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**Desire, Repression and Multiple Sexualities in D. H. Lawrence's  
*Women in Love***

Bandana Roka

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**By**

**Bandana Roka**

**Symbol No.: 280810**

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**Central Department of English**

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## Letter of Approval

This thesis entitles “Desire, Repression and Multiple Sexualities in D.H. Lawrence’s *Women in Love*” submitted to the Central Department of English, Tribhuvan University, by Bandana Roka has been approved by the undersigned members of the research Committee. Members of the Research Committee:  
Members of the Research Committee:

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LecturerKhem Raj Khanal  
Internal Examiner

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Dr. Tara Lal Shrestha  
External Examiner

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Prof. Dr. Jib LalSapkota  
Head

Central Department of English

Date: .....

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## Desire, Repression and Multiple Sexualities in D. H. Lawrence's

### *Women in Love*

#### Abstract

*This thesis deals with the exploration of repressed desires from the perspective of Judith Butler's Undoing Gender in Women in Love by D.H.Lawrence. This research questions in the thesis about how the gender is undone in the society and how gender is constructed. This thesis shows the homosexual men and the breakdown of the conventional rules and regulation made by the society. Maincharacters of the novel shows their struggle for the sexual drive, while they are not fully satisfied with their sex partners. While, Rupert and Birkin are homosexual, they fall in love for each other but they could not express feelings freely just because of the fear of the abandonment by the society. And Lawrence raises the question of visible alliances between the sexes, where the position of power and dominance often is not fixed but is negotiable and constantly in the process of revision. My thesis examines Lawrence's experimentation with definitions and boundaries of public and private gender roles. It investigates the struggle of the Birkin and Gerald in their life by overcoming against all the homosexual's problems in a traditional society. They did not want to show their feelings in front of the society, instead they hide their homosexual personality.*

Keywords: Homosexuality, gender, desires, sex, suffering, emotion.

This research examines the repressed sexual attraction and the issue of homosexuality which is comes out in a various ways. This paper deals with the chaotic sexual relationship between characters of the novel D.H. Lawrence's *Women in Love*. This research focuses on the pathetic condition of the characters who are struggling for the sexual fulfillment and sexual satisfaction. However, it explores deep rooted social convention of the homosexuality that has faced enormous internal and external pressure. This concerned on the social cultural and the nature of desire in the repressive way. This paper explores how the homosexual men characters of the novel suppress their homo- erotic feelings in European society, it puts forward homosexuality, domination, conflict with the society and resistance against conventional society and the way of looking towards is totally negative. That is why homosexual people felt anxiety to express their true identity in the society where they belong. It brings the theory of Judith Butler to support its main argument. Though the characters of this novel are not satisfied with the rules of the society where they are living and all the characters go beyond the expectation of the society.

*Women in Love* explore the desires between man and woman, man and nature, and mind and body. These repressed desires have become crucial in determining the behaviors of the characters. The basic concern of this researcher is focus on the characters namely Birkin and Gerald. These two characters are trying to fulfill their repress desire by doing unreliable activities. While normativity of conventional society taken as irrational and in this novel homosexual people are supposed to unhealthy, disgusting and unacceptable part of the societies. So that, Birkin and Gerald gone through so many difficulties and mental stress in their life. The erotic sexual attraction between characters brought the destruction, tension and anxiety. Lawrence shows the gender roles, norms and sexuality with scrutiny. Both male and

female homosexuality is addressed frankly. However, it is the liberation of the women from the patriarchy. This novel mainly focuses on the two Brangwen sisters who are very bold and independent; they are liberated in every sector. It shows self-destructions also reflect many of the darker and worse sides of European Society. There is the alienation and misanthropy in this novel, and also the destructive forces in nature, the tension between love and hate and the struggle of the will power in the sexual sphere charted in different configuration in the relationship between Gudrun and Gerald, Birkin and Ursula.

Lawrence's novels that separate his work from other aspiring novelists of the 1900s, merely because they generate a raw humanness that other writers fail to present in their more traditional, socially conformist works. Lawrence's approval of homosexual relationships is especially evident in the chapter titled 'Man to Man' in *Women in Love*. Lawrence claims;

On a 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 of a couple, the women into the other broken half. And he wanted to be single in herself, the woman single in herself. He wanted to sex revert to the level of the other appetites, to be regarded as functional process, not as fulfillment. (172)

Here, Birkin's idea that it was sex that turned a man into a broken half of a couple proposes that there is fragility about heterosexual relationships an imbalance perhaps which is surfaced by the physical expression of love. Lawrence's use of harsh, brutal sounding words- 'broken', expresses a dysfunctional attitude regarding the sexual relationships between a man and woman; to be broken suggests having part of body fragmented, a real physical emotional disconnection from one's self. Despite that sex is biologically one of the most natural acts to occur between two heterosexual lovers,

Birkin felt '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' (171). It is Birkin's repulsion of a mundane life attached to the pursuance of a relationship with a woman, paired with his refusal to give in to his inner emotions that do not necessarily comply with the heterosexual ideal.

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 dictates of social convention. Birkin and Gerald desire one another, but repress and stifle their love in pursuit of marriage 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 examine her willingness to give all of herself to the love between them. Likewise, Gudrun finds Gerald compelling but fearsome in his brute physicality. She wavers between being compulsively attracted to 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 moves 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 the forms of repression.

Lawrence offers his first major exploration of the concern and tension of human relationship. His specific focus on suffering of self-emotion and sexuality. This story is about two sisters, Gudrun and Ursula, known as the Brangwen Sisters. Ursula Brangwen is older and she is a teacher, while Gudrun Brangwen is an artist.

The story starts with the two sisters discussing about marriage. Ursula said “ Gudrun, ‘don’t you really want to get married ?’ Ursula laid her embroidery in her lap and looked up. Her face was calm and considerate.’ (1). One day, they decide to participate in a wedding party where they find their lovers. Ursula fell in love with Rupert Birkin, while Gudrun fell in love with Gerald Crich. Moreover, Birkin was haunted by an undesired relationship with Hermione Roddice, a friend of the Crich’s family. She is an aristocratic intellectual woman who was sometimes Birkin’s lover. She shows here, ‘ She seemed to gravitate physically towards him. She wanted to stand touching hi. She could hardly be sure he was near he. If she did not touch him. Yet she stood subjected through the wedding service,’ (16). However, she wants to subjugate herself completely to Birkin. As a result, Ursula and Hermione became enemies. Hermione was ready to do everything to impose her power over Birkin, even if she attacked Birkin on his head with the paper weight. As such, the relationship between the two goes towards the end. Birkin goes back to Ursula. However, Birkin is sure about his feeling toward Ursula, but soon he finds himself to be in love with Gerald. Also, Gerald had feelings toward Birkin too, but this confuses him due to his growing love for Gudrun.

As the story develops, the characters begin to profess their emotions towards each other. Ursula shows her readiness to marry Birkin, but there was a problem with the proposal plan. Therefore, this made Birkin angry and he goes to Gerald to find comfort. As time passed, they were engaged in eroticized wrestling. Later, Birkin asked Ursula’s hands in marriage from her father. Soon after they got married, Gerald suggests a winter picnic for both of them in Europe. Here, Gerald hopes that the picnic will be a way by which he develops the romance between him and his lover, Gudrun. Everything went on fine until Ursula tells Birkin that she loathes cold and



they left. On the other hand, the relationship between Gerald and Gudrun was interrupted due to the interference of a German artist named Herr Loerke, who was interested in Gudrun, 'Loerke was waiting for her now. The Little Artist, isolated in his own complete envelope, felt that here at last was a woman from whom he could get something' (394). Gerald will dominate everything even Gudrun unveils here clearly when he hits Loerke badly and strangles Gerald nearly to death. After this, he walked away to the middle of the cold snow and was freeze to death. Then, his corpse was brought back to the hostel. Birkin and Ursula come back again as soon as they hear the news of Gerald death.

The society expects women to be silent under the traditional society, they are not allowed to go outside and make decisions, and they have not any right to speak up. In this novel, Ursula is seen as a new woman. As a new woman, she gains higher education and works as a teacher in a male dominated society

Ursula watched her with fascination. She knew her a little. She was the most remarkable woman in the Midlands. Her father was a Derbyshire Baronet of the old school; she was a woman of the new school, full of intellectuality and heavy nerve-worn with consciousness. She was passionately interested in reform; her soul was given up to the public cause. But she was a man's woman; it was the manly world that held her. (11)

She has homosexual desire with Hermione who is also a modern woman but they do not express their feelings with each other. She gains the sexual experience through her romantic life with Gerald she recognizes her identity. She considers that she should have a good knowledge of herself as a woman. This development of her feminine self helps her to keep her relation with the next man. As a result, she turns like a man.

Woman had no power to speak against patriarchal authority or self-emancipation until

the late 19th century. Therefore, they had no chance to get the knowledge from the outside world. However, Ursula successfully gets knowledge and experience from conventional world. Therefore, she can revolt against male masculinity. The performance of such activities establishes her as a masculine woman. She challenges domination of men.

Lawrence has not objectified the women's role but he does justice to the woman character through the portrayal of Ursula. Through the position of Ursula, the novelist gives a positive role to women in his novel. He presents the relationship between men and women as growing and changing in course of time. He also believes that women are not only limited in private sphere, but they are also moving to the public arena. Ursula is the only female protagonist who not only explores ways of self-discovery but also takes action to achieve the goal of her life. Here, Lawrence sets the story of three generations of Brangwen families of different ages. The first, Lydia and Tom, the second, Lydia's daughter Anna and Tom's nephew Will, and the third is Anna and Will's daughter Ursula and her lover Anton. Lydia represents an ideal woman who depends on her husband in the pre-industrial phase. At that time, men treated women as sexual object and weak. However, after the industrial revolution, the society underwent radical change because of women's awareness and consciousness about their rights and social status. Men run all the factories, institutions and financial institutions. Women have no chance to work as a superior, manager and supervisor in the same factories. While some women accepted traditional roles some others like Ursula accepted new challenges and acted strongly. Lawrence clarifies the up. And it is because of the gender construction according to the society not by the nature.

While talking about gender Butler argues that identity is social construction

which is created out of the stabilizing concept of gender, sex and sexuality. In her book *Undoing gender* Judith Butler asks how we can undo the restrictive norms of gender and sexuality and considers the various ways in which we are all undone by grief, gender, desire, and the Other. ‘If I am a certain gender, will I still be regarded as part of the human? Will the “human” expand to include me in its reach? If I desire in certain ways, will I be able to live? Will there be a place for my life,’ (2). Here she asks questions that will society accept or not if they behave differently, society has a stereotype that men are highly intellectual and women are subordinate and parasite beings. And Butler argues that how gender is performed without one being conscious of it, but says that it does not mean this performativity is automatic. While research on gender in organizations has not only documented sustained gender inequality, it has also offered an understanding of how gender is enacted through doing and undoing gender. An underexplored aspect concerns how men can do and undo gender to support or hinder gender equality processes in organizations. Doing gender is then understood as creating gender difference while undoing gender would conversely mean to reduce gender difference.

In this novel, both male and female characters explored the undoing gender, who act differently they are the undone. This paper talks about the undone gender who does not act like a masculine and feminine, those people who does not perform like masculine or feminine, considered as ‘other’ they are overlapped in the society. For instances; Gerald fell in love with same sex man Rupert while they keep their feeling within themselves just because the so-called rational culture of the Europe, whereas Ursula feel the same way with the modern and very charming lady Hermione, she attracted towards her, she feel little bit queer but repress her, because she is also afraid of the society that they will not accept the same sex relationship for

the homosexual people, society will abandon them. Somehow they go out of the barriers of the patriarchal society. Lawrence claims;

She went to his room, hotly, violently in love with him. He was so beautiful and inaccessible. He kissed her, he was a lover to her. And she had extreme pleasure of him. But he did not come to, he reminded remote and candid, unconscious.

She wanted to speak to him. But this innocent beautiful state of unconsciousness that had come upon him prevented her. She felt tormented and dark.(394)

They search their sexual partner by themselves to fulfill their destructive erotic sexual desire. They talk freely about sex and marriage where people of then were not allowed speak against the culture. Their conclusions about Lawrence reflect the devaluation of traditional femininity they inherit from patriarchal culture. They consider masculinity and femininity as two opposite and binary sets of characteristics and social behavior; where masculinity is characterized by intellectual and spiritual transcendence, phallogentric ideas and individual ego which they consider superior to feminine characteristics that are by their nature immanent, emotional, earthy and intimate. Thus, they restrict the effectiveness of feminist politics.

To construct a feminine subject, as Beauvoir and Millett do, is to repeat the practices of patriarchal signification, which devalue traditional femininity. In the book *Sexual Politics*, Kate Millett writes, "If knowledge is power, power is also knowledge, and a large factor in their subordinate position is the fairly systematic ignorance patriarchy imposes upon women"(44). If one takes patriarchal government to be the institution whereby that half of the populace which is female is controlled by that half, which is male. As he says from the history female are dominated by the males even they could not resist for their rights. In the novel Ursula is fall in love with Birkin but he does not want her as his wife. They do have sexual intercourse multiple time,

however he do not feel as Ursula feel for him. Ursula says, “I always think I am going to be loved – and then I am let down. You don’t love me. You don’t want me to serve me. You only want yourself” (217). In the above statement clearly shows that Ursula is just using by Birkin for pleasure of sex, he never gets attach with her emotionally.

The novel of D. H. Lawrence *Women in Love*, main characters face many problems in the name of the bisexual, Guy, lesbian or homosexual, it trace the troubled journey of the characters and they trying to search for discovering their true identity, acknowledging true self freedom, satisfaction and true love partner, they are suffer from undoing gender, wondering what is their real identity. Butler writes;

The question we pose to the other is simple and unanswerable: “who are you?”

The violent response is the one that does not ask, and does not seek to know.

It wants to shore up what it knows; to expunge what threatens it with not-

knowing, what forces it to reconsider the presuppositions of its world, their

contingency, their malleability. The nonviolent response lives with its

unknowingness about the Other in the face of the Other, since sustaining the

bond that the question opens is finally more valuable than knowing in advance

what holds us in common, as if we already have all the resources we need to

know what defines the human, what its future life might be.(35)

Butler theorizes the problem of gender explicitly in terms of recognition and desire. Researchers more interested in structures would for instance question how gendered structures are embedded in jobs and occupations and researchers exploring hierarchy would highlight how the doing of gender enforces gender hierarchies such as that the masculine is valued over the feminine.

D.H. Lawrence novel *Women in love* reflects the problem of dehumanizing effects of modernity and industrialization, complex human relationship Repression

and Instincts. The difficult relationship between instinctual desire and repression is central to *Women in Love*. Lawrence showing the problem that why Rupert Birkin deeply dissatisfied with the society in which he lives and also what is the Rupert and Gerald relationship in the novel? Why they are repressed their feelings or the desire to each other? The two central female characters in *Women in love* are both lively and independent, yet struggle mightily in their world? Birkin express apocalyptic perspective of modernity in the Europe. The main characters of Lawrence's novel Ursula, Gudrun, Birkin, and Gerald all suffer in various ways from the conflict between their desires.

Basically, Lawrence uses psychological techniques based on the Freud's dream's analysis to explore the deeper emotion of human mind. Lawrence is deeply interested in the nature of desire and in repressive controlling aspect of human psychology and social institution. The novel investigates the Freudian concept like unconscious, repression, transference and psychosexual development of human. According to Freud, "Sexuality is divorced from its too close connection with genitals and is regarded as a more comprehensive bodily function" (Freud 122). The erotic attraction between the two males is the center of attraction which symbolizes the essential link between conventional and modern world. Before both men hate each other, during travel to London they developed a mutual attraction and understanding between them. One day Birkin falls ill and Gerald comes to see him, both realizes that they love each other, but they can't show it freely and they hesitate to do so because homosexual people are supposed to unhealthy, disgusting and unacceptable part of the society. D. H. Lawrence's point of view on these relationships finds its best expression through the perspective of psychology and symbolism. The psychoanalytical observation shows that their movements are guided by the

unconscious level of mind and these are mediums. It also suggests regenerating natural and inexorable or the way out of repressed desire. The psychoanalytical tools of Sigmund Freud have become in this research. The relationships between man and woman, and man and nature to explore the mystery of life. This novel claims that creative soul should be valued and that he owes no apologies to the critics and authorities that have accused him of writing pornography and the degraded eroticism.

After the publication of Lawrence *Women in Love* in 1920, it has received a lot of responses and criticism till date. Some of them are: Eugene Stelzig "Romantic Reinvention of love in D.H. Lawrence's *Women in Love*" views that Lawrence has provided the reinvention of love to his characters like Rupert, Gerald, Gudrun, Ursula reflect the conflicted relationship and the European culture. Stelzig claims that "Its romantic resemblance and reinvention are projected obviously through not exclusively through the Lawrence figure, its unlikely school inspector, Rupert Birkin, whose visionary critique of Europe in the throes of cataclysmic self-destruction also reflects many of darker themes and the Motifs of European Romanticism: alienation and misanthropy; the destructive forces in nature, the tension between love and hate, and struggle of the will power in the sexual sphere ." (95) Hence Lawrence invents a love story which takes the wasteland of modern industrial society as its backdrop. The novel deals with the possible unconscious influence on human relationships, marriage and personal fulfillment of their desires, and the European culture. *Women in love* reveals Lawrence as a leading modernist writer who projects an updated or revisionary romantic outlook in a new century to address a pervasive cultural crisis. A person may feel desire when desired sex, however there can be destructive and productive doing so and here Gerald and Gudrun relationship drives towards destruction and their obsession collapse upon them. Here it shows,

But now he was dead like clay, like bluish, corruptible ice. Birkin looked the pale fingers, the inert mass. He remembered a dead stallion he had seen: a dead mass of maleness, repugnant. He remembered also bored face of whom he had loved, and who had died still having the faith to yield to mystery. That dead face was beautiful, no one could call it cold, mute, material. No one could remember it without gaining faith in the mystery, without the soul's warming with new, deep life-trust.(420)

They want each other as an object for sexual fulfillment. They are not emotionally attached, they are always chilly, cold, hopeless and desperate, Gudrun has the negative destructive mental self-consciousness in the depth of her soul and it represents death. Gerald is an efficient but ruthless coalmine owner who suppresses his individual personality, emotion, twists the human instinct and transforms modern man into mere instrument and slave machine and shows European industrialism. He is a symbolic figure of spiritual death decadent and corrupt western civilization.

Earl Ingersoll in *Staging in D.H. Lawrence focuses on Women in Love* represent, The gaze among themselves, and how Lawrence influences the reader's sight by his construction of the narrative gaze. Ingersoll states that "When he becomes aware of her presence while he stoes the moon's reflection upon the water, it is clear that his intent gaze upon the moon's reflection has been "reading," or calling up in his unconscious, an aversion that mutely speaks to Ursula's aversion to this light and her unspoken desire for a darkness beyond the darkness of the night." The gaze, as a trigger for sexuality, plays a major role among Lawrence's characters because it can either hinder or assist in each character's and reader's stability as a spiritual and physical being. In order for the reader to understand how characters gaze upon one another, they must be assisted by the narrator in obtaining a visual picture of the



characters and their actions. The description of each character's body helps to define his or her actions more clearly.

Rachman Shalom in "Artand Value D.H. Women in Love" criticizes *Women in Love* as homosexuality, developed the character like Rupert and Gerald. He examines; "Birkin's desire of ultimate, mystic marriage includes in it the desire for the particular relationship with Gerald, since in going beyond marriage, he goes beyond the norm and the desire of Gerald is already there from the start and determines his expression." (Shalom 11). Birkin believes that modern society is in a state of apocalyptic decay. Industrial technology and the overvaluation of work have ruined the human spirit and destroyed man's connection with nature. Birkin desires to live outside of social convention, but also to see social convention itself destroyed. He wants the world to be remade into something stronger, more creative and truer to the passionate human soul. But he remains skeptical that this transformation can take place. There is the unbalanced relationship between Birkin and Gerald, man's senses are becoming dulled and women are perverted so that both sexes lack the vitality to seek in relationship. There is mystery and unconscious fear of morality, the relationship two men is sign of apocalypse and the disorder of nature.

A widely held belief exists that women are more romantic and tend to fall in love faster than men. Responses from 172 college students indicated that although both men and women believe that women will fall in love and say "I love you" first in a relationship, men reported falling in love earlier and expressing it earlier than women reported. Analyses also showed no sex differences in attitudinal responses to items about love and romance. These results indicate that women may not be the greater "fools for love" that society assumes and are consistent with the notion that a pragmatic and cautious view of love has adaptive significance for women.

Irigaray was best known for her theory of “Sexual Difference,” according to which the supposedly sexless notion of the subject, or ego, in Western philosophy and psychoanalytic theory subtly reflects the interests and perspectives of men, while women are associated with the non-subject (the other) or with matter and nature. She argued that there is no authentic heterosexuality in western culture, because the culture represents or cultivates only a male subject, not a female one, particularly in the domains of law, religion, political theory, philosophy, and art. Irigaray’s project was to introduce into this philosophical heritage two sexed subjects and to call for the development of a culture and an ethics that would do justice to both. She conceived of her work as comprising three phases: the first phase demonstrates the masculine perspective that has dominated Western discourse; the second sketches possibilities for the construction of a feminine subject; and the third aims to develop the social, legal, and ethical conditions necessary for relations between two differently sexed subjects’ her essay, ‘Sexual Difference’. LuceIrigaray writes: “sexual difference is one of the important questions of our sage, if not in fact the burning issue” (165) and the link uniting or reuniting masculine and feminine ‘must forge an alliance between the divine and the mortal, in which a sexual encounter would be a celebration and not a disguised or polemic form of the master-slave relationship’

Similarly, D. H. Lawrence, in his fictional and non-fictional work has paid particular attention to the question of (in) visible alliances between the sexes. In Lawrence’s work, the position of power and dominance is often not fixed but is negotiable and constantly in the process of revision. My paper examines Lawrence’s experimentation with definitions and boundaries of public and private gender roles. What is equally interesting is to study masculinity in Lawrence’s work, which is always in conflict with itself; it advocates its supremacy, while, at the same time,

teases and ridicules itself. It is also at once threatened and attracted by female independence. In his texts, the men's role is problematized. Their will to enforce and perform their masculinity in order to dominate never really materializes and is at once met and challenged by female characters.

On the other hand, the female characters in his novels often experience an inner transcendence which is traditionally masculine in nature. Whether or not the male characters in Lawrence's novels succeed in asserting their dominance over women is not perhaps as interesting as if we study the relationship between the characters and see how femininity and masculinity influence each individual's gender identity and as a result their gender performance. Another important question to consider in light of gender performance is Butler's concept of performative identity. It is interesting to examine the ways in which the characters' gender identity is embodied and enacted in each individual, and to study why these performances are necessary in their understanding of the world around them, their perception of themselves and how they are perceived by others.

Homosocial desire refers to men turning their attention to other men and homosexual repression refers to the fear of attention or the acceptance. In many ways, Sedgwick has set the agenda for studies on homosociality. At least three different types of readings and interpretations of the concept have evolved. First, as pointed out above, the concept is often used to analyze how men, through their relationships and social bonds with other men, construct power blocks and protect male territory and privilege. Second, there is a whole body of literature that pursues queer readings of homosociality and explores the underlying continuum of desires and relations. Finally, there is a growing body of literature on female homosociality that presents somewhat different picture of the phenomenon in question. This literature connects in

part to Sedgwick's arguments, but there are also some significant developments, for example, the questioning of Sedgwick's thesis on the asymmetry between male and female homosociality. There are, obviously, no absolute boundaries between these three different approaches to homosociality, but discussing them separately makes it easier to analyze different aspects of the concept. According to the Segwick:

It applies to such activities as "male bonding" which may, as in our society, be characterized by intense homophobia, fear and hatred of homosexuality. To draw the "homosocial" back into the orbit of "desire" of the potentiality erotic, the, is to hypothesize the potential unspokenness of a continuum between homosocial and homosexual.(697)

Therefore, is a clear need to study and problematize the idea of a continuous relation between female homosocial and homosexual bonds and friendships. The whole idea of there being a sharp contrast between how this works in male versus a female spectrum of desire and relations seem to be the result of a polarized view on gender and identity not the least related to the notion that hegemonic masculinity is defined as opposed to and privileged over femininity. It is likely that the more polarized the gender order and the more heteronormative the sexual codes are the more traditional forms of homosociality one expects to find in society. As this order slowly changes and loosens up, thus rearticulating hegemony, homosociality may take other forms, and friendships may relate not only to same-sex relations but also to heterosocial forms of friendship and intimate nonsexual relations. Sexual orientation would not be the basic principle for friendship. Rigid boundaries between friendships and romantic relationships would not be necessary, and the potential for fluidity in relationships would increase.

Gerald and Birkin are homosexual or gay person but both are pretending to be

heterosexual person in front of the society. They did not do the revolution against the society for the sake of their homosexual identity. They refer to a combination of self-perceived identity and social identity, that reflect a person's sense of belonging to a social group. Homosexuality has been seen as a big threat to society and culture by patronizing traditionalist and moralist. Birkin and Gerald pretending as heterosexual person because this kind of behavior is preferable to others. It implies discrimination against those practicing other forms of sexuality. Homosexual has proved the greatest social pressure and evoked the liveliest historical account. It is regarded as problematic and culturally unacceptable. So, homosexual people internalized the hetero centricism and get lots of suffering from inferiority complex. That's why they hide their identity but they cannot run from their homosexual identity too, Lawrence writes:

Whilst he was laid up, Gerald came to see him. The two men have a deep uneasy feeling for each other. Gerald's eyes were quick and restless, his whole manner tense and impatient, he seemed strung up to some activity. According to conventionality, he wore black cloths; he looked formal, handsome and comely. His hair was fair almost to whiteness, sharp like splinters of light, his was keen and ruddy, and his body seemed full of northern energy. Gerald really loved Birkin, though he never quite believed in him. Birkin was too unreal; - clever, whimsical, wonderful, but not practical enough. Gerald felt that his own understanding was much sounder and safer. Birkin was delightful, a wonderful spirit, but after all, not to be taken seriously, but quite to be counted as a man among men. (174)

Gerald comes to visit Birkin while he is laid up. He feels love for Birkin but continues to think a union with his friend is unreal and impractical. Gerald ought to make their

own special world. He suggest the he and Gerald together can also make a special world. Gerald feels drawn to Birkin, and Birkin suddenly realizes that he loves Gerald. Birkin suggests that the two men swear an oath of love to each other - the "Bruderschaft", a brotherhood symbolized by the exchange of blood. Gerald hesitates, even though inside he is pleased by Birkin's proposal. Gerald tells him he must wait until he understands it better. Birkin is hurt and disappointed, but does not say so. Birkin changes the topic by asking if Gerald can perhaps get a governess to educate Winnie. Gerald says Hermione has suggested they hire Gudrun to teach art to Winifred, as the girl has displayed an artistic sensibility. Birkin endorses the idea. Gerald decides he must leave and return to work, though he tells Birkin he will visit again soon. The men exchange a heartfelt goodbye.

De Beauvoir's *The Second Sex*, which men fundamentally oppress women by characterizing them on every level as the other and defined exclusively in opposition to men. Man occupies the role of the self, or subject; woman is the object. A man extends out into the world to impose his will on it, whereas woman is doomed to immanence, or inwardness. He creates, acts, invents; she waits for him to save her. Lawrence reflects the devaluation of traditional femininity they inherit from patriarchal culture. He consider masculinity and femininity as two opposite and binary sets of characteristics and social behavior; where masculinity is characterized by intellectual and spiritual transcendence, phallogocentric ideas and individual ego which they consider superior to feminine characteristics that are by their nature immanent, emotional, earthy and intimate. Thus, they restrict the effectiveness of feminist politics. To construct a feminine subject, as Beauvoir and Millett do, is to repeat the practices of patriarchal signification, which devalue traditional femininity. She claims that; "For all those suffering from an inferiority complex, this is a miraculous

liniment; no one is more arrogant toward women, more aggressive or more disdainful, than a man anxious about his own virility”(13). She says men take woman inferior for granted. *The Second Sex* chronicles de Beauvoir’s effort to locate the source of these profoundly imbalanced gender roles. She asks how female human come to occupy a subordinate position in society and discusses the women treatment throughout the history. Women are not born as weak as society think of them.

The purpose of this paper is to investigate the concept gender differences and the homosexuality, whereas; Gerald is presented as destruction, death and chaos and the erotic attraction between two males is the crucial concern in this novel. Except this gender is the main focus and how people play a huge role in the society. Generally people enforce gender roles to their children are treated differently depending on their sex; this treatment is internalized behavior that follows throughout the lives. Our society created a wall for the masculine and feminine and that define boundaries sets our identity in the society, when we act differently we starts to compare to others which applies in the novel. According to Lawrence:

He looked at Gerald and saw his blue eyes were lit up with a little flame of curious desire. He saw too how good-looking he was. Gerald was attractive, his blood seemed fluid and electric. His blue eyes burned with a keen, yet cold light, there was a certain beauty, a beautiful passivity in all his body, his moulding. (49)

Gerald and Rupert loves each other however they seems different than other people in the society where they repressed their emotion and it brought them to the destruction. Furthermore, women are shown independent, bold and exquisitely attractive which leads then to the far away from the conventional notion of the society. They shattered all the rules and pursue their physical desire. Female

characters in the novel often experience an inner transcendence which is traditionally masculine in nature, now femininity and masculinity each influence individual's gender and as a result their gender performance is Butler's concept of performative identity.

She exemplifies the oppression of women as it is the patriarchal society that provides her with definition of being a woman. According to her women being the part of patriarchal society are suppressed in term of marginalized gender who undergo various psychological, social and cultural domination.

In the book *Undoing Gender* her center of attention is about restrictive norms of gender and sexuality. Before *Undoing Gender*, Butler never addressed the T or the I (transgender and intersex) in GLBTQI in any sustained way. In turning her gaze toward what is unthinkable even for many gays and lesbians, Butler has continued to push against the boundaries of the field she had a large part in creating. *Undoing Gender* constitutes a thoughtful and provocative response to the new gender politics and elegantly employs psychoanalysis; philosophy, feminism, and queer theory in an effort to pry open the future of the human. Butler carefully attends to contemporary culture, asking questions crucial to GLBTQI studies, ones that are ultimately not only about gays or lesbians but are affirmative of the human and all its possible futures.

In the western society, if one wants to be live in the society as a normal, he or she cannot be gay and lesbian and Butler raised the voice against it and for those people who are under the hegemony of the culture. Moreover, in many parts of the world, individuals face discrimination and abuse because of their perceived sexual orientation and gender identity. *Women in Love* is scrutinized as a significant tool by D.H Lawrence through which he was able to explore the relationship between power and sex in the social institution. The interdependency of sex and power force us to



question how power is measured in the sexual context. Is it measured by dominance or submission in the sexual relationship irrespective of gender? One can notice the tool of power used by characters in the novel to maintain their sense of superiority over their partners, animals and machines, breaking all stereotypes by discarding the fixed gender role. The exertion of power does not have only pessimistic approach to the subject matter in terms of male dominance but should be analyzed from the another perspective as well. In the patriarchal world women's sexuality had been suppressed considering a taboo. But D.H. Lawrence provides the women with ample of space in his novel unraveling their power over sexuality. He has allowed the female characters to portray themselves out of the darkness to discuss their desire of sex and will to power on the social platform. In order to sustain their individuality, women need to resist against the orthodox train of beliefs by exercising their power over sex and accepting their true passion.

Foucault's *The History of Sexuality* provides the vivid account of treatment of sex as oppressive element of the society through his theory of 'repressive hypothesis'. To critique the role of sexuality this paper allow us to redefine the significant terms such as gender, sex, power, homosexuality and heterosexuality. The concept of power can be scrutinized in the words of Foucault:

The power which thus took charge of sexuality set about contacting bodies, caressing them with its eyes, intensifying areas, electrifying surfaces, dramatizing troubled moments. It wrapped the sexual body in its embrace. There was undoubtedly an increase in effectiveness and an extension of the domain controlled; but also a sensualization of power and a gain of pleasure.(46)

The above statement exemplifies the character of Hermione in terms of exercising

power for control and complete gain of pleasure over Birkin. On the other hand, Ursula resisted this modern will of power considering it destroyer of life. The character of Hermione can be critiqued in contrast to erotica art who is unable to recognize the truth of her sexual pleasure in her relationship with Birkin.

A woman in Love is scrutinized as a significant tool by D.H Lawrence through which he was able to explore the relationship between gender and sex in the social institution. The interdependency of sex and gender force us to question how power is measured in the sexual context. Is it measured by dominance or submission in the sexual relationship irrespective of gender? One can notice the tool of power used by characters in the novel maintain their sense of superiority over their partners, animals and machines, breaking all stereotypes by discarding the fixed gender role.

According to Lawrence;

She was tortured with desire to see him again, nostalgia, a necessity to see him again, to make sure it was not all a mistake, that she was not deluding herself, that she really felt this strange and overwhelming sensation on his account, this knowledge of him in her essence, this powerful apprehension of him. (10)

Gudrun gets trigger from the desires of Gerald, she sexually attracted towards him and she is tortured by his looks to see him. This shows the balance between the sexes' that defines the physical relation between the two. Both male and female are equally important in the process and the relationship has to be neither, overpowering, or controlling but the equal love and passion from both the sides that defines the physical love. Lawrence believed that the desire to dominate often results in ending a marital relationship. For him it was the respect of the other sex that made a relationship worth living. He also thought ego resulted in a terrible clash of wills that further deteriorated any relationship. He sternly believed that the "otherness" of each individual should be

respected. Seeing men are not mistake all, women can be attracted by the men's looks, body and their appearance. She doesn't follow the rule and the convention of the society. She couldn't control herself her erotic attraction. It helps us understand how modernism was affecting the generation not only in their cultural spheres but also it became an essential part of their living. Changing everything, from architecture to norms and cultures followed by the people of generation.

Female attempts to resist patriarchal norms and values that have been threaten. Every patriarchal society constructs discourses which diminish females' identity. However, the society imposes power open women, this is how the research shows female courage to fight with social injustices over them; Ursula Hermione and Gudrun want to come out from domestic world and accept all kind of challenges and the difficulties in the society to establish their voices through exploring their selves. The novel focuses on the females' troubles and explores their resistances against the society. Usually women have to be engaged in domestic work that does not have time to think over public life. The research finds out the females' struggles when they are aware of their self-identity. Similarly three of them strongly raise their voices and go against what the society thinks to female existence. The research shows female role for deconstruct the gender roles. They are guided by their interest and intense desires.

Lawrence clarifies the notion of femininity or female masculinity through this novel. In this novel, Gerald and Rupert thought that they have masculine power to control over femininity. They believe that women are the sexual objects but Ursula and Gudrun boldly revolts against that attitude and behavior as well as Hermione leasing the significant role as bold, independent and rich women. They are revolutionary women who demand for societal change. She wants to give the message for all women to exist as bold and show masculine action in the society. They seek to

gain their self-discovery. Specifically, Ursula's struggle does not represent her individual struggle but her struggle represents all women's struggle and suffering. Her experience and education lead her to become new women. They were only limited within four walls of the house. They are considered as weak, passive, and even inferior than men. Lawrence focuses on women's consciousness and awareness of their position rather than objectifying their role and the gender construction.

He stood there in his strange, whole body that had its marvelous fountains, like the bodies of the sons of God who were in the beginning. There were strange fountains of his body, more mysterious and potent than any she had imagined or known, more satisfying, ah, finally, mystically-physically satisfying. (273-74)

Ursula gazes at Birkin when they are having tea at the inn in Beldover. Earlier they had fought after Birkin gave her a gift of three rings, but now the two have reconciled, and Ursula begins to see in Birkin the promise of a sacred partnership, recalling the tale of Adam and Eve and the "sons of God" from the book of Genesis. She sees in Birkin's physical body a wellspring of sensual power that is both material and metaphysical. And as the myth records the original sexual adventure, Adam was seduced by woman, who was seduced by a penis. 'The woman whom thou gravest to be with me, she gave me of the fruit and I did eat' is the first man's defense. Seduced by the phallic snake, Eve is convicted for Adam's participation in sex.

In the patriarchal world women's sexuality had been suppressed considering it a taboo. But D.H Lawrence provides the women with ample space in his novel unraveling their power over sexuality. He has allowed the female characters to portray themselves out of the darkness to discuss their desire of sex and will to power on the social platform. In order to sustain their individuality, women need to resist against the orthodox train of beliefs by exercising their power over sex and accepting their

true passion.

One man isn't any better than another, not because they are equal, but because they are intrinsically other, that there is no term of comparison.

Very rarely,' Then after a pause, 'I've never felt it myself- not what I should call love. I have gone after women- and been keen enough over some of them. But I've never felt *love*. I don't believe I've ever felt as much *love* for a woman, as I have for you- not *love*. You understand what I mean? 'Yes. I'm sure you've never loved a woman. (239)

Here, in these lines, Gerald then tells Birkin that while he always believed in true love, he has never felt it despite all the women he has gone after. He then says that he's never felt as he feels for Birkin. Gerald has begun to doubt that he will ever feel true love for any woman. It vividly shows that even Gerald is intimidated with a woman, he is not feeling love. They just follow all the norms and values of the society. Then in the European society, it has become the subject of extreme prejudices even in the societies because the sexual act between two persons of the same sex has been punishable through legal and religious sanction. Thus, it shows the constructability of gender roles. Gudrun's view on marriage is unorthodox. In her opinion "Marriage is a social arrangement...And has nothing to do with the question of love," (326). She does not like to bind with the society which is constructed and stereotyped. She has no real need of Gerald though she is still occasionally attracted to him for the sake of sexual desire. He just keeps continuing to keep his relation for the sexual satisfaction but not for marriage.

The relationship between man and women is the main dominant theme in the novel *Women in Love* along with the theme of homosexuality. The relationships are expressed in various shades and aspects. Such relationship between Gerald and

Gudrun, Birkin and Ursula or Gerald and Ursula or woman and woman. Sex plays an important part in the development of such relationships in form or the other.

Lawrence expresses his inner feelings through these characters. For him both man and woman play a vital role in a relationship. For him one soul, two bodies' kind of love does not exist. He believes in maintaining the independence and "otherness" of each other in a relationship. We can say, he could try by his creation of Ursula Brangwen, to demonstrate his concern that mankind should have a future and that love and harmony are the feasible goals for man to work towards.

The major characters undergo the social stigma due to homosexuality. The society has an evil-eye towards them and their existence. Social stigmas can occur in many different forms, the most common deals with culture, gender, race and diseases. Homosexuality is not a disease or mental illness that needs to be or can be cured or altered; it is just another expression of human sexuality. Homosexuals are as normal as we are; homosexual are normal humans attracted to their own gender. Gerald suffered a lot because his love for Birkin is unsuccessful. Being as a homosexual person, he never satisfied with the women even the sexual intercourse. He did not get the sense of happiness and at last he died. So because this man made society and gender construction has given injustice to the characters in this novel. Gender is socially constructed in the sense that, unlike biological sex, gender is product of our society. If society determines what is masculine or feminine, then society can change what is considered masculine, feminine, or anything in between. No one needs to be locked into fixed gender categories. Gender is constructed, it can be deconstructed, gender differences can be reduced and gender can be undone.



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