

Tribhuvan University

Celebration of Primal Desires in Lawrence's

Lady Chatterley's Lover

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Chapter One

Introduction

A Bold Interrogation into Humans' Cultural Identity

This research focuses on D.H. Lawrence's most controversial novel *Lady Chatterley's Lover*. It tries to analyze Lawrence's theme of human relationship. It also tries to examine how individual involvement in the primal instinctive impulses manifests Lawrence's affirmation of human love.

This research studies the novel as the radically reactionary response to the modern condition. Lawrence has found modern condition foul because it has killed the emotional and physical side of human relationship. The society emphasizes upon the mechanized prosperity and industries tried to kill the natural phenomena of human nature. For him, physicality or primitiveness of human nature is the greatest thing. The dedicated sexual relationship plays the role of integration between the isolated individuals. The sexual desire is inborn quality. The desire needs to be fulfilled.

Lawrence wrote *Lady Chatterley's Lover* in later period of his life. This period was intensely industrialized already showing the sign of human disintegration. He is concerned with human relationship with emphasis on wholeness and integrity.

Being one of the most prominent novelists and poet of the early twentieth century in English literature, he is greatly praised for his capacity to analyze human nature in its very essence. Lawrence was a man far ahead of his time in dealing with psychological and sexual matter with delicate craftsmanship. Although temporally located within the modernist era, he finds the modern condition foul because it has killed the original aura of mankind. Both his working class origin and his provincial

background isolated him from the high culture of Edwardian and Georgian England. The modernist emphasis upon concrete prosperity, to Lawrence, is only to denude man from his humanness and thereby sever his ties with nature.

Throughout his work, in fiction and non-fiction, Lawrence challenged the receive wisdom on a variety of topics-politics, psychology, education, religion, and of course sexual morality-and did not hesitate to express his own ideas, often not as an established and consistent body of counter arguments, but a vehement critical exploration of existing ones.

The present study is an inquiry into D. H. Lawrence's novel *Lady Chatterley's Lover*. The last novel of Lawrence, it caused a great commotion in the field of literature due to its dealing with sex in a very open and candid manner. Plain yet honest presentation of sexual intercourse and the use of four letter words in the novel invited objections. *The Oxford Companion to English Literature* describes the situation, and states that *Lady Chatterley's Lover* caused more agitation than any other novel written by Lawrence (49).

Owing to its unconventional approach, the novel was privately printed in Florence in 1928 and its unexpurgated editions appeared in England and the United States of America over thirty years later (i.e. the 1960s). However, after the unexpurgated version came into circulation in wide range, it was acclaimed by general readers as well as critics.

Lady Chatterley's Lover tells the story of erotic love between Constance Reid, the daughter of late Victorian, highly cultured parents with advanced views, and Mellors, her husband's gamekeeper. She marries Clifford Chatterley in 1917, when he is on leave from the army. They have a month's honeymoon. During that period, they are just as intimate as any two people who happen to stand together at the

moment of general crisis. Before they could properly explore each other sexually and otherwise, Clifford Chatterley rejoins his duty in the army. Soon he is wounded in the war, and permanently crippled from the waist down. Though Clifford becomes a successful writer, Connie finds herself half-alive because the hollow intellectualism led by him proves empty and emotionless. She resorts to a brief and dissatisfying affair with a visiting playwright, Michaelis, which does not last long. Connie craves for real human association laden with true feelings and passions. There evolves a distance between the socially acknowledged couple because Clifford has retreated himself into the meaningless pursuit of success in his writing and in his obsession with coal mining.

Clifford tries to make good of his life by making efforts to strengthen or revive his coal mine and by writing. By doing so, he tries to assert himself and his authority as an aristocrat and as a man. As regard his hold over his wife, he enjoys a wishful thinking that intellectual relationship and the sanctity of marriage is enough to bind them together. He thinks that rationality of mind and socio-cultural decorum would be sufficient to prevent them from breaking apart. Thus, in his use of intellect he seeks to find resolution to the problems he faces. With his own intellect on his side, he braves to face the problems of shrinking coal industry, withering aristocracy, general discontent among the people, and above all the necessity to assert his manhood; however, he gets none of the desired results.

Connie, on the other hand, is moved by so called primitive desire, which partake of greater force of nature. Her counterpart, Oliver Mellors also does the same. Thus, there comes a so called unity of the spirit in the flesh. The lovers discover real man and real woman. The dictates of mind and culture are relegated to lower position because they hinder the spontaneity of what Lawrence himself calls soul's deep

desires.

Connie or Lady Chatterley then turns to her husband's gamekeeper, Mellors for the fulfillment of her primal desires of sexuality and emotionality. However, her dissatisfaction does not proceed merely from her husband's disability and sexual impotence, but from the impotence of western civilization manifested by the disability.

But the England of today, as Connie had realized since she had come to live in it was producing a new race of mankind, over-conscious in the money and social and political side, on the spontaneous intuitive side dead, "but dead! Half corpse, all of them: but with a terrible insistent consciousness in the other half. There was something uncanny and underground about it all. It was an underworld" (*Lady Chatterley's lover* 179).

The power, pelf, position and prestige that the society expects and designates for the lady are in direct contrast with her passionate sexual desire of a young and physically demanding woman. Finally, being pregnant from the gamekeeper, she opts a divorce from her husband because the civilized upper class has nothing at its stake to suffice her instinctive requirement of being a human in the very essence.

D.H. Lawrence was not an advocate of sexual license but believed that a renewal of civilization depends on the realization of relation which could never take place without sexual morality. In "A Propose of *Lady Chatterley's Lover* ", he states, "I want men and women to be able to think sex, fully, completely and clearly"(130).

Lawrence says that sex is one thing that will not advocate falsehood:

Sex lashes out against counterfeit emotion, and it's ruthless,
devastating against false love. The peculiar hatred of people who have
not one another, but who have pretended to, even perhaps have

imagined they really did love, is one of the phenomena of our time...
 All the young know how they ought to feel and how they ought to
 behave, in love. And they feel and behave like that. And it is
 counterfeit love. So that revenge will come back at them, ten fold.
 ("Propose" 90)

Like other modern writers, Lawrence was also formally and thematically radical modernist, who opined that the postwar world was virtually bereft of meaningful values. Lawrence laid the blame at the doorstep of technology, the class system, and intellectual life. He believed that modern industry had deprived people of individuality by turning them cogs in the industrial machine driven by greed. And modern intellectual life conspired with social constraint to bleed men dry of their vital, natural vigor. Lawrence wanted to revive in the human consciousness an awareness of savage sensuality, a sensuality which would free men from their dual enslavement to modern industry and intellectual emptiness.

Lawrence was a controversial writer because of his mystique of erotic love, his concept of 'blood consciousness', his critique of industrialism, mystical vision of cultural regeneration and his critique of English intellectual life. G.B. McHenry supporting this concept in this manner opines:

Life is reduced to material and mechanical elements, matter of function to no discernible end, of a veneer of social organization over a random and meaningless 'fate'. At the end Clifford quite insanely refuses Connie a divorce so that 'the decency and order of life is preserved'. In chapter 5, he makes apparently more rational claims for 'the steadily lived life' in two speeches which are masterpieces of Lawrentian satire; [...] significance of individual life is 'mechanical'. (93)

Virtually, every criticism of *Lady Chatterley's Lover* indicates to some extent that Lawrence was obsessed with sex. An anonymous critic wrote a rather scathing review who claims that the novel "reeked with obscenity and lewdness... The muddy minded perverts peddled in the backstreets of Paris are prudish by comparison." (Draper 278)

Lawrence is radical critic of the dominant liberal and religious traditions of Western culture. He believes this tradition has brought the western men to a point of crisis where his creativity and survival are at stake. He challenged the Christianity which regards sex as sin. Throughout the Christian era, the emphasis had been on altruism and self-restraint rather than self-assertion, and the long dominance of that tradition made the establishment of the inhuman mechanical discipline of the modern industrialism possible. Mulk Raj Anand, in the preface to *Lady Chatterley's Lover*, writes:

Christianity, as the knowledge of sin, began to be emphasized, inhibiting the young feeling in love thus poisoning the lives of the young with fears about mating, which not only led to hypocrisy but ruined marriage. D.H. Lawrence supplied a corrective to this decaying social order. He was convinced that quick of life lay in the warmth of heart, in the blood, and in the instinctive awareness of feeling. (i)

In *Lady Chatterley's Lover*, he argues that mental intimacy is not enough. There must be sexual relationship for full satisfaction. Sexual desire which arises from blood consciousness can not be altered. Lawrence believed that without a realization of sex and body, the mind wanders aimlessly in the wasteland of modern industrial technology. William K. Buckley closely examines in *Loss and Hope* in this manner," Lawrence who saw industrialized western culture as dehumanizing, felt men

and women could regain their humanity only through a "blood consciousness" a vital, almost primeval point of contact between male and female" (i). Lawrence's evident fascination with strong leadership and 'blood philosophies', in *Lady Chatterley's Lover*, had led to accusation that he is a fascist. This philosophy confused many critics and scholars. In his *Autobiography*, Bertrand Russell criticizes Lawrence saying that:

He had mystical philosophy of blood which i disliked. There is another seat of consciousness than the brain and nerves. There is a blood consciousness which exists in us independently of the ordinary mental consciousness. One lives, knows and has one's being in the blood, without any reference to the nerves and brain. This is one half of life belonging the darkness [...] we should realize that we have blood being, a blood consciousness, a blood-soil complete and apart from a mental and nerve consciousness. "This seems to frankly rubbish, and I rejected it. Vehemently, though I did not then know that it led straight to Auschwitz. (245)

A different kind of psychological novelist, he was influenced by Freud's psychology of 'unconsciousness' and 'sex repression', and by Bergson's glorification of instinct as opposed to reason. In *Lady Chatterley's lover*, he presents the conflict between instinct and reason and ultimate triumph of instinct over reason. For this he projects two sorts of characters who are in conflict with each other.

Clifford represents modern intellectual life and Mellors represents natural passion. Lawrence in this novel presents the possibilities of adequate human relation in modern civilization. David Daiches, in *A Critical History of English Literature*, observes that this is a novel "whose symbolic action is so crude and whose basic structure is so mechanical. It is great because of its frankness about sex it remains the

only one of his novel that most people read. (345). W.B. Yeats appreciates this novel in these words: "*Lady Chatterley's Lover* is noble. Its description of the sexual act is more detailed than in Harris. The language is sometimes that of Cabman and yet the book is all fire." (298)

Similarly, *Lady Chatterley's Lover* is ostracized by feminists like Kate Millet, who, in *Sexual Politics*, accuses Lawrence of advocating that women must relinquish her individuality, ego and will. According to Millet, Lawrence was a hopeless chauvinist and misogynist. She argues that Lawrence's "heroes incessantly exert their will over women and the lesser man. It is their mission to rule. It is unthinkable to Lawrence that males should ever cease to be domineering individualists" (qtd. in Eagleton 141). But, in one way or another, all critics agree that *Lady Chatterley's Lover* consists of the quality to be an academic novel.

This research analyses the adverse effect of modern rationalism brought by the industrialization and the World War I on the female protagonist of the novel, Connie Reid. Connie, who marries Clifford Chatterley, a minor nobleman, is half-alive because of her sexual dissatisfaction. She moves from the heartless, bloodless world of the intelligentsia and aristocracy into a vital and profound connection rooted in sensuality and sexual fulfillment. Connie, who belongs to the higher stratum of the society, transcends the class distinction by making sexual relation with Mellors, socially inferior class who lives in isolation. Since Plato up to modern age, there is emphasis on reason ignoring the importance of body. Clifford's physical impotence creates psychic barrenness in him. His meaningless pursuit of money, industry and his void intellectualism ultimately frustrates Connie. She finds her internal solace in Mellors who fulfills her emotionally and sexually. In the beginning of the novel, Connie is described by the author to have been living in the world of ideas. She has

minimal physical contact with Clifford and had a great deal of verbal communication. They shared ideas and talked about ideas. In other words, they had intellectual discussion. In addition to this, those who visited them also engaged them in the same sort of activity: having intellectual discussion and asserting the predominance of the life of mind. As a result of this situation, the author of the novel comments-life becomes a trap for Connie. For her, life becomes something forced upon her: she can do nothing but live on. The novelist shows her position: "We've got to live on no matter how many skies have fallen. This was more or less Constance Chatterley's position. The war had brought the roof down over her head. And she had realized that one must live and learn" (*Lady Chatterley's Lover* 1).

In other words, she was far away from the zeal for life. For her, to live such mental life was to pass time and nothing more: "She and Clifford lived in their ideas and books. Time went on. She entertained. There were always people in the house. She was out of contact. Time went on as clock does, half past eight instead of eight" (*Lady Chatterley's Lover* 19).

In other words, she was alive but not living a real life; she was in contact with the world but was out of touch with the substantial world. Lawrence writes:

She knew she was going to pieces in some way. Vaguely she knew she was out of connection: she had lost touch with the substantial and vital world. Only Clifford and his books, which did not exist...which had nothing in them! Void to void. Vaguely she knew. But it was like beating her head against a stone. (*Lady Chatterley's Lover* 19-20).

Faced by cruel world, she needed the real warmth of life and a link with the substantial world and that's what Mellors also needed: The world is in its sleep; however, greed stirs in its sleep. The endless greed drives the world of iron and coal;

the cruelty of iron and the smoke of coal. Against such world, his only necessity was the warmth of the woman in his arms (*Lady Chatterley's Lover* 20).

As the two have physical relationship, they achieve what they have pined for. Mellors becomes a real man and Connie, a real woman. Lawrence describes the state she was in after she underwent through the consummation: "She was gone, she was not and she was born: a woman" (*Lady Chatterley's Lover* 112). Connie as a thinking self or ego undergoes through a process of transformation effected by primal desire and becomes a real woman. Mellors also undergoes through the similar process. Interestingly, this is their answer to the cold and cruel society or world dominated by greedy materialism activated by the life of the mind.

In this manner, the novelist has the two characters realize and proclaim that primal desires, contrary to intellect, are benevolent, necessary for the survival of the race, guarantors of harmonious social life and above all are the essence of life. However, the lovers are shown to have taken a different line of action when Connie becomes pregnant. They attempt to do what is culturally acceptable and intellectually sound. They try to earn the sanctity of marriage for their otherwise irrational relationship. That means they first enjoy the primal instinct and later contemplate of being married. They value nature over culture. Culture (marriage) comes later than nature (extra marital sex). So, nature is highlighted in the novel.

Chapter Two

Theoretical Analysis

Freudian Vision on Human Experience

Introduction

Psychoanalysis originally developed by Freud is a form of therapy which aims to cure mental disorders by investigating into the interaction of conscious and unconscious elements in mind. We can even regard it as a method of studying the modes of our psyche's function as reflected in our behavior and performance. It analyzes the unconscious forces believed to affect the mind. It is a therapeutic method used for treating mental illness by bringing a patient's unconscious fears, conflict and fantasies (attributed chiefly to the development of the sexual instincts) into consciousness.

The psychoanalytical criticism pays close attention to unconscious motives and feelings, be those of the authors or those characters depicted in the work. Freudian psychoanalysis presents a view of the subject that is radically at odds with the liberal humanist view of the subject as an ultimately free, coherent and autonomous moral agent.

Defining psychoanalytic criticism M.H. Abrahams calls it as the development of dynamic form of psychology as a means of therapy for neurosis and explanation to literature and the other arts. He writes:

Freud had developed the dynamic form of psychology that he called psychoanalysis as a means of therapy for neurosis, but soon expanded

it to account for many developments in the history of civilization, including warfare, mythology and religions, as well as literature and other arts. (264)

A greater freedom and tolerance towards sex had already appeared in the 1920s. The growing awareness of sex in advanced industrial societies in the 20th century owes an incalculable debt to the teachings of Sigmund Freud and the practice of psychoanalysis based upon them. Freud liberated sex from Victorian shrouds and insisted that it be discussed openly as the most frequent sources of troubled feelings of compulsive behavior. He describes sex as an instinctual force (libido) which is necessarily at odds with the needs and demands of society or civilization itself. He built his theories upon the discovery of unhappy effects of civilization's repression of sexual instinct. His aim was to help patients free themselves from the ignorance of sex fostered by bourgeois morality. The practice is based upon specific theories of how minds, instincts and sexuality work.

The Three Levels of Consciousness: Id, Ego and Superego

Freud, in his later career suggested a three part model of psyche, dividing it into the 'ego', the 'super ego' and the 'id'. These three levels of the personality roughly correspond to respectively, the consciousness, the conscience, and the unconscious. The 'id', the unconscious and reservoir of instinctual or libidinal desires and impulses seeks glorification, often sexual and follows the dictates of the pleasure principle. The 'super ego' is the moral censor that internalizes the "thou shalt nots" of a given social order and 'ego' is the conscious self that tries to mediate between the conflicting demands of 'id' and 'super ego' through accommodation, repression or sublimation. It is the 'ego' that allows to fulfill some instinctual desires through socially valued means

like jokes, literary works and so on.

Freud's ideas concern aspects of sexuality. First, the infantile sexuality is the notice that sexuality begins not at puberty, with physical maturing, but in infancy, especially through the infant's relationship with the mother. Secondly, Oedipus complex is the male infant's conceived desire to eliminate the father and become the sexual partner of the mother. Another key idea is that of libido, which is the energy drive associated with the sexual desire. In classic Freudian theory, it has three stages of focus, the oral, the anal and the phallic. The libido in the individual is part of a more generalized drive which the later Freud called Eros (the Greek word for 'love') which roughly means the life instinct, the opposite of which is Thanatos (Greek word for 'death') which roughly means the death instinct, a controversial notion. And finally, the Freudian terminology is the dream work, the process by which real events or desires are transformed into dream images. Dreams just like literature do not usually make explicit statements. Both tends to communicate obliquely or indirectly avoiding direct or open statement, and representing meanings through concrete embodiments of time, place or person.

From Freud's stand point, literature is seen as the wish fulfillment or fantasy gratification of desire denied by the reality principle or prohibited by moral codes. These unconscious libidinal desires find symbolic expression in art as in dreams. Art is sublimation of the translation of instinctual desires into higher aims and the goal of psychoanalytical criticism is to reveal the latent content of the work that underlies and determines its manifest content.

The most significant aspect of his theory that serves as the critical tool is the systematic study of the non-rational process that emerge from the 'kingdom of unconscious' inherent in the depth of human psyche. This unconscious process

produces art and literature. According to Freud, the facets of human psychology, one part of the psyche is rational which is conscious, and the other part is irrational which is termed as unconscious. Conscious part of the psyche copes with the cultural laws, norms and values which enables an individual to maintain his presence in the society. Unconscious part, on the other hand is constituted of repressed desires that strive for revelation.

Tertiary Developments of the Freudian Concept

Other many psychoanalytically interested critics have turned to Jacques Lacan whose work avoids the fixed developmental scheme that Freud proposed and instead purposed a relational structure that allows for difference. It was Lacan who first read the writings of Sigmund Freud through the lens of structuralism. Lacan sees the transition from infancy to childhood as absolutely crucial.

The interpretation of Freudian concept in terms of language, which is the contribution of French philosopher and psychoanalytic Jacques Lacan, provides a new aesthetics that the pre-Lacanian Freudian critics missed. "Lacan... did far more than extend Freud's theory of dreams, literature, and the interpretation both. More significantly he took Freud's whole theory of psyche and added to its crucial third term-that of language"(Smith 237).

Psychoanalytical criticism interprets imagery in terms of sexuality. This type of interpretation looks for libidinal imagery: 'yonic' or 'phallic' images. This criticism takes its inspiration from psychoanalysis, especially the Freudian, Lakanian, Jungian and other versions of psychoanalysis.

Elizabeth Wright shows the close distinctive line between Freud and Lacan. Freud believed unconscious as the instinctual representation where as Lacan believes unconscious as the structure at the desire by language. Where she writes: "In the

Freudian scheme the unconscious exist as a mass of instinctual representatives; in Lacan's scheme the unconscious is the result of the structuring at desire by language"(Wright: 153-154).

For Lacan, the function of language is not to communicate but to give the subject a place from which he can speak. Freud did not give language this central place in the socializing process, being more concerned with a maturational sequence of instinctual development in the unconscious, leading from an oral to a genital phase. Lacan says that the unconscious is the 'kernel of our being', but since the unconscious is linguistic, and language is a system already complete and in existence before we enter into it, then it follows that the notion of a unique, separate self is deconstructed.

Comparing the Freudian and Lacanian modalities, we confer that there is a immense gulf between these two approaches, even though paradoxically they both stem from the same original body of Freudian theory.

Another psychoanalyst Carl Gustav Jung began as a disciple of Freud. His mature version of depth-psychology is very different from that of his predecessor. He considered Freudian theories too negative because of Freud's emphasis on the neurotic rather than the healthy aspects of the psyche. Jung's emphasis is not on the individual unconscious but what he calls the "collective unconscious", stated by the all individuals in all cultures. The instincts as the archetypes together form the collective unconscious which is positive as a creative faculty but Freud is negative. M.H. Abrams defines 'Jungian criticism' in these words: which he regards as the repository of 'racial memories' and of primordial images and patterns of experience that he calls archetypes. He does not like Freud, view literature as a disguised form of libidinal wish-fulfillment that parallels the fantasies of a neurotic personality. Instead, Jung regards great literature like the myths where patterns recur in diverse culture and

expression of the archetypes of the collective unconscious. (267)

Here, Jung means primordial images are archetypal. For him, literature is not the libidinal wish-fulfillment but it is the collective unconscious of archetypes that is shaped by the diverse culture which determines our unconscious and the literature in only the expressed form of archetypes.

In Jung's terms, archetypes are instinctive patterns, having a universal character, expressed in behavior and images. The primordial images of death, birth, marriage, divorce, river, jungle etc constantly recur in our history, culture and civilization. They have been the part of our consciousness and the one who writes literary texts; s/he is bound to express them. These images belong to the creative fantasy of the writers. Here, he discusses psychology and art in general. He finds Freud's views on art as being extreme and personally and professionally biased. Freud's reductive method is purely medical. He says that analytical psychology must get rid of medical prejudices and biases. He says that Freud's dream censor is hypothetical: a work of art can not be by personal criteria. Regarding creative process, he says that there are two types of creation introvert and extrovert. First is characterized by the subject's assertion to his conscious intention and aims against the demands of the object where as the second is characterized by the subject subordination to the demands which the object makes upon him.

Originally a disciple of Freud, Jung broke away with the master when he concluded that Freud's way was excessively reductive and monolithic in referring neurosis to the experience of childhood, especially sexual experiences. Less the scientific empiricist than Freud and more the Romantic philosopher, Jung had a considerable influence on critics interested in the relation of myth and ritual to literature and on critics concerned with establishing literature as the provider of a

special mode of knowledge.

Hazard Adams prefacing Jungian essay 'On The Relation of Analytical Psychologies to Poetry' writes: "...Jung thinks of archetype as symbol with meanings that can't be expressed except in their own terms, rather than as allegorical images that can be fully explained by analytical procedures"(783). In the same essay, Jung defines archetype as a primordial image and that comes in process with free expressions. He writes: The primordial image, or archetype, is a figure-be it a demon, a human being, or a process that constantly recur in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure (790-91).

Just as the lower animals inherit certain instincts, so do human beings inherit more complex psychic predispositions. Jung believes that even the just born body has pre-established individual definiteness, namely forms of behavior. For him myths are the means by which archetypes become manifest and articulate to the conscious mind. Jung indicates further that archetypes reveal themselves in the dreams of individuals, so that we might say that dreams are "personalized myths" and myths are "de-personalized dreams".

The irrational elements in the human consciousness also account for the romantic interest in children, savages, women and peasants in whom mental life is not overlaid by the properties of social habit as in the case of the educated male. Basic human nature can be studied in such simpler natures. In tracing the literary influence of psychoanalytical studies, we must also take into account the sexual revolution. The views on sexual behaviors are very close to those of Freud. Again and again we see the effective, rational ego being relegated to an interior position and a plea being made on behalf of the anarchic and self indulgent. In short, Freud's theories grew out

of an intellectual milieu in which the attention was being increasingly focused on the human consciousness. Lacan's main concern is to bring out the repetition of a structure, and his work avoids the fixed developmental scheme that Freud prepared and instead proposed a relational structure that allows for difference. In other hand, Jung studies psychoanalysis in the archetypes revelations of the individual in their dreams.

Many of Freud's ideas concern aspects of sexuality, infantile and dream images and these aspects are the support for the instinctive impulses. The primal instinctive impulses go side by side with the animalistic qualities. Human is same with the animals in instinctive level. Both animals and human always quests for the fulfillment of the primal desires. The satisfaction of the hunger of appetite, sexual desire and sleep with dreams are equally dominant and essential to all. The inborn desires come first in the human life. If boundaries are laid in the course of any satisfaction, the individual will break the social values, norms, conditions and goes ahead.

Freud's psychoanalysis keeps a close relation with the literary context. He believes the three levels of consciousness of mind: conscious, unconscious and sub-conscious role for creation of art where unconscious is dominant. He analyses the dream images according to the sexual images. For him, instinctive sex tendencies are the only human nature and directly or indirectly the sex tendency affects the human creation of art.

Chapter Three

Textual Analysis

Severe Denunciation of Industrial Values

Lawrence's portrayal of his characters, presentation of their perspective, his own usage of diction and narrative comments suggest that he is against the idea of modernization especially for its estranged relationship with nature. He wants us to realize the glory of our innate and inborn aspects if we are to enjoy the aura of our lives. Clifford believes in the life of the mind and the mind should serve the interest of property, self-assertion and success. The empty talk in Wragby Hall characterizes this thing. Hammond's attitude toward sex is almost negative. He believes in pursuing any woman he likes and since marriage to him would 'stultify' his mind, he sleeps with a woman as "just an interchange of sensation instead of ideas"(32).

When Clifford is asked what he thinks, he blushes and stammers and announces that sex should perfect the mental intimacy between man and woman, a kind of habit of living together. Clifford believes in the life of mind because bodily he does not exist. "Wragby doesn't wink an eyelid!" he said "But then why should I! I ride upon the achievements of the mind of man, and that beats a horse" (192).

But Lawrence in *Lady Chatterley's Lover* opposes Clifford's belief in a new social order by introducing two allegorical characters: Mellors and Connie. They both play the role of antithesis to the modern world. They both challenge Clifford's world order privileging body over mind and tenderness over sterility.

He believes that the resurrection of the body or tender touch between men and women works as the bridge to cross the bottomless pit of civilized nullity. He presents the idea through the mouth of Tommie Dukes who suggests Connie in the following words:

While you live your life you are in some way an organic whole with all life. But once you start the mental life you pluck the apple. You have severed the connection between the apple and the tree: the organic connection. And if you have nothing in your life but mental life then you yourself is a plucked apple...you've fallen off the trees. (39)

Connie wants to forget the world, and all the dreadful, carrion-bodied people. Now she becomes aware of the importance of her body in her consciousness:

You must be born again! I believe in the resurrection of the body!
Except a grain of wheat fall into the earth and die, it shall by no means bring forth. When the crocus cometh forth I too will emerge and see the sun! In the wind of March, endless phrases swept through her consciousness. (87)

She opposes Wragby and adopts the world of Mellors which seems alive and organic.

At first, Mellors is hostile. He is jealous of his privacy and freedom. The wood is his refuge from the outer world. He recoils from human contact. He has been beaten down by his wife's perverted and mechanical intercourse. Mellors' bitterness towards his wife gradually gives way to the possibility of a new relationship with Connie based on the mutual discovery of natural tenderness of desire between them. Connie connects him to offer body with all its emotions and faculties instead of some formula of words. The following extract of the conversation between Connie and Mellors reflect it:

'I thought I'd done with all. Now I've begun again'.

Begun what?

'Life'

'Life!' She echoed, with a queer thrill.

'It's life', he said.' There's no keeping clear. And if you do keep clear you might almost as well die. So if I've got to be broken open again, I have' (122).

The cold rationality of Chatterley's industrial world, which represents post war Britain, is counter pointed with Connie's development from despair to fulfillment, and Mellor's commitment to a sensual tenderness:

He thought that infinite tenderness of the woman. Poor forlorn thing, she was nicer than she knew, and oh! So much too nice for the tough lot she was in contact with! Poor thing, she too had some vulnerability of the wild hyacinths, she was not at all tough robber, goods and platinum, like the modern girl. And they would do her in! As sure as life, they would do her in, as they do in all natural tender life. Tender! Somewhere she was tender, tender with a tenderness of the growing hyacinths, something that has gone out of the celluloid women of today. But he would protect her with his heart for a little while. For a little while, before the insentient iron world and the mammon of mechanized greed did them both in, her as well as him. (124)

His commitment to Connie in tenderness involves the renewal of the fight against Mammon which brings them together. He wants to use the strength and hope which he derives from Connie to challenge the modern rationality. In *Lady Chatterley's Lover*, Lawrence shows how the modern world has exploited the human

intuitive faculty. He argues, "The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty"(158).

The dirt and squalor combined with human philistinism, vulgarity and commercial exploitation has killed the 'living urge' in men and women in modern time. Connie's sterility is set against the life-symbol of wood in this manner:

The wood was silent, still and secret in the evening drizzle of rain full of the mystery of eggs and half open buds, half unsheathed flowers. In the dimness of it all trees glistened naked and dark as if they had unclothed themselves, and the green things on earth seemed to hum with greenness. (126-27)

Her womanhood has hitherto been erased by her social identity as Lady Chatterly, and Mellors restores her to life by connecting her to the freshness and fertility of the woods. Her run-down body is recharged with life:

She was gone in her own soft rapture; like a forest southing with the dim, glad moan of spring, moving into bud. She could feel in the same world with her man, the nameless man, moving on beautiful feet, beautiful in phallic mystery. And in herself, in all her veins, she felt him and his child. His child was in all her veins, like twilight (143)

Connie feels a kind of rebirth, a resurrection in the flesh. She feels that "she was born: a woman"(181).

On the other hand, Clifford sets himself up as the representative of an intellectualized, industrialized, mechanized civilization as against the natural world of Mellors. Clifford doesn't acknowledge a common humanity. He sallies out into the

wood in his motorized wheel-chair. He rides "upon the achievements of the mind of man", he says" and that beats a horse"(186).

In *Lady Chatterley's Lover*, Lawrence, criticizes the western culture's maladies which he believes, stem from the unhealthy ascendancy of the mind. He projects two characters, who represent two diametrically opposed lives: Clifford represents the dead, mechanistic and mental life whereas Mellors represents the life of a natural sensuality and instinct. Connie transcends the class boundary by having sexual relationship with Mellors, who comes from the class inferior to that of her. Her fear of mechanical process plays a central role in increasing Connie's sense of isolation and alienation. The love between Mellors and Connie in the novel represents Lawrence's recognition that there may be the possibility of new kind of relationship in post-war Britain which will transcend class division.

Industrialization was a great evil for Lawrence. He saw ugliness and lifelessness created by the industrialization. Development of industries has already destroyed much of the landscape, and transformed agricultural England into industrial one. The motor trip of Connie through Derbyshire shows everything to be shapeless and black:

The utter negation of natural beauty, the utter negation of the gladness in life, the utter absence of the instinct for sharply beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling. (171)

Industrialization, in Lawrence's eyes, denied full living to human beings. A minority and a system had ensiled the greater mass of humanity where the machine was supreme god. The greatest casualties of industrial culture are the feelings. They are neither required nor valued. Modern man is alienated from himself, from his

fellow men, and from nature. Apart from the capacity to love, the other significant casualty of industrialization is the loss of creativity for modern human being.

Lawrence says sex is the one thing that will not admit falsehood. He also announces that real sex brings underlying passion with it: Connie and Mellors stay together because their sexual intimacy is based on real feeling and not counterfeit emotions. That is the reason why Connie's affair with Michaelis does not go further because he is the product of success-driven society. For Lawrence 'togetherness' is an important value. He believed in solidarity and connection with his fellow beings as well as the natural world around him as in *Lady Chatterley's Lover*, Mellors seeks refuge from modern life in nature of Sherwood Forest..

In *Lady Chatterley's Lover* Lawrence presents his story of psychoanalytic privileging of body over mind. He diagnoses the maladies of western culture and suggests his own brand of remedies. He shows how modern intelligentsia is cut off from the source of spontaneity by projecting character like Clifford Chatterly who represents modern man. In this novel, Clifford is a representative of the inhuman mechanical determinism of the post war period in which a new kind of relationship between the industry and their worker is established.

Industrialism had an enormous effect on individual. It has made them more and more instrumental and functional on the physical level, while on psychic level, it has forced people to submit to a life denying code resulting in the repression and deformation of their instinct. In the novel, Connie realizes that the grove around her represents the dominant post-war ethos in their attachment to social order and their dead, uncreative intellectualism. The bleakness and hollowness of her mentally dominated life gradually oppress her.

In contrast to upper class Chatterley, Mellors is from working class, the son of a blacksmith, who worked in the mines. He lives in the sacred woods, where he maintains the bond between himself and nature and resists the mechanical forces. He was a collier's son in Travershall. But he is "absolutely presentable" (305). Mellors opposes the industrial machine through sustaining the spirit of life represented by the woods, and he resists Clifford's world. He has fortified himself in the woods.

This novel is a landmark for Lawrence's exaltation of body over mind, his denunciation of Christian culture, his anti-intellectualism and disillusionment with modern industry and technology. He believes that this tradition had brought the western men to a point of crisis where his creativity and survival are at stake. He has attacked the debilitating elements in the western rationalism and tries to inculcate an alternative ethics which will enhance human vitality

Characterization: Focal Obsession with Instincts

It is generally agreed that the use of language for the representation of persons is character portrayal and the specific methods or techniques used by a particular writer has a purpose. In this regard, the contention of the present thesis in the case of present novel is that the writer makes use of specific methods or techniques to bring about the hierarchy of the realm of desires and rational self and to show the superiority of the former over latter.

For characterization, the novelist doesn't choose to rely on presenting word pictures and describing characters' frame of mind. As it has been stated earlier, he chooses to show a man as an animal with a proper name and respond in a particular manner when faced by particular stimuli. That means, a character's identity in the

novel is shaped by the way he or she responds to given stimuli. In short, a character's instinctive response to stimuli develops his or her identity.

The characters are who they are by dint of the way they respond to given stimuli. The quality of their life also is adjudged by the same standard. In addition, the formation of a character's identity in the novel progresses through several trials of stimuli. In this sense, the novel is like a race course where horses prove their mettle and establish their identity as race horses. The novelist tries to show the readers who his characters are and what his characters are by dint of their capacity to respond instinctively when faced by stimuli. To bring forth the evidence for this, the novel will be discussed in the following paragraphs.

To begin with, the characterization of Constance Reid or Connie will be dealt with. She is one of the major characters. In fact, she is the most important character of the novel. The title begins with her name and the very first paragraph of the novel presents the narrator's supposition about her position. In addition, the main frame of the plot is developed through her action and through her characterization; the novelist gives expression to his idea.

It begins from the very first paragraph of the novel. In this paragraph, the narrator mentions her by presenting a supposition about her position. The narrator supposes her to have faced a crisis: "The cataclysm has happened, we are among the ruins, and we start to build up new little habits, to have new little hopes" (*Lady Chatterley's Lover* 1). When faced by such stimulus, she is supposed to have survived by the sheer power of the instinct to live. She is supposed to have been in a position to say that a man has to live on no matter whatever happens or doesn't happen. In this stage of her characterization, the reader does not know much of her except that she is a creature, a living thing with an instinct to live. Then comes another stage when the

writer uses the flashback technique to have the narrator focus on her pre-marital life and short-lived honeymoon, immediately after her marriage with Clifford.

Before her marriage, the novelist has her have a love affair with a boy. However, the novelist doesn't render much significance to the affair. He even doesn't choose to portray the personality of the lover boy except that he wanted to talk much. The novelist doesn't choose to write what he talked about and have sexual intercourse with Connie. The purpose of the novelist in describing this affair is to present Connie in the presence of stimuli and to capture her response with a view to presenting her as a character. Her response, in this stage, doesn't come from what is primal in her. She simply talks-the subject of the talk is not given by the novelist-and allows the boy to make love to her and love-making also is not of great significance:

Both Hilda and Constance had had their tentative love-affairs by the time they were eighteen. The young man with whom they talked so passionately and sang so lustily and camped under the trees in such freedom wanted, of course, the love connection. The girls were doubtful, but then the thing was so much talked about, it was supposed to be so important. And the men were so humble and craving. Why couldn't a girl be queenly and give the gift of herself? So they had given the gift of themselves, each to the youth with whom she had the most subtle and intimate argument. The arguments, the discussions were the great thing: the love making and connection were only short of primitive reversion and a bit of an anti-climax. One was less in love with the boy afterwards, and a little inclined to hate him, as if he had trespassed on one's privacy and inner freedom. (*Lady Chatterley's Lover*, 5)

Here, we can see Connie exposed to stimuli, talk and sex. Talk in this case is empty and sex is dominated by talk. Connie and Hilda are shown to think that both the things-talk and sex, are fit to be subordinated to abstract and vague concept of freedom. These stimuli fail to bring out real woman in her. Sex for her, in that stage of her life, is merely a mechanical act, like 'row of asterisks' that can be used to show the end of paragraph (*Lady Chatterley's Lover*, 5). These stimuli, however, make the readers anticipate the picture of a real Connie: a Connie with a lot of hidden potential beyond empty talk and mechanical sex.

Then comes another stage in the development of her character: she is married to Sir Clifford Chatterley and becomes Lady Chatterley. In this stage, the stimulus exposed to her is a husband who believes in intellectual relationship other people as well as his wife. As a result, their intimacy is not a real one. It is an intimacy brought about by a crisis, war. They were as intimate as: "people who stand together in a sinking ship" (*Lady Chatterley's Lover*, 8). This stimulus, like the earlier ones is succeeded by her response and helps further develop her character. The novelist chooses to show her response in this regard:

And thus far it was a life: in void. For the rest it was non-existence. Wragby was there, the servants... but spectral, not really existing. Connie went for walks in the park, and in the woods that joined the park, and enjoyed the solitude and the mystery, kicked the brown leaves of autumn, and picked the primroses of spring. But it was all a dream; or rather it was like the simulacrum of reality. The oak-leaves were to her like oak-leaves seen ruffling in a mirror, she herself was a figure somebody had read about, picking primroses that were only shadows or memories or words. (*Lady Chatterley's Lover*, 12)

The Ruling Consciousness: Blood Consciousness

Blood consciousness simply means the human awareness which is indifferent to the societal and cultural limitations developed by man himself in the course of civilization. It is all about being tuned to the impulses of our heart and relishing the warmth of our feelings. Lawrence had developed his own controversial idea of 'blood consciousness' to challenge rationalism. In the introduction to pictures included in the posthumous, collection of essays entitled *Phoenix*; Lawrence has developed this idea in detail. The function of the mind is to register the workings of the dynamic impulse. It is not the originator of the impulse. The origin is hidden, unknown. Lawrence calls it the 'Holy Ghost' or man's "Vital Sanity' or the 'Old Adam'. The 'Old Adam' is just another name for the original consciousness. He calls the mind or the spirit, the self aware of itself. It can only be controlled by "the divine, or demolish sanity which is greater than itself" (103). He further says:

It is difficult to know what name to that most central and vital clue to the human being, which clinches him into integrity. The best is to call it his vital sanity. We thus escape the rather nauseating emotional suggestions of words like soul, spirit and Holy Ghost (766)

The human spirit or the self-aware-of-itself traps us so that we are unable to act from this vital sanity. Modern people are too self-conscious. All emotions and passions are mental and self-conscious. There is no genuine passion to be found. We can escape from this trap of self-consciousness by "going, quite, quite still and letting our whole sanity assert itself inside us and set into rhythm" (*Phoenix*, 767). The nerves and the brain are merely an apparatus for registering consciousness. Lawrence asserts that consciousness does not arise in the nerves and brain but in the blood.

According to him, "If England is to be regenerated, then it will be by the arising of a new blood contact between men and women, and between men, women and nature" (352). He furthermore says:

When the vast masses of men have been caught by machine into the industrial dance of the living death...Then must a single man die with them, in the clutch of iron? Or must he try to amputate himself from the iron entangled body of mankind and risk, bleeding to death, but perhaps escape into some unpopular place. (359)

Lawrence says that we feel things in the body, not in the mind. Puritanism created the "terror-horror" element, which affected people's feeling of communion with other people. We have become ideal beings, creatures that exist in idea, to one another, rather than flesh and blood kin. By saying 'flesh and blood' Lawrence does not only mean blood relation. He means to argue in the sense of blood consciousness: a deep instinct of kinship joins men together, and the kinship of flesh-and-blood, keeps the warm flow of institutional awareness streaming between human beings. Our true awareness of one another is intuitional, not mental. Attraction between people is really instinctive and instructional, not an affair of judgment.

D.H. Lawrence's anti-rationalism can best be described by his twin essays *Psychoanalysis and the unconscious* and *Fantasia of the Unconscious* written in 1920 and 1921 respectively, both these works were ridiculed by critics as incomprehensible and bizarre. Lawrence, here, presents his own concept of unconscious and explains it in terms vastly different from those employed by Freud.

In *Psychoanalysis and the Unconscious*, Lawrence accuses psychoanalysis of Freud doing away "entirely with the moral faculty in man"(4). For Freud, the sex motive or the incest motive is the basis of all human action and makes up the

unconscious. But for Lawrence, the sex motive is one of the two great impulses in humans. The other motive is needed to create and this motive is superior to the sex motive. He defines the unconscious as "the spontaneous life-motive in every organism"(6). For him, it is something pre-mental and free from any interference of the mind. It is not "as shadow cast from the mind" (13), but something that is present at the very beginning of life: "Where the individual begins, the life begins. The two are inseparable, life and individuality. And also, where the individual begins, the unconscious, which is the specific life-motive also begins"(13).

The unconscious is linked with individuality. Lawrence says that every individual is endowed with a unique nature, an individual unconsciousness which is created out of nothing and is new every time. Thus, individuality can not be explained in terms of rationality; it is something outside the scope of mental comprehension. He argues, "Granted the whole cause and effect process of generation and evolution, still the individual is not explained"(14).

Unconscious, then, is mysterious and it cannot be understood by reason. The unconscious is that which prompts the creative process in us and should not be hampered by ideals. In *Psychoanalysis*, Lawrence presents his own theory about the nerve centers in the human body and identifies them as the 'solar plexus' and the 'lumber ganglion' and so on in describing the role of instinct as opposed to reason in humans.

In *Psychoanalysis*, Lawrence argues that the failure to maintain a healthy polarity between individuals leads to psychological problems. We suffer unspeakable horror of our surroundings. Delicate creative desires, sending forth its fine vibrations in search of the true pole of magnetic rest in another human being or beings, how it is thwarted, insulated by whole set of India-rubber ideas and ideals and conventions, till

every form of prevention and depth-desire sets in! How can one escape neurosis? The amazingly difficult and vital business of human relationship has been almost laughably underestimated in our epoch. All these are nonsense about love and unselfishness, more crude and repugnant than language fetish-worship. Love is a thing to be learned through centuries of patient effort. It is a difficult, complex maintenance of individual integrity throughout the incalculable process of inter human polarity.

For him, the whole life is an effort at establishing a balanced polarity with the outer universe. This connection is what insures the development and involution of every individual psyche and physique.

Modern human beings have failed at it utterly. We use ideal to subdue the universe but these ideas also act as insulation between us and the world. Lawrence sees the will akin to conscience. But it is the spontaneous will that performs this function, not the will allied with an automatic circuit or with the wind. The spontaneous will reacts at once against the exaggeration of any one particular polarity.

The mind itself is by no means a bad thing. Everyone must develop mental consciousness. But according to Lawrence, "Mental consciousness is not a goal, it is a code" (48). The mind is a great indicator and instructor and instrument but to use it as author and director of life is sacrilege because the real goal of life is to live the creative life, avoiding the laps into automatism.

In the foreword to *Fantasia of the Unconscious*, he calls his work a "pseudo philosophy". This book is written to analyze the metaphysics of his time and to find out a new way of seeing things: "We've got to rip the old veil of a vision across and find what the heart really believes in, after all, and what the heart really wants for the next future"(57).

In *Fantasia*, Lawrence opposes Freud for attributing a sexual motive to all human activity. While he agrees that a large element of sex enters into all human relationships, it doesn't follow that sex is everything. The first motive for all human activity, according to Lawrence, is the essentially religious or creative motive. The sexual motive comes later, and there is a conflict between the interests of the two all the time. "The two great impulses are like man and wife, or father and son. It is no use putting one under the fact of the other" (60).

Lawrence attacks the 'love and benevolence ideal' as he sees it being practiced in his society;

The goal is not ideal. The aim is not mental consciousness. We want effectual human beings, not conscious ones. The final aim is not to know but to be. There never was a more risky motto than that: know thyself. You've got to know yourself as far as possible. But not just for the sake of knowing. You've got to know yourself so that you can at last be yourself. "Be yourself" is the last motto (105).

Lawrence responds that cause and effect of science does not resolve the mystery. Life is not mechanical: it is infused with creativity. Dynamic consciousness is not mental; it is pre-mental. It is the impulse we have to live by not the ideals, or the idea. In many ways, the year 1900 was a turning point in the rise of modernism. In *The Twentieth Century Novel*, R.B. Kershner documents the changes taking place in the Western World at this time. This was the year when Max Planck set forth the quantum theory. The uranium was separated out in the same year. Freud's *Interpretation of Dream* was published. The Labor Party was founded in England. Queen Victoria died. Feminist movement started. The Great Exposition was held in Paris (31-32). All the changes signaled, at the same time, the rise in the importance of

science and rational thinking, and a deepening sense of crisis and discontinuity in the minds of people. Kerhsner quotes the American writer Henry Adams as saying how terrifying he found the exhibits at the Exposition. In the span of a short seven years, he felt that "man had translated himself into a new universe which had no common scale of measurement with the old"(qtd. in Kershner, 32)

Industrialization and urbanization were on the rise at the turn of the century, with the great part of both the laboring class and the middle class engaged in non agricultural or industrial production. Mass transit systems were being installed in cities and the mass media were expanding like never before. All this attributed to the progress of science and rationalism:

In so far there was a bourgeois public consciousness at the turn of the century, it was dedicated to rational enlightenment, the conviction that, with the help of reason, civilization had improved and was daily improving further a lot of every one. The prestige of the science had never been higher... In some ways; a belief in rational progress had actually replaced religious belief (35).

Max Weber called the form of thinking prevalent at the time "instrumental reason", and declared that it was a form "divorced from any inherently reasonable ends"(Kershner 35). Weber's pronouncement was soon to be proved true. The Great War which started in 1914 had the profoundest effect on the modern psyche. Kershner quotes Paul Fussell as saying that the war was more ironic than any other in history because it was a public embarrassment to the idea of progress, so firmly entrenched in everyone's mind (37). Philip Rieff observed this situation:

As it had turned out, no age has been more horrific than this age of science. The unconscious has revenged itself for the setback it has

suffered at the hands of rationalist science; repressed as theology, it has manifested itself in all sorts of perverse religion as we saw in Germany, the great center of rationalism in the nineteenth century (xiii).

D.H. Lawrence shared with many of his contemporaries the angst that seems to be the lot of modern human beings. The loss of faith, Darwinian vision of nature, the discontents fostered by an industrial civilization, the enemies within the self defined by Freud and the Great War were all the contributing factors. For Lawrence, however, many of these factors had influenced his personal life as well. Lawrence's personal life is the central importance in the understanding of his work. The conflict that arose out of the marriage of his father, who was a collier, and his mother who was a refined woman, greatly influenced his personality. His father was a crude and ill tempered drunkard belonging to the working class, while his mother was a refined bourgeoisie. She did not want her children to follow their father's footsteps. Ifor Evans, a literary historian, has pointed out that both Lawrence's background and his inner experience were different from any other novelist of his time.

Living in a coal mining town, Lawrence knew the crude and degraded life of the miners, but he also knew Sherwood Forest. As he looked around him, Lawrence was appalled at the havoc industrialization had caused in its wake. The damage was twofold: modern civilization seemed to him have corrupted not only the natural landscape, but also the emotional life of men and women. "To discover again a free flow of the passionate life became almost a mystical ideal for him" (Evans 277).

All of Lawrence's works embody his conception of life: his rejection of dualism, his disgust with the mechanical quality of modern life and his rebellion against a society that promoted a false spirituality and dwarfed the importance of the

physical body.

The theme of industrialism producing a crippling effect on man is also explored in the *Lady Chatterley's Lover*. As Mark Schooner has put it, *Lady Chatterley* "like everything that Lawrence writes is an affirmative of life values as against the mechanization of human nature" (xx).

Clifford Chatterley, an aristocrat as well as industrialist in the novel, has been paralyzed from the waist down after being wounded in the Great War. He and his wife Connie shared an intellectual bond rather than a physical one even before he becomes lame and impotent. She stays with him without realizing the loosening vitality. Mellors, Clifford's gamekeeper, is a man haunted by life and society and has sought a refuge in the woods at the Chatterley's estate. He has been solitary for years by his own choice because he considers society "a malevolent, partly insane beast"(134). He hates "the world of mechanical greed". It is for him "a vast evil thing, ready to destroy whatever did not confirm. Soon it would destroy the wood, and the blue bells would spring no more. All vulnerable things must perish under the rolling and running of iron" (133).

The nascent feeling between Mellors and Connie is threatened by the soulless society which will not allow genuine feeling to blossom. Industrialization has already destroyed much of the landscape bringing ugliness in its wake. The miner themselves are distorted and reduced to half men by industry. Connie and Mellors, though they differ by class, transcend the moral boundary in spite of a modern, mechanized society represented by the Clifford's world.

Nature over Culture

Nature means the purity of the earthly things. Forests, water bodies, mountains, weather conditions and human beings have this purity being the creations of nature. And human being like any other natural entity is subjected to the natural laws. Every human being has his/her natural instinct as well as rights. Nature not only guides us but rescues us too. In the modern industrialized society man finds himself either sunk into the mechanized world or tries to escape from it to the nature. Nature regulates the degenerated world though the mechanized world tries to disintegrate between human social development and the nature. There is freedom and equality in the nature.

In the same way, love, passion and sex are the natural possessions. Connie possesses these natural desires in herself. She finds the disintegration between herself and her husband Clifford who becomes so called product of western culture, a mere machine-man. Connie is faded with the vanity of the western culture and seeks the rescue in the nature/wood where Mellors lives. For the true living as a man, the nature becomes his good environment as Julian Moynahan says: "A man is alive in the nature and nature is alive in him; his sense of self is included in his sense of otherness, and vice versa" (74).

Mellors lives in the wood. His wife Bertha has left him. He finds oneness with nature and with the living birds that he keeps. Connie's happiness, when she meets the natural unity in the woods, is incomparable. Nature brings them together. Both of them enjoy their happiness, consume their love and share the physical beauty in the open lap of the nature:

He laughed wryly, and threw off his cloths. It was too much. He jumped out, naked and white, with a little shiver, into the harsh slanting rain... She ran, and he saw nothing but round wet head, the

wet back leaning forward in flight, the rounded buttocks twinkling: a wonderful cowering female nakedness in flight. (*Lady Chatterley's Lover*, 259)

The description of natural beauty with the oneness of human life is the greatness of Lawrentian writings. Clifford also visits the wood he has his own disintegration with the nature. Clifford's wheel chair gets into pit and needs the help of Mellors and Connie. The love of Clifford's heart is mechanized. Clifford becomes the mere medium of fun in contrast to Connie's and Mellors' love. Lawrence ridicules the industrialization and western culture which destroys natural humanness and living aspiration. The heart of the birds and lovers seem very happy and satisfied than the man driven by cultural values. As lovers meet each other, their problems are solved but the problem of the machine man who is the product of the modern culture, starts with it.

Keith Sagar writes Connie's visiting to the wood where Mellors takes refuge from the suffering of the outer world as a retreat to a healthy world and compares Connie with mythical character Perserphone as he writes:

The wood is his (Mellors) refuge from the outer world in which he had suffered much, especially at the hands of women. The hut in the secret clearing is his sanctuary. Now invaded by another woman... Connie also uses the wood as a retreat to a world of health and sanity. She is Perserphone, fleeing across the park 'like one who fears to be called back'. Her sterility is set against the life symbol of newly hatched chick (183).

The scene of hatched chicken flutters the desire of motherhood in her heart. The world of Mellors is full of life represented by the woods, birth and as well as the emergence of instinctive Connie.

Sex which is essential for natural connection, confirms the relation between lovers. Their future of the love remains in their natural or physical unity. Clifford and Connie cannot find their future due to their lack of natural physical unity. Clifford fears and frees his wife to meet a man who will father his son. On the other hand, Connie and Mellors await for their bright future, as they hope for the child. Sex creates the relation between man and woman. Sexual relationship is the law of nature which guarantees the creativeness and cannot be altered. The mental intimacy or the social and cultural bond of marriage cannot confirm their togetherness.

In a way, nature in *Lady Chatterley's Lover* provides the consolation and relief from tension and frustration which are the inevitable elements of social life. Clifford passes his time in reading, writing, painting and pulling himself round the fine old gardens in his wheel chair. He likes to see nature for the fulfillment of these types of his desire. He replaces his vacuity with the adventure in the woods. He represents cultural dogmas as he lacks the loving heart and capable physicality for being one with his instinctive wife, Connie. He cannot give natural treatment for his isolated and desiring wife.

Connie for the solace of her isolated physicality, heart and desires, proceeds towards nature. The reading of literature and money or material gain cannot satisfy and encircle her. Clifford wants to kill the natural tendency of sexuality inside her. And, he wants to make her a machine of bearing an heir for the cultured, aristocratic Chatterleys. But sexuality, desire and motherhood go side by side. She finds herself alive but Clifford as a dead one. She finds herself as a child of nature.

As the gap between Connie and Clifford grows ever wider; obsessed with financial success and fame in the society, he does not take truly interest in natural tendency of love. Rather he turns for solace to his nurse and companion Mrs. Bolton who worship him as a nobleman even as she despises him for his casual arrogance. Clifford represents everything that this novel despises about the cultured modern English nobleman: he is weak, vain man but declares his right to rule the lower classes and he soullessly pursues money and fame through industry and the meaningless manipulation of words. His impotency represents the failing of cultural hypocrisy over nature.

Nature plays the vital role in *Lady Chatterley's Lover*. The rain plays a complementary role for the relation and enjoyment of the lovers. But on the other hand, Clifford's wheel chair can not move along the muddy way. The integration between the lovers is joyful natural physical union. And the disintegration between the husband and wife arises because of passionless, formal and virtually cool social relationship.

Clifford's impotency lacks the natural sexuality but has awareness of material prosperity. He shows the yellow anger in his failure of machine but has the boldness to aspire the manliness. Though Clifford needs the help of others in every step of life but wants to possess the wife, gamekeeper and nurse under his own command to create a social order. On the other hand, Mellors shows his loyalty to his land owner and natural primitive nature to his landlady who desires for such. Mellor's relationship with the women is core of his life. It gives him the courage of his convictions. He wants to make people pause for earning money to look for themselves. He draws people's attention towards the nature of gentiles and makes them aware of beauty. For Connie, Mellors, the sexual potentiality becomes the substitution of Clifford.

Connie passes through Lawrence's 'visionary experience' as she sees Mellors near his cottage. The nudity of Mellors becomes same as the nature. The natural birds, woods and dog become alike. The body of Mellors gets oneness with the nature, as she sees him as a creature in the woods:

He was naked to the hips, his velveteen breeches slipping down over his slender loins... she saw the clumsy breeches slipping down over the pure, delicate, white loins, the bones showing a little, and the sense of aloneness of a creature purely alone, overwhelmed her. (*Lady Chatterley's Lover*, 77)

Herbert J. Muller reads the characters of Lawrence as the mere bundle of nature. The unity between nature and human being is inseparably one: "Lawrence's later characters are accordingly mere bundles of instincts... one almost forgets that nominally they represent human nature" (273). The modern man is prone to forget the beauty and power of natural instinctive life. The human experiences are interpreted out of primitiveness. And those who take life in that way are perverted in the moral boundaries of culture. The formal but virtually cool relationship between Connie and Clifford comes in contrast with the warm, natural relationship between Connie and Mellors.

The puritan outlook opposes Lawrence's presentation. The Puritan outlook regards it as: "... to regard sex as an evil and sex-appetite as something to be ashamed of" (Singh, 55). But in contrast to the idea Jajindar Singh voices about sex as:

Sex is neither disastrous nor shameful if its current is allowed to flow freely without the interference of the mind or will. Sexual attractiveness, he praises as a potent source of true beauty... True loveliness of a woman, according to him lies in the flow of her sex...

natural sex flow is the source not only of beauty but of intuition.

(Singh, 55)

Reviewers and government censors condemned the novel as radically pornographic, a vision of a relationship and society without moral boundaries. But the novel is written after understanding the nature of human heart, desires and impulses. The instinctive desires are vitalized to represent the relationships. Every relationship centers on the sexuality and natural primal energy. For addressing the individual choices, the formal, familial, social and moral values lack behind unnoticeable.

Lawrence opens the novel with the 'tragedy' of the Clifford family as the 'cataclysm' comes in every aspect of their life. Connie frustrated with husband's sexual incapability, merely sinks into tragedy. But her sexual awakening begins, catalyzed by her powerful and revelatory orgasm on the forest floor with Mellors. Her maturation increases as a woman and as a sensual being. She moves from the heartless, boundless world of the aristocracy into a vital and profound connection rooted in the nature. The quest of physical satisfaction, though it centers 'four-letter-word' is a pure quest for primal desires. Rather than the burden of the passionless familial life, the individual choice of the love affirms the vitality of living.

Clifford leads the mental life at the expense of a physical one. For him, words are a substitute for living. But in contrast to him Mellors: "strives for harmony between words and deeds. He seeks true individuality and this is best achieved when man places himself in the context of the natural world outside society"(Singh 119)

The natural landscape and the cultural background are juxtaposed for emphasizing upon the Lawrentian intention to those who seek successful human life. But those who are stuck with the cultural magnets kill the instinctive desires and want to exploit others. The revolt against such exploitation takes help of primal desires. So

the two cultural and natural instincts counter but the primal desires eventually have an upper-hand in the novelistic world of Lawrence.

Love and Obscenity

Literally love is meant as a strong feeling of deep affection for somebody/something. It is also meant as sexual affection or passion. It's the sense of great enjoyment of something. And it is an active and more sensitive human experience governed by individual, and is an essential human quality which is thought to be in human beings in common.

Assessing upon the criticism of D.H. Lawrence, W. T. Andrews collects W.H. Auden's comment where Auden categorizes the kinds of love for a complete life of a man. The love for his wife comes first "...for his wife, for his children, for his friends, for his neighbors, for his work and for god" (51).

Human love is instinctive. Though the modern society tries to keep the restrictions upon the expression of it (the mind quests and the body desires), the desire of the body centers for the physical fulfillment of the sex desires. Although the moral boundaries take the discussion of sex as the pornographic one, Lawrence defines pornography as "... something base, something unpleasant. In short, we don't like it. And why don't we like it? Because it arouses sexual feelings" (310). Here he means if the sex is our innate desire and we go for it instinctively, then it may not be pornographic and obscene. Further he defines sex as powerful stimulus and sunshine of life. "Sex is a very powerful, beneficial and necessary stimulus in human life, and we are all grateful when we feel its warm, natural flow through us, like a form of sunshine" (311).

R.H. Poole and P.J. Shepherd editing the book *D.H. Lawrence: A Selection* write that love for Lawrence is the deepest sense of exploration. Through the highly complex but creative process of love, men and women discover not only each other but also themselves (21). Here Lawrence is taken as a explorer of human love in togetherness. The love becomes the complex path to erase the isolation. More than that, when he describes men and women, we learn a great deal about their physical sensations, little about their physical love.

For Lawrence the sexual love becomes the physical love and the most thrilling experience as well as the most creative one, whereas obscenity is essentially anti-creative, something which derives from the dominance of the artist over his/her tale. Defining Lawrence's view on sex and pornography Jagjinder Singh writes:

Whether a work is obscene or not is not decided by whether it arouses the sexual impulses or not but by several other considerations, namely the mode at its genesis, the quality of the consciousness of its author, and most importantly, the modality of sexual catharsis to which it incites the readers...Pornography is mainly responsible for the modern vice of masturbation. (57)

For Lawrence, pornography and sex differ according to different considerations. His intention about sex and love is to reunite the individuals who are isolated just because they have these drives at an anomalous condition. Sex becomes the root for the integration of the separating hearts. The physically disintegrated people quest for the love that Lawrence affirms. He denounces masturbation as the most dangerous behavioral cancer of our society and condemns those who take it as a comparatively pure and harmless means of sexual fulfillment. He counts our refusal to

accept the four lettered word as symptomatic of our mind's fear of the body and its refusal to come to terms with the basic physical realities.

Describing about the devotional love Poddar Hammond emphasizes the renunciation of everything except the god where the relationship between the divine and the devotee becomes a benchmark of emotional union. "Renunciation is the very essence of this kind of love. The devotee in the path of love seeks nothing else than the dearest object of his love, viz. God and his service" (33). The devotee loses the consciousness of everything including himself. They reach into the state of inextricable identity where the beloved and the lover melt their existence into each other. The love and the beloved become one.

Quoting Ian Suttie, Malk Spilka defines love as the manifestation of the history of body. Love for a man comes as a nurturing process of infancy and sexual empathy becomes a tertiary process:

Love in all its manifestations begins not simply with the body, but with the body's history, with the nurturing process in infancy, when the body first responds to love. Sexual empathy becomes a late development in such relations. (376)

Herbert J. Mullar defines sex as the door to life which also leads us to the vital principles of life. Sex as the symbol of and gateway to the ennobling contentment, merges the essences of our life in the rare event. Lawrence's love lies in the genuine desire which include the tender and dependent feelings enriched with newfound masculine warmth.

Human love depends on man woman attraction. Marriage is regarded as necessary for both men and women. In the social level, it is an institutional practice which enriches and handles the human lineage. And it is a relationship based on love,

intimacy and companionship. But in the individual level, it permits sex and thereby the fulfilling of the desire of the human love. Sex is the key to bear child and an emblem for the authority of the future.

In his defensive essay 'A Propos of Lady Chatterley's Lover' Lawrence vows about contemporary love. Love is a counterfeit feeling today, a stereotyped thing. Sex is a powerful thing in itself and very few of the humans have this absolute power. By the means of this sex, women try all kinds of fascinating disguise.

Lawrence relates pornography in art as the arousal of sexual desires. In 'Pornography and Obscenity' he defines pornography as the attempt to insult sex, to do dirt on it. He adds: "The insult to the human body, the insult to a vital human relationship; ugly and cheap they make the human nudity, ugly and cheap they make sexual act – all trivial and nasty" (312). The nudity of the modern mechanized man become ugly and pornographic but the Lawrentian concept of organic unification of desires can not be an arena of pornographic display.

Chapter Four

Conclusion

Lawrentian Celebration of Instinctual Fulfillment

D. H. Lawrence, in his most controversial novel *Lady Chatterley's Lover*, has celebrated his vision of the natural, whole human being, opposing the artificiality of modern industrial society with its dehumanization of life and love. It was misunderstood, however, and attacked and even suppressed because of its frank treatment of bare human passions and sexual matters. It was of course a bold step at his time in the field of aesthetics and academia. Lawrence's idea was not to write a pornographic, vulgar and obscene literary text but to highlight the glory of essentially animalistic and carnal impulses in human beings.

Lawrence does not idealize love as the traditional theosophist like Socrates has done. Love to him is not just an aspect to be conceptualized but an entity to be physically fulfilled because true human love flowers in bodily contentment. As in the case between Connie and Clifford, the absence of physical relationship between two human beings results in the breakdown of their formal and culturally sanctioned relationship.

In the aftermath of the WWI, the industrial social milieu killed the emotional side of the human personality; the lust for money, rush for mechanical gratification and the passion of intellectual pursuits eroded the original values of mankind. Fundamentally, man is meant to follow the rules as designed by nature not the so-called ethos of rules, codes and decorum which might be shaped to serve the interests of a particular group or individual. The modern lifestyle and its cultural expectations leaves an emotional emptiness within its subjects, who just look like a glittering but empty vessel, being denied and denuded of true happiness. Modern lifestyle sets so many bondages to itself that we are not free to experience unlimited happiness and satisfaction as our life has the potentials to offer.

Lawrence denounces modern industrial development as it brings curse upon human love. Man forgets his instinctive life being obsessed with money, mine, mansion and machine. Sex becomes a mere medium of childbearing and thereby inheriting the parental property. Competitive technology brings conflict, fragmentation and agitation in the society. Clifford is an emblem of this kind of mechanical fragmentation: he is physically impotent being paralyzed underneath his waist. This tragedy befalls him because his whole era is tragic. Connie also suffers the same until she dares to free herself from the customary limitations of the society and relishes into the freedom of the wilderness with her own gamekeeper Mellors.

Mellors is presented as a true primal representative: he lives in the lap of pristine nature with access to primitive flames of passion and sexual reproduction. He can offer real happiness to Connie because he can quench her sensual thirst and shower her the joys of motherhood. Within the nakedness of nature, Connie and Mellors become one with it. Sex becomes a medium for togetherness and happiness. As opposed to the emotionally dead intellectuals Mellors is a real 'living' man. He and

Connie come closer connecting on a primordial physical level, a man and woman rather than two thinking machines. In the process of living with her husband and conceiving a child from Mellors, Connie undergoes a metamorphosis from the heartless, bloodless world of the intelligentsia and aristocracy into a vital and ecstatic connection in sensuality and sexual relationship.

Lawrence wants to release a whole range of spiritual possibilities by accepting the sensual basis of emotions. He is in favor of tender love; emotions are accepted not merely in their sensual basis but in their physical facets too.

Lady Chatterley's Lover challenges the Western philosophy which has been privileging mind over body, and in doing so Lawrence reverses the binary in privileging body. He knows that human beings are not essentially happy in the modern technocratic setting. Lawrence lays the blame to the industrial reliability, class system and the unhealthy ascendancy of mind over body as generated by the Western civilization. He wants to revive and worship an awareness of savage sensuality, which would free man from his enslavement to modern industry and intellectual hollowness. Primal instinctual desires are the seeds whose fulfillment could breed the real meaning of our wonderful lives in this otherwise barren and desolate humdrum of living.

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