure, disconcerts fidelity to a single discourse' (1985b, 29–30). Although many feminists agree with Irigaray's interpretation, the implication in this statement is that there is an essential female desire that psychoanalysis has misunderstood.

The projects Cixous and Irigaray construct suggest the dominance psychoanalysis continues to have in the narrative understanding of desire. They rely on the structures Freud constructs and Lacan revises— to 'upset', 'undermine' and 'diffuse'—in order to build the foundations for their own interpretations of female desire.

Similarly, the existence of the unconscious is crucial to the understanding of the psychoanalytic process and to Freud's conceptualization of desire. In "The Unconscious" Freud argues that there must be an unconscious because there are thoughts we have, moments we spend, when we are not conscious of what we are thinking. He also catalogues acts such as slips of the tongue as proof that there must be an unconscious.

Repression that is related to desire works to keep things from the conscious mind; once something has been repressed it no longer is part of our everyday knowledge. However, as Freud argues, as long as something remains repressed, things will emerge into consciousness. This is why the myth of Oedipus is so fundamental to Freud: if Oedipus had not repressed his desire to kill his father and marry his mother he may have been able to avoid his destructive future. Lacan argues that "Freud's unconscious is not at all the romantic unconscious of imaginative creation" (24).

Instead, as Lacan argues, Freud is interested in 'Impediment, failure, split. In a spoken or written sentence something stumbles. Freud is attracted by these phenomena, and it is there that he seeks the unconscious' (25).The resonance of Freud's interpretation of Oedipus and the unconscious is apparent in Western culture. The terms 'repression' and 'denial' are common place, and to a certain degree most accept that the 'talking cure' really is effective.

One of the most significant developments that Jacques Lacan brings to his return to Freud is the fact that he situates the actions of the unconscious in language. The idea that 'the unconscious is structured as a language' might seem a given to us now, but as Moustafa Safouan points out, 'before Lacan analysts analyzed other things, for example personality or the dynamics of the unconscious. Before Lacan no one thought of locating the subject *within the very act of talking*' (2004, 3, author's italics). Lacan's incorporation of language and discourse into the fundamental concepts of psychoanalysis was crucial to psychoanalysis but also to the way feminism and film later utilized psychoanalytic concepts.

Lacan engages with Freud's Oedipus complex in a way that makes it difficult to understand exactly how he understands the myth of Oedipus and how he uses it to privilege his own theorisation of the castration complex. Shoshana Felman notes this ambiguity in her analysis of Lacan's use of Oedipus. She claims: 'Nowhere in Lacan's writing is there any systematic exposition of his specific understanding of the significance of Oedipus' (Felman 102). In *The Four Fundamental Concepts of Psychoanalysis* Lacan argues that 'no one is any longer concerned, with certain rare exceptions to be found amongst my pupils, with the ternary structure of the Oedipus complex or with the castration complex' (11). Here Lacan refers to the developments that have taken place in psychoanalysis and he expresses his disappointment that analysts are not interested in understanding the fundamental concepts such as oedipal

repression and castration complex. Instead they ignore them and have developed instead concepts which are, for Lacan, ‘clearly retrograde and pre-conceptual’ (11). His statement falls in line with a paradox Malcolm Bowie (1991) points to: on the one hand, Lacan does want to be true to the letter of Freud, but on the other, imagines himself as the only one capable of carrying on those.

In her excellent study of Lacan and feminist epistemology, Kirsten Campbell poses the very relevant question: ‘should feminists know better than to read Lacan?’ (25). Campbell’s question can just as easily be applied to Freud and the whole of psychoanalysis, and indeed feminists who have taken up this question since the 1970s, such as Germaine Greer (1971), Kate Millet (1970), Betty Friedan (1976) and Shulamith Firestone (1979), have questioned and refuted psychoanalysis’s conceptualisation of desire. Following Juliet Mitchell and Jacqueline Rose’s (1982) re-examination of feminism and psychoanalysis however, many feminists began to consider the productive possibilities in an engagement with psychoanalysis. Feminists such as Jane Gallop (1982), Kaja Silverman (1988), Elizabeth Grosz (1990a) and Judith Butler (1987) offered critiques that engaged with psychoanalysis without becoming ‘dutiful daughters’ to it. Campbell suggests that this engagement can be termed ‘productive appropriation’ (2004). This term characterizes a relationship with psychoanalysis that recognizes its influence and centrality, but at the same time, its specificity. This encounter does not assume a union, rather a useful way forward in terms of theorizations of concepts such as desire. However, this approach is similar to Spezzano and Elliott’s configuration in that psychoanalysis is being appropriated, in this case by feminist theorists, for its own problems. Campbell acknowledges that she ‘asks what this particular psychoanalytic account does, or fails to do, fora specific feminist problematic’ (2004, 27, author’s italics). She places psychoanalysis in the field of feminist theory in order to use it for feminist politics.

Although this sounds like a new way out of the impasse between psychoanalysis and feminism, it is one that has been considered in other feminist work on psychoanalysis. In the 1999 introduction to her work, for example, Juliet Mitchell praises Mari Jo Buhle's recent work on psychoanalysis and feminism15 because it demands that the 'phallocentric model be remedied to understand female sexuality'. The term 'remedies' suggests that Buhle 'cures' the ailing phallocentric model of its symptoms by giving it a dose of good old feminism.

3. Instinctual Desire and Repression in *Women in Love*

This section focuses on the desire and repression as the tools of textual analysis. Desire and repression are psychological terms that are inherent in human beings unconsciously. They are related to emotions, which manifest in people without realization. *Women in Love* talks about the sisters Ursula and Gudrun Brangwen who are chatting about marriage one morning at their father's house in Beldover. Gudrun has recently returned home from art school in London. The two later decide to drop by a local wedding, where they first see Gerald Crich and Rupert Birkin, the two men with whom they will develop affairs that drive the action of the novel. Birkin is a school inspector with extremely unconventional attitudes about life, and Gerald is the heir to the local mining operation that is the central industry of Beldover. Birkin and Gerald hate each other passionately at the beginning of the novel, but after a chance encounter on the way to London, they begin to become friends.

Desire and Repression are the psychological terms, which lead people towards abnormality and dysfunctionality in their life. They are related to the unconscious behavior of the people. They are remained unconscious in human's mind. They have originated from childhood experience from the family. As people grow up, they are not eliminated from the mind but they are inherent in repressed level. They can be seen at any time. They drive human beings to the meaninglessness in life.

In the novel, *Women in Love,* the difficult relationship between instinctual desire and repression is central issue. The main characters Ursula, Gudrun, Birkin, and Gerald all suffer in various ways from the conflict between their desires and the social world. Psychology is individual and instinctual. When someone does any behavior, it is directed through psychology. When there is some desire in the unconscious level, it appears in their behavior. Ursula and Gudrun are two sisters. They have different psychological traits going on inside them:

> The two sisters worked on in silence, Ursula having always that strange brightness of an essential flame that is caught, meshed, contravened. She lived a good deal by herself, to herself, working, passing on from day to day, and always thinking, trying to lay hold on life, to grasp it in her own understanding. Her active living was suspended, but underneath, in the darkness, something was coming to pass. If only she could break through the last integuments! She seemed to try and put her hands out, like an infant in the womb, and she could not, not yet. Still she had a strange prescience, an intimation of something yet to come. (5)

Thus, we can see somewhat unmatching between what she does and what she thinks. It is because she is hiding something.

Birkin and Gerald love each other, but repress and stifle their love while pursuing marriages with the Brangwen sisters. When Ursula's classroom receives an unexpected visit from Birkin early in the novel, her desire is stirred but it creates anxiety. She suffers over the course of the novel from her conflicted emotions regarding Birkin, whose demands are highly unconventional and force Ursula to second guess her own desire to give all of herself to the love between them. Both Gudrun and Ursula are suffering from the inner and outer conflict. They are attempting to settle the problems; they are not able to come out of the problems. Ursula's desires are manifested in this way:

> She (Gudrun) clung to Ursula, who, through long usage was inured to this violation of a dark, uncreated, hostile world. But all the time her heart was crying, as if in the midst of some ordeal: 'I want to go back, I want to go away, I want not to know it, not to know that this exists.' Yet she must go forward. (7)

As she cannot decide what is going on with her, Gudrun takes support of Ursula. They regard the world hostile because it does not understand them and they cannot express freely.

Desire is such thing that unconsciously drives people to their real thought. They may be doing one but their psyche says another. They evaluate everything in terms of their desire. In the novel, Ursula and Gudrun are young sisters; they have strong desire of having affair with men. They want to enjoy their life with them. They want to get married. Therefore, when they see other people getting married, they feel somewhat jealous. The text goes like this:

> The women wandered about in a little confusion, chased hither and thither by the three married daughters of the house. All the while there could be heard the characteristic, imperious voice of one Crich woman or another calling 'Helen, come here a minute,' 'Marjory, I want you—here.' 'Oh, I say, Mrs Witham—.' There was a great rustling of skirts, swift glimpses of smartly-dressed women, a child danced through the hall and back again, a maidservant came and went hurriedly. (17)

It shows that the women-Ursula and Gudrun- have strong desire of marrying because they are young. They cannot feel happy if they see someone marrying.

Likewise, Gudrun finds Gerald compelling but fearsome in his brute physicality. She goes back and forth between being compulsively attracted to him and repelled by him. Gudrun's situation is in turn mirrored by Gerald's attitude towards her, since he finds her alluring and superior to him in spirit, yet he often wants to attack or destroy her when she triggers feelings in him. Throughout the novel, human instincts are represented as unpredictable and intense passions that trigger forms of repression.

Rupert is haunted by his lingering attachment to Hermione Roddice, an

aristocratic woman whom he loathes but finds difficult to abandon. Hermione wants to marry Birkin and have him dominate her completely. This situation complicates Birkin's growing fondness for Ursula, and Hermione and Ursula become enemies. During a weekend gathering at Hermione's estate, Breadalby, she becomes enraged and smashes a paperweight against the back of Birkin's head with the intention of killing him. He escapes and considers it the end of their relationship.

Birkin decides to move into a mill house on Willey Water Lake, and Ursula begins visiting him there. The two slowly start to fall in love. One evening, the Crich family hosts their annual public party by the lake, and the Brangwen sisters attend. They meet Gerald and Birkin there and romantic sparks fly, but this is interrupted by the tragic drowning death of Gerald's sister, Diana Crich, and a young doctor who attempts to rescue her. After the tragedy, Birkin falls ill again and Gerald visits him. He realizes that he loves Gerald, and asks him to exchange a vow of lasting commitment between them. Gerald hesitates to do so although he also loves Birkin. Gerald's father Thomas Crich falls ill and is near death. He and Gerald decide to hire Gudrun to tutor Gerald's youngest sister, Winifred, in art. Gudrun begins visiting their home, Shortlands, nearly every day to teach Winifred. Mr. Crich builds an artist's studio for Gudrun to use, and she and Gerald grow closer. Meanwhile, Birkin is frustrated with Ursula's indecision and leaves for a vacation in the south of France. Ursula hears nothing for some time, and one evening during a walk sees Birkin in front of his home. They talk and exchange promises of love. The next day Birkin goes to Ursula's house, intending to propose. He meets her father Tom Brangwen instead, and asks the man for his daughter's hand. Ursula is enraged and refuses him. Birkin stomps away and goes to see Gerald at Shortlands, where the two engage in a violently eroticized wrestling match.

Meanwhile, after a few days Ursula decides she is deeply in love with Birkin

and must fight to transform his passion to match hers. Time passes, and one afternoon Birkin surprises Ursula at her school, offering to take her on a car ride. She agrees and he gives her a gift of three rings. This leads to an argument, and Ursula abandons him on the side of the road. Only moments later, she returns to make peace, and the two decide to go into town to take tea. Their bond is solidified that night when they sleep together on the ground of Sherwood Forest. Meanwhile, Gerald struggles with his father's illness, and Mr. Crich finally succumbs to death. Several nights pass, and Gerald finds himself wandering alone night, and eventually makes his way to Gudrun's house. He sneaks inside and upstairs, and wakes Gudrun up in her bedroom. He spends the night there, asleep while Gudrun watches him.

After a violent argument with her father, Ursula decides to move in with Birkin. The two marry soon thereafter, and Gerald proposes a winter holiday in Europe for the two couples. He talks at length with Ursula and Birkin about the trip, hoping it will be an occasion to develop the romance between him and Gudrun. Gerald and Gudrun leave first, and stop for a night in London where Gudrun meets Gerald's former mistress Minette Darrington at the Café Pompadour. Ursula and Birkin eventually join Gerald and Gudrun at Innsbruck, a picturesque Austrian retreat town. Things are lovely at first, but soon sour. The group lodges in a small hostel outside of Innsbruck and friction develops between them, in part due to a German artist named Herr Loerke who takes an interest in Gudrun. Ursula begins to loathe the cold and convinces Birkin to leave.

Gerald and Gudrun remain, and Loerke continues to pursue Gudrun. One afternoon she and Loerke are on a picnic that Gerald violently interrupts. Gerald knocks Loerke to the ground and strangles Gudrun nearly to death. He stomps away deeper into the mountains as the sun falls. He freezes to death and his body is brought back to the hostel the next morning by a rescue team. Gudrun sends a telegram to

Birkin and Ursula, who return immediately. Birkin is devastated, and the novel ends with him insisting to Ursula that he believes a lasting and intimate bond with Gerald was possible, even while remaining married to Ursula.

Psychology has conflict with self and other. By the behavior, voice, manner and other manners it can be easily guessed that what is going on inside the person. If a person is thinking about one thing, his/her unconscious thing comes out. The more one wants to hide, the more it comes out unknowingly. In the novel, Birkin also thinks in this manner:

> I think the people who say they want a new religion are the last to accept anything new. They want novelty right enough. But to stare straight at this life that we've upon ourselves, and reject it, absolutely smash up the old idols of ourselves, that we she'll never do. You've got very badly to want to get rid of the old, before anything new will appear—even in the self. (43)

Therefore, there is difference between what they say and what they do. Psychologically people are bound to old things that they do not want to change them instantly.

Desire and repression do not worry about the outcome. They are sometimes referred to destructive and dysfunctional. When one has psychological problem, one likes to ruin his/her life. Repression manifests at any time in any form. Berkin has such experience when he thinks:

> Birkin looked at the land, at the evening, and was thinking: 'Well, if mankind is destroyed, if our race is destroyed like Sodom, and there is this beautiful evening with the luminous land and trees, I am satisfied. That which informs it all is there, and can never be lost. After all, what is mankind but just one expression of the incomprehensible. And if

> mankind passes away, it will only mean that this particular expression is completed and done. That which is expressed, and that which is to be expressed, cannot be diminished. (48)

He is looking at the land and the situation from the destructive point of view. Human kind for him is incomprehensive because none can read one's psychology. What he/she expresses can be different from what he thinks.

Gerald, one of the four major characters of the novel has several fluctuations in his mind. Sometimes he thinks about his present life while other times he goes back to past life. He is making his own identity but he fails to do so because of his repressed desire. He does not have stable life. He moves from one place to another for getting what he desires. He thinks about women and Negro people and reacts with various perspectives about them:

> Gerald looked round the room. It was an ordinary London sitting-room in a flat, evidently taken furnished, rather common and ugly. But there were several Negro statues, wood-carvings from West Africa, strange and disturbing; the carved Negroes looked almost like the foetus of a human being. One was a woman sitting naked in a strange posture, and looking tortured, her abdomen stuck out. The young Russian explained that was sitting in child-birth, clutching the ends of the band that hung from her neck, one in each hand, so that she could bear down, and help labor. (61)

His evaluations are based on his desire and repression. He is thinking about the similar things to happen. He may have intentions to have sexual desire and he sees the naked woman and focuses on her.

When someone focuses on something and thinks about it for long time it is because of his/her desire. It is psychological drive one focuses on the same thing

again and again. He/she is not aware of the thing but unconscious desire leads him/her to think like that. Gerald also thinks like that when he sees Russian. He thinks about his body, hair and limbs. He questions himself about the Russian:

> Gerald glanced at him, and saw him, his suave, golden coloured body with the black hair growing fine and freely, like tendrils, and his limbs like smooth plant-stems. He was so healthy and well-made, why did he make one ashamed, why did one feel repelled? Why should Gerald even dislike it, why did it seem to him to detract from his own dignity. Was that all a human being amounted to? So uninspired! thought Gerald. (65)

These thoughts are psychological. He is not sure why he is thinking about the Russian like that he is doing. It is because of the repressed desire that it is coming out in the form of thinking.

Similarly, when Rupert and Hermione go to the park in order to feel refreshment. Rupert wants to show her the types of flowers like daffodils. He inwardly compares themselves with the flowers who are coming to express their views freely. He asks the questions the daffodils are beautiful but who sees them, who realize them. He asks the questions like that to express his own feeling that he also likes the nature, but who cares. On the other hand, Ursula is aggressive with them becaue of her own problems. There are many people together but their psychology, thought and problems are individual:

> They looked at the shy deer, and Hermione talked to the stag, as if he too were a boy she wanted to wheedle and fondle. He was male, so she must exert some kind of power over him. They trailed home by the fish-ponds, and Hermione told them about the quarrel of two male swans, who had striven for the love of the one lady. She chuckled and

> laughed as she told how the ousted lover had sat with his head buried under his wing, on the gravel. (73)

Thus, it can be said that displacement, the Freudian psychological term, is manifesting in the above statement. When they cannot solve their problems, they shift to other problems from the more threatening to less one.

The Triangle of Desire

Triangles of desire are everywhere in Lawrence's novel, suggesting that human desire circulates in part by seeing and imitating the desire, that another person displays. Gerald loves Birkin, but sees him desiring Ursula, which contributes to Gerald's desire for Birkin, and also to his desire for Gudrun as a substitute. Birkin sees Gerald desiring Gudrun, which heightens his attraction to Gerald and makes him hesitant to marry Ursula for fear of separating the two men. At the end of the novel, a triangle emerges between Gudrun, Gerald, and Loerke, which sparks Gerald' violent attack against them, and leads to his death by exposure. Gudrun compares this situation ironically to the holy trinity, calling it a little sample of the eternal triangle and a trinity of hate.

Moreover, Birkin's body is constantly unwell throughout the novel, and its physical decay and degradation symbolize the spiritual decay that he associates with England, and more broadly with modern European society. Birkin philosophizes throughout the novel about the essential link between creative life and destruction, associating the goddess of love, Aphrodite, with a power of dark and utter destruction. Birkin also compares leaving England to the image of lice fleeing a dead corpse, as if the group's trip to Innsbruck promises an escape from the inevitable destruction of English life. Birkin views the universe as endless cycles of decay and rebirth in forms that are organic and inorganic, natural and cultural. He thinks that society and all its all values must dissolve in order for humans to be reborn and inhabit a new, stronger

and more passionate form of life.

In the same way, the difficult relationship between instinctual desire and repression is central to *Women in Love*. The main characters of Lawrence's novel – Ursula, Gudrun, Birkin, and Gerald – all suffer in various ways from the conflict between their desires and the social world. Birkin and Gerald love each other, but repress and stifle their love while pursuing marriages with the Brangwen sisters. When Ursula's classroom receives an unexpected visit from Birkin early in the novel, her desire is stirred but it creates anxiety. She suffers over the course of the novel from her conflicted emotions regarding Birkin, whose demands are highly unconventional and force Ursula to second-guess her own desire to give all of herself to the love between them. Likewise, Gudrun finds Gerald compelling but fearsome in his brute physicality. She goes back and forth between being compulsively attracted to him and repelled by him. Gudrun's situation is in turn mirrored by Gerald's attitude towards her, since he finds her alluring and superior to him in spirit, yet he often wants to attack or destroy her when she triggers feelings in him. Throughout the novel, human instincts are represented as unpredictable and intense passions that trigger forms of repression.

D.H. Lawrence was both an iconoclast and a Christian, and *Women in Love* presents a unique concept of sacred sensuality. Unlike forms of protestant Christianity that attempt to deny or rebuke erotic passion, Lawrence's ideal form of Christian life fully embraces erotic passion as a holy expression of God's creation. This idea is most clearly represented in the union of Ursula and Birkin, which the novel describes in terms that evoke the Biblical tale of Adam and Eve in the Garden of Eden. When Ursula and Birkin visit the inn in Beldover for afternoon tea, Ursula suddenly sees her lover as an original son of God, referring to the book of Genesis. When the two leave the inn and decide to spend the night on the floor of Sherwood Forest, Lawrence's

imagery evokes the Garden of Eden and suggests that Birkin and Ursula have a sacred union that recalls the story of Adam and Eve. Lawrence's novel idealizes a holy form of sensual, fleshly life that exalts passionate souls by celebrating the spirit of creation.

Similarly, Gudrun has instinctual desire of the things she is not aware. Sometimes she has hatred towards men, towards sex and other several things but she does not know why. It may because of her strong desire. It is said that if one likes one too much, in the same way there is hatred. Therefore, hatred is the outcome of extreme desire.

> He remained only a few minutes longer, then took his leave. When he was gone Ursula felt such a poignant hatred of him, that all her brain seemed turned into a sharp crystal of fine hatred. Her whole nature seemed sharpened and intensified into a pure dart of hate. She could not imagine what it was. It merely took hold of her, the most poignant and ultimate hatred, pure and clear and beyond thought. She could not think of it at all, she was translated beyond herself. It was like a possession. She felt she was possessed. And for several days she went about possessed by this exquisite force of hatred against him. It surpassed anything she had ever known before, it seemed to throw her out of the world into some terrible region where nothing of her old life held good. She was quite lost and dazed, really dead to her own life. (170-71)

Here, Ursula hates Berkin but she does not why she does so. She is completely unknown to the cause of the grief and hatred. It is her instinctual desire that she is unaware of it. She cannot imagine why it is happening to her. In other interpretation, she may have extreme sexual desire but she cannot express clearly with him. When he does not fulfill her desire, she may be feeling of hatred towards him.

Berkin cannot imagine his life without Ursula. He is ready to accept anything for her. Although he cannot understand the reason, he thinks that love, marriage, and children are attached with her. In this way, he thinks like as follows:

He knew that Ursula was referred back to him. He knew his life rested with her. But he would rather not live than accept the love she proffered. The old way of love seemed a dreadful bondage, a sort of conscription. What it was in him he did not know, but the thought of love, marriage, and children, and a life lived together, in the horrible privacy of domestic and connubial satisfaction, was repulsive. He wanted something clearer, more open, cooler, as it were. The hot narrow intimacy between man and wife was abhorrent.

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It means, he feels that there is close bondage between him and Ursula. He wants to share all the things with Ursula but he cannot. He wants to be open and clear to her because he does not want the narrow and hot intimacy between husband and wife.

Moreover, sexual desire in also instinctual desire.Berkin says that sex has also a limitation. Sometimes sex can have negative impact on people. For him it turns a man into broken half of a couple:

> On the whole, he hated sex, it was such a limitation. It was sex that turned a man into a broken half of a couple, the woman into the other

> broken half. And he wanted to be single in himself, the woman single in herself. He wanted sex to revert to the level of the other appetites, to be regarded as a functional process, not as a fulfillment. He believed in sex marriage. But beyond this, he wanted a further conjunction, where man had being and woman had being, two pure beings, each constituting the freedom of the other, balancing each other like two poles of one force, like two angels, or two demons. (172)

He believes that sex is inevitable in human beings. It is the symbol of pure love. Husband and wife have to respect each other like the angels; they are like two poles important for each other.

Desire is troublesome to the people because it does not know reason. It does not think the shame, reputation, society and so on. It comes as if it is storm. Sometimes desire is destructive that destroys the person. Gerald has such feeling that insanity comes in his mind. The tempter does not favor him as the text goes:

> As soon as Gerald entered the firm, the convulsion of death ran through the old system. He had all his life been tortured by a furious and destructive demon, which possessed him sometimes like insanity. This temper now entered like a virus into the firm, and there were cruel eruptions. Terrible and inhuman were his examinations into every detail; there was no privacy he would spare, no old sentiment but he would turn it over. The old grey managers, the old grey clerks, the doddering old pensioners, he looked at them, and removed them as so much lumber. The whole concern seemed like a hospital of invalid employees. He had no emotional qualms. (198)

Therefore, in Gerald there is no reasonable desire. It is destructive to him. He does not find any situation, people and circumstances favoring him.

Although Gerald does not realize what is happening to him, his desire is controlling him unconsciously. He cannot make his life calm easily. However, he finds himself relief when he is in company of women. With them he forgets his troublesome and problems though he does not realize:

> He had found his most satisfactory relief in women. After a debauch with some desperate woman, he went on quite easy and forgetful. The devil of it was, it was so hard to keep up his interest in women nowadays. He didn't care about them anymore. A Pussum was all right in her way, but she was an exceptional case, and even she mattered extremely little. No, women, in that sense, were useless to him anymore. He felt that his MIND needed acute stimulation, before he could be physically roused. (202)

In this way, Gerald instinctual desire has led him not to understand about himself. It is psychological experience that Gerald is feeling.

Similarly, desire whether repressive or instinctual created enmity even with the intimate people. They may not be aware of it, but psychological drive makes them so. Ursula and Gudrun have also same feeling that they feel themselves antagonist. They feel like injured but they cannot understand why. The repressive desire, thus, is destructive which ruins people and their relatives:

> The two women sat on in antagonistic silence. Hermione felt injured, that all her good intention, all her offering, only left the other woman in vulgar antagonism. But then, Ursula could not understand, never would understand, could never be more than the usual jealous and unreasonable female, with a good deal of powerful female emotion, female attraction, and a fair amount of female understanding, but no mind. (259)

It means they feel themselves villain because of their psychological problems.

Gerald is fighting internal and external war. He loves Gudrun deeply. He has repressive desire to get her. He cannot balance his daily life until he realizes that he can get love from her. He moves from one place to another due to lack of stability of his mind. He compares his life with the sound of the sea:

> But as the fight went on, and all that he had been and was continued to be destroyed, so that life was a hollow shell all round him, roaring and clattering like the sound of the sea, a noise in which he participated externally, and inside this hollow shell was all the darkness and fearful space of death, he knew he would have to find reinforcements, otherwise he would collapse inwards upon the great dark void which circled at the centre of his soul. His will held his outer life, his outer mind, his outer being unbroken and unchanged. But the pressure was too great. (281)

His internal and external conflicts are compared to the sound of the sea. Externally he participates with the sound but internal is different. He cannot share his feeling with others because it his own problem. If he shares, nobody can help him. He feels great pressure in his mind but cannot decide the real reason.

Moreover, the desire is found everywhere; the novel ends with the death of Loerke whose desire is so extreme that he has to lose his life. There are dysfunctional relations among the characters. They cannot define themselves whom they really love. They are suffering from the repressive desire.

4. Conclusion: Instinctual Desire, an Unconscious Feeling

The thesis studies the issues of instinctual and repressive desire in D. H. Lawrence's novel *Women in Love*. Remaining in the hypothesis of psychological desire as the main issue of the novel, the researcher reached the conclusion that desire leads one to behave irrationally and dysfunctionally.

Desire is psychological feeling and sense of longing for a person or object or hoping for an outcome. When a person desires something or someone, his/her sense of longing is very extreme. There can be various types of desires such as instinctual desire, sexual desire, and repressed desire and so on. They are all related to psychological desires that remain unconscious. Instinctual desire is natural; it begins from the childhood. Consequently, family is the first place from where unconscious begins. Similarly, sexual desire is related to Sigmund Freud's id, ego and superego.

Desire is a multiple, fluid and dynamic force that is changing and destructive. Desire is a longing for a person, object, hope or result and they are expressed by emotions. Desires are often classified as emotions by laypersons, psychologists often describe desires as different from emotions; psychologists tend to argue that desires arise from bodily structures, such as the stomach's need for food, whereas emotions arise from a person's mental state.Metaphors of desire are used within film and television is desire as an awakening, as a force or movement that draws the subject from her position and transforms her life. There are cases of recurrent traumatic dreams. The desire can be understood, what are manifested in one's body through the psychology of desire. Likewise, when someone has desire, any kind of desire like instinctual, sexual, none has to speak that one has desire but through emotions the desire can be read. Desire stirs things up from below, muddying the surface, and clouding the perspective.

Based on Freudian theory, it can be said that the little girl realizes through her awareness that she does not have a penis, that she is lackingis crucial to understanding both Freud's and Lacan's conception of desire. Following Freud, we can see that a girl learns to desire in terms of being desirable, whereas a boy learns to change his desire from his mother to another woman. This is a fundamental difference in terms of the position each gender takes in psychoanalytical terms of desire: one learns to desire, the other learns to be desirable.

Women in Love talks about the two sisters Ursula and Gudrun Brangwen who are suffering from instinctual, repressive and sexual desire. Moreover, Ursula, Gudrun, Birkin, and Gerald all suffer in various ways from the conflict between their desires and the social world. Psychology is individual and instinctual.In the same way, Birkin and Gerald love each other, but repress and stifle their love while pursuing marriages with the Brangwen sisters. When Ursula’s classroom receives an unexpected visit from Birkin early in the novel, her desire is stirred but it creates anxiety.

Desire drives people to their real thought. They may be doing one but their psyche says another. They evaluate everything in terms of their desire. Ursula and Gudrun are young sisters; they have strong desire of having affair with men. In the same way, Gudrun finds Gerald compelling but fearsome in his brute physicality. She goes back and forth between being compulsively attracted to him and repelled by him. Gudrun’s situation is in turn mirrored by Gerald’s attitude towards her, since he finds her alluring and superior to him in spirit, yet he often wants to attack or destroy her when she triggers feelings in him.

Rupert has also instinctual desire. He is frequently haunted by his lingering attachment to Hermione Roddice, an aristocratic woman whom he loathes but finds difficult to abandon. Hermione wants to marry Birkin and have him dominate her

completely.Gerald has several fluctuations in his mind. He thinks about his present life while other times he goes back to past life. He is making his own identity but he fails to do so because of his repressed desire. He does not have stable life. He moves from one place to another for getting what he desires.When Rupert and Hermione go to the park in order to feel refreshment, he wants to show her the types of flowers like daffodils. He inwardly compares themselves with the flowers who are coming to express their views freely.

Therefore, desire is psychological feeling that a person has in the unconscious. One cannot express such desire clearly, but from emotions and behaviours they are manifested repeatedly. Ursula and Gudrun are the two sisters who are young at their marriageable age. They are suffering from psychological problem. They want to do one thing but they are driven to do another thing. It is because of psychological problem.

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