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A Freudian Approach to D. H. Lawrence

MA Thesis

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ABSTRACT

The present thesis, which focuses on D.H. Lawrence and two of his significant masterpieces, seeks to display the critical role and the significance of childhood experiences in the formation of individuality. The principal purpose is to analyze the main characters of these novels according to Freudian psychoanalytical theories. This thesis explores the connection between the characters and their psychological states which account for their behavior. Both *Sons and Lovers* and *Women in Love* have various autobiographical traces, since both of them reflect the personality, the time, the experiences, and the psychological state of the writer.

As an outcome, this study firstly gives the necessary theoretical background on both D.H. Lawrence and the relevant psychoanalytical discussion. Secondly, the literary discussion starts with the interpretation of *Sons and Lovers* according to the Oedipus complex. An inappropriate maternal relationship between the characters in this novel results in the destruction of Mrs. Morel's son Paul, largely representative of Lawrence himself. Excessive possession by his mother creates a dependent person of him. Thus, he is a man that can neither love nor give himself wholly to other women, which means he becomes unable to achieve full satisfaction.

This thesis then continues with the discussion of the main characters of *Women in Love* according to Freud's topographical and structural models of the mind. The three levels of consciousness and the significance of the unconscious are discussed in the analysis of the four main characters by making some references to their childhood and previous experiences. Their intricate relations, their psychic worlds, and their choices are discussed differentially on the basis of their own individual backgrounds.

By presenting such a detailed discussion based on Freud's psychoanalytical theories, this thesis hopes to display the underlying reasons of the inner conflicts, and the deteriorations of the various characters created by D.H. Lawrence in both the novels discussed here, *Sons and Lovers* and *Women in Love*.

ÖZET

D.H. Lawrence ve onun önemli başyapıtlarından iki tanesi üzerine yoğunlaşan bu tez, kişilik oluşumunda çocukluk tecrübelerinin kritik rolünü ve önemini yansıtmaya çalışmaktadır. Asıl amaç bu romanların ana karakterlerini Freudyen psikoanalitik teorilere göre incelemektir. Bu tez, karakterler ve onların davranışlarının sebebini ortaya koyan psikolojik durumları arasındaki bağlantıyı araştırmaktadır. *Sons and Lovers* ve *Women in Love* çeşitli otobiyografik izler taşımaktadır, çünkü her ikisi de yazarın kişiliğini, zamanını, tecrübelerini ve psikolojik durumunu yansıtmaktadır.

Neticesinde, bu çalışma öncelikle D.H. Lawrence ve konu ile ilgili psikoanalitik inceleme için gerekli olan teorik bilgileri verir. Daha sonra, *Sons and Lovers*'ın Oedipus çatışmasına göre yorumlanmasıyla edebi inceleme başlar. Bu romanın karakterleri arasındaki anneliğe ait uygunsuz bir ilişki, büyük ölçüde Lawrence'ın temsilcisi olan, Bayan Morel'in oğlu Paul'un mahvolmasıyla sonuçlanır. Annesi tarafından aşırı sahiplenilmesi bağımlı bir insan yaratır. Bu sebeple, o ne sevebilen ne de kendini tamamen bir kadına verebilen bir adamdır; demek oluyor ki o tatmin olamaz duruma gelmiştir.

Daha sonra, bu tez *Women in Love*'ın ana karakterlerinin Freud'un topografik ve yapısal zihin kuramlarına göre irdelenmesi ile devam etmektedir. Bilincin üç düzeyi ve bilinçdışının önemi, dört ana karakterin incelemesinde onların geçmişlerine ve önceki tecrübelerine bazı göndermeler yaparak incelenmiştir. Kişisel geçmişlerinin temeli üzerine, onların karmakarışık ilişkileri, ruhsal dünyaları ve seçimleri farklı açılardan incelenmektedir.

Bu tez, Freud'un psikoanalitik teorilerinin temeli üzerine kurulu böyle detaylı bir inceleme sunarak, burada incelenen *Sons and Lovers* ve *Women in Love* isimli romanların her ikisinde de, D.H. Lawrence tarafından yaratılmış çeşitli karakterlerdeki iç çatışmaların ve bozulmaların altında yatan nedenleri ortaya koymayı amaçlamaktadır.

A Freudian Approach to D. H. Lawrence

I. INTRODUCTION

The reason of my choosing this topic for my thesis is that analyzing and criticizing literary works according to psychoanalysis elicits the hidden or vague realities behind events and personalities, which is important in understanding the message of a literary work. The psychoanalytical theories of Sigmund Freud are quite applicable to D.H. Lawrence's work as it includes characters that generally have psychological problems stemming from their past experiences, family relationships, inner conflicts, and especially the lacks and longings in their personalities. Freudian theories give the opportunity of reading the writings of Lawrence in a way that enables the reader to empathize with the characters, and make connections between the reasons and results of their behaviors and attitudes.

D.H. Lawrence (1885-1930) is an important writer and poet of the twentieth century. Lawrence, who comes from a family which is the combination of the working-class with the middle-class, is a brilliant writer because he became a very famous writer with his successful works in spite of his poor family. While his contemporaries are from rich, upper-class educated families, he is the son of a miner father and a housewife mother. He uses his own family and his life experiences in a thinly disguised form in his writings. His works reflect the period and the position of the country allusively. Understanding the gloomy atmosphere of his works is connected to the situation of that period. The wars, the cultural movements, the economical changes, etc. all influence the writer, particularly in the case of Lawrence.

The following study will focus on what I consider as amongst Lawrence's most accomplished fiction: *Sons and Lovers* and *Women in Love*. The influence of the childhood psychic traumas of D.H. Lawrence on plots, characterizations and themes of *Sons and Lovers* and *Women in Love* will be discussed in this study. We can undoubtedly say that his writings are shaped in accordance with his own childhood psychic traumas. According to Freudian psychoanalytical approach, Lawrence's problematic childhood has a great influence on his works since his pre-conscious and unconscious influence his writings. Freud implies that the earlier experiences

do not totally disappear, they somehow return back. *Sons and Lovers* and *Women in Love* are full of examples that prove this idea.

The first part of this study gives the necessary historical and theoretical background information, which supplies a basis for the analysis of these literary works of D.H. Lawrence. The historical information is useful in understanding the circumstances that influenced Lawrence and his writings. For example, the World War I, the changes in the position of women in society, and the issue of 'loneliness' are important points that are reflected in his works. The traces of these historical realities can be noticed in his novels although they are not mentioned particularly. On the other hand, the theoretical information is also significant in the analysis of these novels, because the definitions in this part supply a basis for the psychoanalytical interpretation of these two novels.

In "The Oedipal Victim in *Sons and Lovers*", the oedipal character Paul will be analyzed with some references to D.H. Lawrence's own life as its traces can be seen in this novel. Freud's theory of the Oedipus complex will be used as a central point in the analysis of Paul's life and attitudes. The reasons and results of Paul's personal problems are going to be illustrated in a logical context on the basis of his experiences and relationships. All the characters that have influence on him will be added to the analysis. The personality and influence of Mrs. Morel, Paul's mother, will be emphasized as she is the most significant power that influences all his life. His trials on love relationship with Miriam and Clara will be examined differentially as they uncover the acute harm of Mrs. Morel on Paul. His relationship with his mother can be called a bit abnormal because he turns into a destroyed man at the end of this extreme devotion. This analysis demonstrates how one's maternal relationship and childhood experiences may destroy his whole life.

In "Uncovering the Psychic Periods in *Women in Love*", four main characters of this novel will be analyzed and criticized via Freud's two models of the mind: topography of the mind & structural model of the mind. These two nearly inseparable models will be used in the explanation and illustration of these characters' psychic worlds. The roles of the conscious and especially the unconscious in the lives of these characters will be examined and explained. In *Women in Love* there are four main characters that have different but in some ways connected lives. Each character has an autonomous individuality but their lives are somehow affected by their relationships. Their relations, experiences, struggles, triumphs and

defeats, etc. will be analyzed in the related part of this study. Birkin's latent homosexuality, Ursula's positive effect on Birkin, Gudrun's power and effect on Gerald, and finally, Gerald's horrible tragedy will be discussed. It can be summed up that this work tries to uncover the hidden psychological realities of this novel.

In the interpretation of both novels there will be references to D.H. Lawrence's own life as it is possible to find traces of his own life in either book. Especially in the analysis of *Sons and Lovers*, these references will be helpful in the explanation of many points. In general, it can be said that this study focuses on the psychoanalytical interpretation of the characters in two important novels of Lawrence by taking Freud's theories as the basis for this analysis. All the historical, theoretical and biographical information will supply sources for understanding these interpretations.

II - BACKGROUND INFORMATION

II. 1. Historical Background: The Twentieth Century

Historical information of the period in which D.H. Lawrence lived will be helpful to make connections in his writings. As his works reflect the lifestyle, the economical conditions, and the psychology of people who lived in this century, it may be useful to have general information on the twentieth century. At the end of the Victorian age there was a rise of various kinds of pessimism and stoicism. In many writers we can find traces of stoicism: “the determination to stand for human dignity by enduring bravely, with a “stiff upper lip”, whatever fate may bring” (Abrams 2196). The position of women was another issue that had changed rapidly in this period:

The Married Woman’s Property Act of 1882 which allowed married women to own property in their own right; the admission of women to the universities at different times during latter part of the century; the fight for women’s suffrage, which was not won until 1918 (and not fully won until 1928)- these events marked a change in the attitude to women and in the part they played in the national life as well as in the relation between the sexes, which is reflected in a variety of ways in the literature of the period. (Abrams 2196)

The changes in the position of women also influenced literature. D.H. Lawrence was one of the writers who reflected these changes in his writings which are generally based on human relationships. In order to understand Lawrence’s women characters, the reader’s knowledge about the changes in the position of women is really important.

On the other hand, World War I (1914-18) caused some important shifts in the attitudes of some writers. The storm of this war affected everyone deeply and severely, and these unpleasant developments had negative effects on novelists. D.H. Lawrence was one of the writers who were deeply influenced by this war and its effects. Many works of him which were written in this period reflect the gloomy atmosphere of the period.

The years 1912 to 1930 were named as the Heroic Age of the modern novel; it was the age of Joseph Conrad, James Joyce, D.H. Lawrence, Virginia Woolf and E.M. Forster. There happened to be three important influences on “the changes in the attitude and technique in the

fiction in this period” (Abrams 2200). The first influence was the realization of the disappearance of the general background of religious belief by novelists. This belief was an important bond to hold them together with their public in a certain belief of what was important in experience. But modern writers of fiction could not believe in this anymore. They retreated on to personality since the important matter was human affairs according to their own intuitions.

The second influence was the new view of time. Rather than chronological moments that are given in a sequence, novelists used a continuous movement in the consciousness of the individual. This was related to the third influence which was about the new ideas concerning the nature of consciousness. These ideas originated from two important psychologists, Sigmund Freud and Carl Jung. With the help of Freud’s and Jung’s searching about subconscious (preconscious), it is accepted that the past is always present in consciousness at some level because of the multiplicity of consciousness, and this always affects one’s daily life.

This view of multiple levels of consciousness existing simultaneously, coupled with the view of time as a constant flow rather than a series of separate moments, meant that novelists preferred to plunge into the consciousness of their characters in order to tell their stories rather than to provide external frameworks of chronological narrative. (Abrams 2201)

In 1920s a new technique of the English novel was developed: “the stream of consciousness.” This technique was based on the author’s attempt to express the structure of a character’s consciousness without formal remarks. No preliminary information for readers about the setting was given, because they believed that these external additions would interfere with the impression made.

Focus on the loneliness of the individual was the result of these changes. All consciousnesses were considered to be unique and isolated, but the idea that this unique world is the real world, and that public values are not the real values which are the basis of our personalities, brought people to such a point that they had to live in their own incommunicable consciousnesses. The theme of modern fiction was inevitably related to this problem of loneliness. “The possibility of love, the establishment of emotional communication, in a

community of private consciousness” (Abrams 2202) was the main concern of modern fiction writers such as Joyce, Lawrence, Woolf, Forster and Conrad.

The theme of all Lawrence’s novels is human relationships, the ideal of which he restlessly explored with shifting emphasis throughout his career; such relationships can be all too easily distorted by the mechanical conventions of society, by notions of respectability or propriety, by all the shams and frauds of middle-class life, by the demands of power or Money or success. One might almost say that the greatest modern novels are about the difficulty and at the same time the inevitability, of being human. (Abrams 2202)

Especially the main characters of D.H. Lawrence’s writings are the representatives of loneliness. These characters suffer from being alone in a crowd, which is a type of psychological loneliness.

II. 2. Theoretical Background

II. 2. 1. Sigmund Freud and the Birth of Psychoanalysis

It is essential to discuss Sigmund Freud before focusing on the discussion of D.H. Lawrence, since this thesis will contain a psychoanalytical discussion. Sigmund Freud (1856-1939), the famous Austrian psychoanalyst, is the founder of psychoanalysis. Till the emergence of this important innovation for the history of psychology, Freud was influenced by some important names. Ernst Brücke was an important person in his life and studies. Brücke was one of the most important physiologists of that century, and he was the head of the Physiology department in the university where Freud was a medical student. Freud was a fan of his and deeply influenced by his study of dynamic physiology. Approximately twenty years later, Freud made some studies and discovered that the laws of dynamics can be applied to the human personality in addition to the human body. “Dynamic psychology analyzes circuits and deflections of energy which exist in personality” (Hall 18; author’s translation). Meanwhile, Freud thought that there must be some other factors that ordinary medical researches cannot find out. “There must be *other causes*, which medical research had as yet been unable to determine” (Hoffman 4). He asked himself numerous questions to find a way of access to these unknown causes. “How could one reach beyond the surface appearance of a neurosis? One could not discover the cause by taking the pulse count, or examining the blood”

(Hoffman 4). Freud learned an important method, *hypnosis*, from Josef Breuer who is an important person in Freud's studies. Freud profoundly declares that creating psychoanalysis is not his own merit; he openly expresses his thanks to Dr. Breuer. "Granted that it is a merit to have created psychoanalysis, it is not my merit. I was a student, busy with the passing of my last examinations, when another physician of Vienna, Dr. Joseph Breuer, made the first application of this method to the case of an hysterical girl" (Teslaar 21). Freud had seen this method in operation and considered it to be successful. Josef Breuer and Freud studied together with the aim of getting more and more information from the patient's past by using the method of hypnosis. "With Josef Breuer, therefore, Freud worked in an effort to discover more of the patient's past and to relate that past with the present illness" (Hoffman 5). But Freud couldn't be contented with the method of hypnosis, because he thought that this method was neglecting the reasons of the patient's repression and was merely "...a direct and arbitrary means of getting at the symptoms, which often worked, but neglected a great number of important facts about the original development of the patient's repression" (Hoffman 5). At this point Freud and Breuer gave up studying together since the latter was satisfied with the method of hypnosis. Freud concentrated on the factors that caused repression.

Our brief analysis of the unconscious suggested that repression is the mechanism by which unconscious impulses or drives are forbidden access to conscious life. [...] Only those impulses whose satisfaction it is apparently possible to put off are repressed. [...] The repressed instinct does not "give up" when it is denied entrance into consciousness. It expresses itself digressively, disguisedly, in "derivatives". (Hoffman 31)

Repression was crucial for his studies since he thought that it is the basis of many traumas. "The characteristics of the patient's repression seemed to warrant a more thorough study of its sources" (Hoffman 6). Then Freud invented the method of *free association* with the help of his earlier studies. Free association was a method that opened the gateway to get information about the background of abnormal attitudes. With the help of these developments, Freud's idea of the "unconscious" started to be shaped. In 1890s, by analyzing his own dreams, and by talking to himself, he found the opportunity to understand the way his inner dynamics worked. According to his observations about his trials on himself and his patients, Freud introduced his theory about personality.

II. 2. 2. Freudian Psychoanalysis

Freudian psychoanalysis has been the most important contribution to human psychology. Freud's psychoanalytic theory provides a new approach to the analysis and the treatment of abnormal behaviors. This theory, unlike earlier views, recognizes that neurotic behavior is not random or meaningless, but it is related with earlier experiences and repressed thoughts. According to Brenner, it is useful to start with "psychic causality": he says that every psychic case is conditioned by earlier ones. But the "psychic causality" is not enough to explain every point in this theory. Brenner draws our attention to the influence of Breuer in Freud's theory (Brenner 9). Breuer explains to Freud that one of his patients, when she was hypnotized, remembered the events that caused her hysteria; and he adds that those symptoms disappeared while she was in a trance. Then Freud used this method in the therapy of hysterical patients and achieved positive results. But meanwhile, he recalled Berheim's experiment. Berheim, who worked on hypnotism in France, argued that some patients, who forget their experiences when they are hypnotized, may recall these events if they were forced to remember them without making a new hypnotism. If the patients are compelled with enough and constant coercive to recall everything, they can remember what they forgot during hypnotism. Taking this fact into consideration, Freud thought that the things that were forgotten because of hysteria could be recalled with the same method. Then he developed the psychoanalytical therapy which depends on the patients' telling the analyst whatever comes to their mind without any censorship or control. Brenner continues that in this method one point is really important; the patients should relax their conscious control over their thoughts. If they can succeed in doing this, everything that they think or say will be determined by unconscious thoughts and motives, which will give the opportunity to explore their unconscious processes. By exploring these processes Freud discovered that the unconscious causes not only hysterical symptoms, but also normal and abnormal behavior and thoughts. Furthermore, Freud claimed that the unconscious can be divided into two levels, which represents his configuration of mind under the name of "topography of the mind".

II. 2. 2. 1. Topography of the Mind

Topographical model of mind is the term that represents Freud's iceberg model for the conscious, preconscious and unconscious. According to Freud there are three levels of consciousness. A brief summary will be helpful to get a general idea before their explanations.

Consciousness is merely our temporary awareness of some of our thoughts; and its contents can change from moment to moment. Not all the contents of the mind can enter consciousness; some are walled off by a barrier of repression. In his early, **topographical** model of the mind, Freud called that part of which we can become conscious the **preconscious**; that part of which we cannot directly become conscious, the **unconscious**. (Jackson 48-49)

Conscious: This is the visible part of the iceberg, which represents the thoughts and perceptions that you are aware of. One can easily verbalize conscious experiences, because they are not hidden or forgotten. In everyday life everyone uses the information that is held in this part of the mind.

Preconscious: This is the median part of the iceberg which represents memories, stored knowledge and some thoughts. They "can be brought into conscious with some effort because they have low resistance" (Hall 69; author's translation). They are similar to your clothes that are put into a wardrobe and are forgotten there. But when you open and look into this wardrobe or think about your clothes, you can remember them. Hall says that thoughts and memories can be evoked in the case of emergency or threat; and when the threat disappears or the needs are satisfied, the mind can turn its focus on to other events.

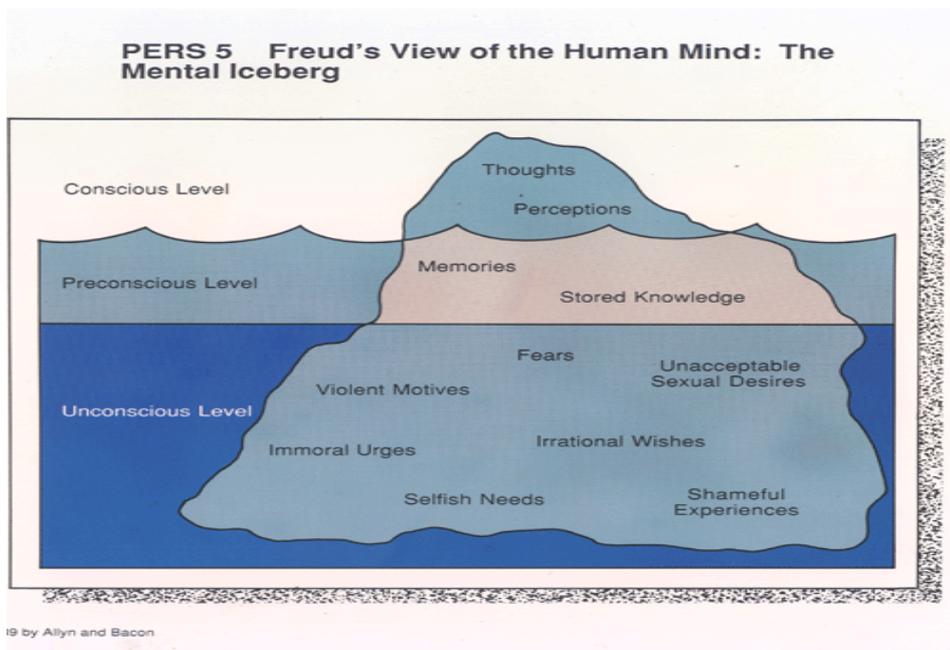
Unconscious: This is the deepest and most enormous part of the iceberg which represents fears, unacceptable sexual desires, selfish needs, irrational wishes, shameful experiences, violent motives, immoral urges, etc. These are the points that are repressed, denied and pushed down, which means that they are purposely forgotten. The consciousness strongly represses these kinds of unacceptable ideas or experiences, and they are not accessible to awareness. According to Freud, the most important part of the mind is the unconscious

because it is the area that holds every reality that directs conscious decisions. The unconscious inevitably influences our actions and our conscious awareness.

Actually, Freud considered the unconscious as the “real psyche”: “its inner nature is just as unknown to us as the reality of external world, and it is just as imperfectly reported to us through the data of consciousness as is the external world through the indications of our sensory organs. (Hoffman 28)

Freud especially focuses on the unconscious. The unconscious is the sphere where all the repressed items are stored. Unlike the pre-conscious, the sphere of things that can be recalled, the unconscious is full of items that are impossible to recall to consciousness. The reason why it is impossible to recall them is restated in a more simple way by Jackson.

The interesting point is that it is sometimes not possible to recall items to consciousness: there is a ‘resistance’ to the search. In this case, it is postulated, there is an active force in the mind preventing recall; the memories, motives, etc. are then said to be repressed. The specifically Freudian unconscious is the domain of the repressed, and the first line of evidence for it is that there are gaps in conscious memory which become evident in the analytic session, and which can only be filled if we assume the existence of repressed material. (Jackson 30)



(Kazlev)

The visible part, which represents consciousness, is only 10% of the iceberg, but 90% is beneath the water (preconscious-unconscious). The preconscious is allotted approximately 15%, and the unconscious is allotted 75%. As it is implied above, there is a connection between the conscious and preconscious. Thoughts and memories can easily pass from consciousness and come back to the preconscious. But according to Freud the unconscious can't be made available without external help. "Yet there is no *direct translation* of the unconscious into consciousness; we must alter considerably our laws of conscious knowledge in order to understand the offerings of the unconscious" (Hoffman 28). In the following lines Hoffman makes a clarification about the difference of the pre-conscious and the unconscious.

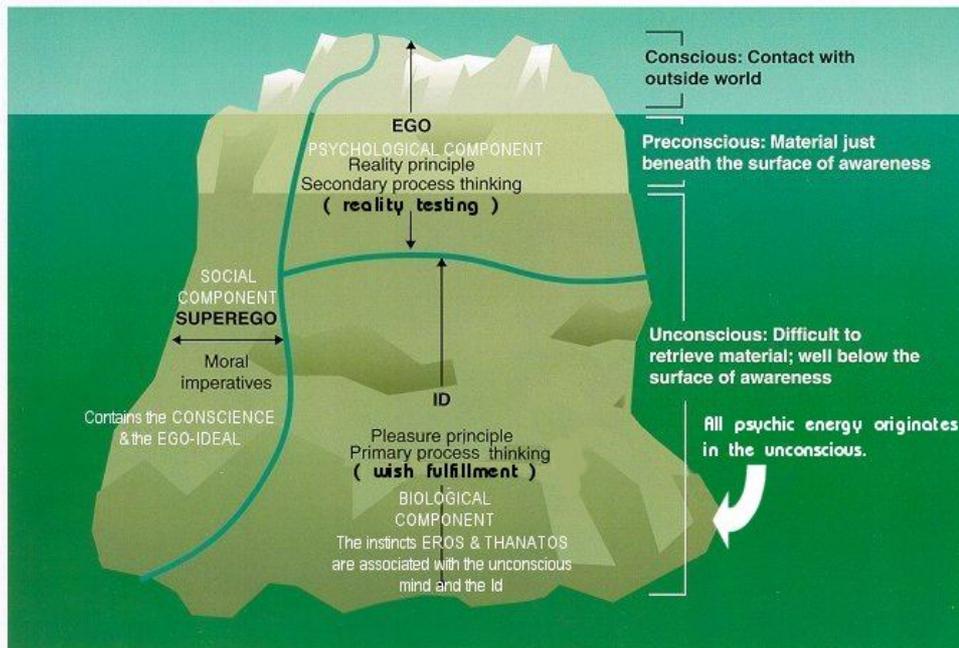
When we examine the difficulty of understanding this psychic area, we note that there are *two kinds* of unconscious – the simple latent mental states, which are easily accessible, and the states which appear, through some obstruction or other, to be permanently hindered from becoming conscious. (Hoffman 29)

All the neurotic traumas and hysterias are tied to the unconscious which means that their treatment can't be achieved without psychoanalysis. In *The Origin and Development of Psychoanalysis* Freud mentions the importance of reminiscences. "Our hysterical patients suffer from reminiscences. Their symptoms are the remnants and the memory symbols of certain (traumatic) experiences" (Teslaar 28).

II. 2. 2. 2. Structural Model of the Mind

According to Freud's psychoanalytical theory of personality, the psyche is composed of three elements. Id, ego and superego are three parts of Freud's structural model of the psyche. "In *The Ego and the Id* he attempted to redefine the psychic constitution and to establish the proper relationship between consciousness and unconsciousness" (Hoffman 24). They cannot be separated because they form complex human behavior which means that all the human behavior is designed and originated by the process of these three components.

Freud's model of personality structure



(Walsh)

Id: The Id is the element of the psyche that is present from birth. This aspect of the psyche is totally unconscious and it contains the instinctive and primitive behaviors. As Freud explains, the id is the source of all psychic energy, and the id makes it the primary part of the personality structure. Hall defines the function of the id as the fulfillment of the primitive principle of life which is called the “pleasure principle”. That means the id is driven by the pleasure principle, which is based on immediate gratification of all desires, instincts and needs. The id only considers the gratification of basic drives such as food, water, sex, and basic impulses. It doesn’t take morality or other rules into consideration. “The *Id* is the repository of all basic drives, the ego’s enemy, ‘the obscure inaccessible part of our personality’. It is entirely unconscious, hence remote from our understanding and difficult to manage” (Hoffman 25). It is totally egocentric and selfish. According to Hall, the aim of the “pleasure principle” is to avoid pain and to find satisfaction. The Id preserves its childish side continually; it doesn’t have a tolerance for regression. It’s like the spoilt child of the personality. Hall continues by telling us that “the id is almighty because it has a magic power to satisfy desires via fantasies, hallucinations and dreams” (Hall 34; author’s translation). If the needs can’t be satisfied, anxiety or tension will be inevitable because it won’t accept negative answers.

Moreover, Freud divides drives and instincts into two parts. The first one is the life instincts such as eating and copulation. The second part is the death instincts which are our unconscious desires for death, as death brings an end to the struggle for happiness and survival.

Ego: “The Ego is both conscious and unconscious: in that fact lies the explanation for the conflict between instinctual pleasure and reality which takes place within it” (Hoffman 25). Ego is the element of the psyche which operates according to the “reality principle.” “The reality principle is not the opposite of the pleasure principle; it merely serves to safeguard it” (Hoffman 26). It is responsible for dealing with reality; therefore it tries to satisfy the needs of the id but in an acceptable way. The ego aims to find the appropriate time and place for the satisfaction of needs. It has a precarious state because of its mission.

It must serve the principle of reality and at the same time pay heed to the impulsive demands of the id. It serves to order and organize the mental life of the individual and enlists in its aid such logical processes which are altogether foreign to the id. The ego has a third master to serve – the super-ego, conscience, which originated in parental authority and in the aggressive impulses of the ego which have been turned back upon themselves. (Hoffman 25)

If we try to put the ego into the diagram of the topographical model of mind we can say that half of it is in consciousness, while 25% is in the preconscious and the other 25% is in the unconscious, which shows its close relationship with the real world.

It is the business of the ego to mediate between the desires emanating from the id and the demands of reality. Part of the ego is unconscious; it consists of defence mechanisms which transform the desires of the id into forms acceptable to the ego. The rest of the ego is preconscious; it is this which reconciles the (transformed) desires of the id with the demands of reality. (Jackson 49)

As a mediator, the ego always tries to find a balance between id, superego and the external world. But as a powerful side, superego constantly observes ego’s decisions, and gives punishments to it with feelings of anxiety and guilt. At those times, ego solves problems by

using “defence mechanisms” which are very useful in taking these anxieties under control. It is like a shield to protect the psyche from traumas.

Superego: This is the last element of the psyche. Hall implies that superego is the moral and judging part of the personality. He claims that it represents ideals rather than realities, and it aims to achieve perfection rather than reality or pleasure. It represents all of the moral standards and beliefs that are acquired from parents and society, and it decides whether something is true or false.

A third major component – corresponding roughly to conscience – is the **superego**. This consists of social, and in particular parental, standards introjected into the mind. The superego is partly unconscious: it issues blind commands, just as the id issues blind desires, and produces feelings of guilt when its commands are disobeyed. (Jackson 49)

This means that the superego is the combination of positive and negative notions. On the other hand, Brenner makes an explanation about the emergence of the superego. He says that the superego emerges by internalizing prohibitions and threats of parents in the pre-oedipal stage (Brenner 135). On the other hand, there is an important and strict relationship between Oedipus complex and superego. Sagan tells us that repressing the Oedipus complex wouldn't be possible without the emergence of the superego, whose first function is to put an end to oedipal wishes. This means that the dissolution of the Oedipus complex and the formation of superego occur simultaneously; both of them are the reasons of each other. We can interpret superego as the internalization of the father figure and cultural traditions. Freud argues that parents, especially the father figure, are felt to be a hindrance to Oedipal desires, therefore the child ego tries to internalize this hindrance and get rid of this pressure (Sagan 98). Sagan says that the primary goal of the superego is to dissolve the Oedipus complex. The first thing that the superego will say is “you shouldn't do”. According to Freud, fear of castration is the most important reason for the dissolution of the Oedipus complex (Sagan 99).

II. 2. 2. 3. The Oedipus complex

According to Freud, the third phase in a child's psychosexual development, when pleasure is oriented towards the phallus (approximately three to seven years of age), is called the phallic phase. This period is really important for every man because in that phase children experience a serious trauma: the Oedipus complex. This term comes from the myth of Oedipus, a Greek hero who unknowingly kills his father and marries his mother. As Hall simply explains, every little boy loves his mother and identifies himself with his father. In *A General Introduction to Psychoanalysis*, Freud defines the little boy's feelings in these words.

What does direct observation of the child at the time of the selection of its object, before the latent period, show us concerning the Oedipus-complex? One may easily see that the little man would like to have the mother all to himself, that he finds the presence of his father disturbing, he becomes irritated when the latter permits himself to show tenderness towards the mother and expresses his satisfaction when the father is away or on a journey. Frequently he expresses his feelings directly in words, promises the mother he will marry her. (287-288)

When the sexual tensions rise, the boy's love for his mother turns to be an incestuous one, and he starts to feel jealousy of his father. According to Hall, Oedipus complex is the name given to the state of a boy wishing to be the unique owner of his mother's sexuality, and feeling antagonistic towards his father. Meanwhile it should not be neglected that the parents also have a significant role in the occurrence of Oedipus complex. Freud points the roles of the parents out in these lines:

Let us not fail to add that frequently the parents themselves exert a decisive influence over the child in the wakening of the Oedipus attitude, in that they themselves follow a sex preference when there are a number of children. The father in the most unmistakable manner shows preference for the daughter, while the mother is most affectionate toward the son. (289)

The children may interpret different approaches of their parents in a way which increases their oedipal tendencies. A mother's affectionate attitude may cause the little boy to think that she also has sexual desires for him. On the other hand, it is indicated by Freud that sexual

curiosity stems from childhood experiences. “We have already mentioned that sexual curiosity with all its consequences usually grows out of these experiences of the child” (289).

In the foundation of an independent and psychologically powerful person, the childhood experiences are very significant. If the child cannot succeed in gaining his freedom by freeing himself from his mother, he cannot get his independent individuality. According to Freud, “From this time on the human individual must devote himself to the great task of freeing himself from his parents, and only after he has freed himself can he cease to be a child, and become a member of the social community” (291-292). In addition, he mentions the importance of the control of the libidinous wishes. The child should change the way of his libidinous wishes from his mother to another object. “The task confronting the son consists of freeing himself from his libidinous wishes towards his mother and utilizing them in the quest for a really foreign object for his love” (292).

Meanwhile, the Oedipus complex brings one more complex to the little boy: Castration complex. This is the fear of being castrated by his father as a punishment for his sexual tendency towards his mother. When the child sees a girl's or his mother's sexual anatomy, he believes that he was right in his fears about castration. As the girls don't have a penis, he thinks that they are castrated, which may also be done to himself. With this castration anxiety, the boy represses his incestuous desires for his mother, and his anger for his father. All these anxieties are repressed with the help of the superego which emerges simultaneously with the dissolution of the Oedipus complex. Superego and ego repress all the infantile unacceptable sexual desires, and act as a censor.

Censored materials are pushed into the unconscious by consciousness, and they do not disappear, as mentioned earlier. They emerge in some ways: in dreams, in language (slips), in neurotic behavior and in art. According to Freud, our dreams have great significance because they are disguised emergences of our repressed feelings and memories. As those repressions emerge in disguised forms, they can be seen in dreams, neurotic behaviors and literature. Oedipus complex is one of those unconscious desires repressed in childhood. Lawrence's two important novels *Sons and Lovers* and *Women in Love*, especially the former, reflect oedipal signs. Lawrence's works reflect his own repressions and inner conflicts. As an Oedipal victim, he uses his characters to reflect his own life experiences.

II. 2. 3. Freud and Literature

The theories of Freud about psychoanalysis were firstly invented for the use of psychologists in psychic illnesses, but later this becomes a very important branch of literary criticism. Therefore, his thoughts about literature can be found approximately in all his works, not just a single book. Holland's writings about psychoanalysis and literature are quite helpful as they serve as a collection of Freudian thoughts about literature. Holland says that, "According to Freud, art is an activity to lessen the unsatisfied desires" (20; author's translation). That means, Freud considers the life of the reader related with art as a recreation of artists' efficiency. But he makes some additions to this view: Firstly, he claims that art exists in order to satisfy the desires of both the artist and the audience: secondly, he says that those satisfied desires (preconscious-unconscious) are the things that psychoanalysis has discovered. According to Holland, art and literature are the parts of desire satisfaction activity. He summarizes it like this: "the dreams that are made up by writers generally bring the analysis of real dreams in the same way" (Holland 20-21; author's translation), which means that made up stories are the disguised forms of realities. Furthermore, Holland tells us some of the key points of Freud's literary analysis. He claims that Freud finds information about the childhood period and hereditary features of writers by using their adult behavior and life style. The attitudes, behavior, decisions, relations, and personality of a man give clues about the childhood of him.

III. BIOGRAPHY OF D. H. LAWRENCE (1885–1930)

David Herbert Lawrence (11 September 1885 – 2 March 1930) the son of a coal miner, was born in Eastwood, Nottinghamshire, United Kingdom. His father was a coal miner who could hardly read, but his mother was an educated woman who worked as a teacher for a short period of time. The combination of a middle class and a working-class parent and their often problematic relationship had a great impact on the literature and literary career of Lawrence. His parents would argue constantly, and Lawrence tended to side with his mother, to whom he grew very close. Living in near poverty, his mother was determined that her son should not become a miner like his father. His mother encouraged him academically, and Lawrence was persuaded to work hard at Nottingham High School until the age of fifteen when he had to seek employment in a surgical goods factory, but in 1902 he contracted pneumonia and his career as a factory clerk came to an end. This period of his life and his friendship with Jessie Chambers is reflected in *Sons and Lovers*. He began training as a teacher, first teaching the sons of miners in his home town and then returning to his education to receive a teaching certificate from University College Nottingham in 1908.

While working as a teacher in Croydon, some of his poetry came to the attention of Ford Maddox Hueffer, editor of *The English Review*, who commissioned the story “Odour of Chrysanthemums” which, when published in that magazine, provoked a London Publisher to ask Lawrence for more work, and his career in literature began. Shortly after this, his first novel, *The White Peacock* was published in 1910, and Lawrence’s mother died after a long illness. Lawrence, as seen in the largely autobiographical *Sons and Lovers* (1913), had an extremely close relationship with his mother, and her death was a major turning-point in his life, just as the death of Mrs. Morel forms a major turning-point in this novel.

Soon after his mother’s death, pneumonia struck again and this led to the tuberculosis which would eventually kill him. When he recovered, he abandoned teaching and concentrated on writing. In 1912 Lawrence eloped to Germany with Frieda Weekley, the wife of his modern languages professor from Nottingham University. They returned to England at the outbreak of World War I and were married in 1914. Because of Frieda's German parentage and Lawrence's pacifism they were viewed with suspicion in England during the war and lived in

near poverty. The publishing of the *Rainbow* was achieved with difficulty in 1915 because of its supposed obscenity. *Women in Love* was published with the same difficulties in 1921.

Lawrence travelled around the world, in New Mexico producing *The Plumed Serpent* (1926) along with many short stories and poems. Difficulties and arguments with Frieda continued, and after she left for Europe alone, he followed her to England. Miserable at the experience, they moved to South America again, then to England again, then Germany and Italy. More trouble was to come with his last novel, *Lady Chatterley's Lover* (1928), which was initially only printed privately in Florence. In his last years, Frieda took Lawrence to Germany and the South of France looking for cures, but he died at Vence, near Nice, on March 2, 1930. Frieda returned to Taos and later brought Lawrence's ashes to rest there. His birthplace, Eastwood in England, is now a museum.

IV. THE OEDIPAL VICTIM IN *SONS AND LOVERS*

D.H. Lawrence, one of the most prolific English writers of the twentieth century, brings a different perspective to personal relationships in literature. Explicit sexuality and his theory of the phallus were some of his innovations to literature which sometimes caused censorship in his time. In 1925, when he looked back to the episode of being rejected by Heinemann (the firm to which Lawrence first sent the manuscript of *Sons and Lovers*), Lawrence wrote that William Heinemann “thought *Sons and Lovers* one of the dirtiest books he had ever read. He refused to publish it. I should not have thought the deceased gentleman’s reading had been so circumspectly narrow” (Draper 5). In 1913, this book was published by Duckworth publishers but several parts were cut. The reason of these cuts was their sexual explicitness according to Lawrence and Edward Garnett.

Lawrence was an intellectual who was deeply sceptical of the mental life, and an important critic of his culture. He didn’t hesitate to criticize the wrong attitudes of people. He hated all kinds of authorities that suppress people. For instance, he was strictly opposed to wars, because he knew the real, hidden reasons of wars. He always opposed fighting for his country since he was aware of the financial reasons and benefits of wars. Lawrence also criticized all the people who entered the army during wars, and defines such people in these words: “no life-courage, only death-courage” (Urgan 27). He argues that these people are afraid of life, and they could only show death-courage. Because of his comments about wars and soldiers he was criticized, since people found these remarks anti-patriotic, particularly at that time.

In the first half of the twentieth century, Lawrence was the only English novelist who came from the working class. According to some critics, he was the spokesman for the working class. “It’s often acknowledged that Lawrence drew upon details of his family and working-class culture for the novel *Sons and Lovers*” (Beckett 5). In *Sons and Lovers* he speaks about the unvoiced, unknown laborers and their lives. In general, it’s the record of the lives of a miner and his family in the middle counties of England. As Louise Maunsell Field describes it: “The scene is laid among the collieries of Derbyshire. Paul’s father was a miner: his mother, Mrs. Morel, belonged a trifle higher up in the social scale, having made one of those ‘romantic’ marriages with which the old-fashioned sentimental novel used to end”(Draper 73).

Frank O'Connor calls attention to an interesting feature of *Sons and Lovers*. He declares that although it begins as one of the classical kind, it ends as a novel of the modern type. O'Connor recalls the fact that it is the work of one of the New Men who are largely a creation of the Education Act of 1870, and he adds that it comes from the industrial area of English Midlands. He links this sociocultural information of the novel's background to the reality that this work represents "a cultural shift not only from the middle to the working classes, but also from the area of wealth to the area of industry". Thence, as O'Connor interprets, the literary allusions of the young people in the book represent the struggle of the working classes for culture. (Salgãdo 144-145)

In this novel Lawrence describes every character in such a detailed way that the reader can even hear the voices of the characters. Lawrence does not try to hide some parts or put stress on special things; everything is open to the reader in this family. As Harold Massingham argues:

It's simply an objective record of a collier's family in the Midlands, over a period of twenty to thirty years, conveyed without extenuation, without partiality, and with a ruthless fidelity to things as they were in that family which leaves no loophole for special pleading on behalf of the immaculate heroine and the hero without fear or reproach. (Draper 62)

Alfred Booth Kuttner's clear definition enables us to get a general idea about the core of the novel. He makes a synopsis of the theme of this brilliant work, and it gives clues about the cornerstone of the events. "*Sons and Lovers* has the great distinction of being very solidly based upon a veritable commonplace of our emotional life; it deals with a son who loved his mother too dearly, and with a mother who lavished all her affection upon her son" (Salgãdo 69). In addition, Kuttner defines the state and struggle of the main character of the book, Paul Morel, who is the son of a problematic family. "...the problem which Mr. Lawrence voices is the struggle of a man to emancipate himself from his maternal allegiance and to transfer his affections to a woman who stands outside of his family circle" (Salgãdo 70). The struggle of Paul will be analyzed in details in the following lines of this study.

Sons and Lovers, among the other significant works of Lawrence, has an aspect which shouldn't be neglected. It is largely an autobiographical novel; almost all the characters of

Sons and Lovers are the reflections of D.H. Lawrence himself and his acquaintances. *Sons and Lovers* is a kind of source book for biographers of Lawrence because his nearly autobiographical writings are full of details about his time, his childhood, and family members. Some critics, like Dorbad, regard this novel as a bildungsroman, as it somehow reflects the psychological and moral development of the hero.

Sons and Lovers (1913) is above all else a *Bildungsroman*, a record of the soul's stubborn persistence from childhood onward. Appropriately, it touches upon whatever cultural and psychological forces exert their influence upon a character's development.... In essence, the novelist implicates every receptive cavity of his hero's being in order to demonstrate, as far as demonstration permits, the self's amplitude and capability. (Dorbad 43)

The core of *Sons and Lovers* is Lawrence himself. He reflects all his earlier feelings, inner conflicts, and thoughts in this book. It nearly reflects all the realities of the writer, nothing is exaggerated or neglected. The spiritual tempests of Lawrence can be felt by the reader, since he does not hide or neglect his own realities in this novel. Moore and Roberts argue that this book does not idealize Lawrence's childhood and youth, but it reflects the life of him as really as possible. Nothing is changed or hidden about his drunken father, long suffering mother, the environment, his attempt to establish a union with Miriam, his despair at the death of his mother. "The most important conflict in the novel, however, is not between the mother and the father, but between the mother and the son, over the girl known in the book as Miriam Leivers" (Moore and Roberts 37). Nevertheless, it is necessary to mention that Paul is not identical with Lawrence, he is a fictional character. It is certain that he has many similarities with the author; however he is just a character in Lawrence's fiction. Therefore, it would be illogical to accept all his utterances or behavior as Lawrence's own utterances or behavior.

Sons and Lovers is a book that nearly justifies the unacceptable behavior of the protagonist. The relations of Paul with other important figures of this masterpiece generally bewilder the reader, but considered as a whole his attitude can be accepted to be not that much bizarre. Seymour Betsky interprets this significant novel as an apologia which reflects Lawrence's own life in detail. "*Sons and Lovers*, is, in fact, an *apologia*, a self-purgation that attempts to set down, with as much detail and detachment as this intimate biography will permit, a major experience in Lawrence's own life" (Salgãdo 132). His inwardness can be understood in

detail, since he mentions his thoughts about his mother, his father and his lovers in such an exhaustive way that the reader can imagine his face while he is talking to each of these people. As Alfred Kuttner says: “He has dipped deep into his own childhood, setting down all that he ever knew or felt. We notice a sudden exquisite refinement of psychological texture, a new, painstaking reverence for the most subtle and intangible details of motivation” (Draper 77).

As it is mentioned in one of the preceding paragraphs, *Sons and Lovers* is nearly an autobiographical novel, and Paul is the representative of the author himself. The whole story turns around Paul who is the son of a problematic family. Nevertheless, Paul cannot be called the hero of the novel, since the real core of the events is his mother. Mrs. Morel is the heroic figure of this novel although it seems to be Paul who occupies the central position of this book. So we can say that his mother is the real heroine, and Paul is the “unheroic hero” (Draper). He is under the control of his dominant mother. As it can be easily felt, Mrs. Morel, who is Paul’s mother, shapes the life of her son. Kuttner notes that she influences his early life which will affect his whole life. “All the early formative influences in Paul’s life radiate from his mother” (Salgãdo 71).

It would be useful to identify Paul’s mother, Gertrude Morel, in order to supply a trustworthy basis for understanding the reason of her behavior towards her sons, especially Paul. “Beneath the fantasy of the dominating, devouring mother is the experience of a wounded, fragile mother whose impaired subjectivity is vital to understanding Lawrence’s imaginative world” (Schapiro 18). Her marriage with Walter Morel changes all her life. Before this marriage she was living in a comparatively rich and upper-class family, but her whole life alters with this marriage. She leaves her schoolteacher’s job and becomes a housewife in a mining community. Seymour Betsky defines her situation: “Without a trace of self-pity, she adapts herself to the hard life of a miner’s wife. She does her own cooking, baking, and sewing, and lives restricted by the tough frugalities of a miner’s life” (Salgãdo 135). But she couldn’t ignore her background, it always caused a comparison between her earlier and later life. As an intelligent woman she succeeds in adapting to this new environment. “Pride in her background acts as a stiff barrier between her and the community, but she adapts herself to that community with intelligence” (Salgãdo 135-136). But it is just an adaptation to the community; she couldn’t be successful in her relations with her husband, which caused disastrous results for their children. Gertrude lived a life that she didn’t want, and all her

wishes, imaginations, choices, etc. are limited by this marriage. In this uneasy situation, she reflects her grief to Paul, which will pave the way for the abnormal relationships between them. From the Freudian perspective this abnormality can be interpreted as the traces of an oedipal situation. Lydia Blanchard's description of Gertrude supplies a perspective for the reader by enabling them to see the psychological situation of the mother in empathy: "a woman trapped in a marriage she does not want, hemmed in by a world that allows her no positive outlets for her talents and energies, who must live a vicarious existence through her sons" (Schapiro 22). Here the situation of the mother figure is described as she does not have any choice other than living through her sons, and she unconsciously destroys her son. Just accusing Mrs. Morel is not a fair attitude because she can find the solution only in concentrating on her most important possession: her children. She is a woman who lacks an individuality or reality of her own being. She is economically dependent on her irresponsible husband, and feels herself as if she is in a prison of an unhappy marriage, which makes her angry, powerless, and sad. Schapiro expresses her situation by emphasizing the lacks in her life. "The first chapter emphatically establishes the mother's lack of 'I-ness,' her sense that she has no self, no individual agency or authentic being in her own right" (22).

A mother figure that lacks "I-ness" is very destructive for the children's individualities. The children, who are brought up by a mother who doesn't have an independent reality, cannot be successful in discovering their own realities. By empathizing with her situation, it is possible to find logical explanations for her abnormal possession of her sons, but it is impossible to ignore the disastrous results of her wrong behavior. Betsky mentions this mother's influence on her sons by claiming that "she uses her children as instruments of her will." He continues with these words:

Moreover, by sharing intimately their developing ideas, their crises, their deepest affections and hatreds at the most impressionable times of their lives, she possesses them as individuals and defeats them, almost, as lovers. She enjoys the enormous advantage of enveloping her children as the family meets poverty, suffering, and death. Even her sense of 'play' with her children is so delicate that the sons find it hard to duplicate in their adult relationships with other women. (Salgãdo 134)

Needless to say this is not the only destruction that stems from her. Paul's childhood and manhood experiences reveal the inner destruction. Her influence on Paul will be mentioned with examples in the following parts of this work.

This little but strong mother is in the central position because she is at the core of Paul's life. Because of her uneasy marriage she turns to her sons, William and Paul, for the satisfaction of her instinct for devotion which had been wasted on her husband. As she doesn't feel close to her husband any more, she tries to devote her soul to her sons. "At last Mrs. Morel despised her husband. She turned to the child; she turned from the father" (*Sons and Lovers* 14). While William was alive she was mainly interested in him, but after his death she devotes herself totally to Paul. After that time she is not just a mother, she turns out to be a close friend to Paul. "She waited for his coming home in the evening, and then she unburdened herself of all she had pondered, or of all that had occurred to her during the day. He sat and listened with his earnestness. The two shared lives" (*Sons and Lovers* 101). They started to share their problems, to walk together, etc. Kuttner summarizes their relationship: "His mother is his intimate and his confidante, he has no other chums" (Salgãdo 73). Meanwhile, she always complains about her husband and these complaints disturb the weak father image of Paul. Kuttner says that mother and son turn out to be one, and they reject the father. "Mother and son are one; the husband is completely effaced and the father exists merely as a rival" (Salgãdo 73). He wishes for the death of his father which also reflects his oedipal jealousy of his father. "'Lord, let my father die,' he prayed very often" (*Sons and Lovers* 55). Kuttner touches on the fact that, as a young boy, Paul does not have any dream for himself. He just wishes to live with his mother forever without any interference. "Not, like any normal boy to strike out for himself, to adventure, to emulate and surpass his father, but to go on living with his mother forever! That is the real seed of Paul's undoing" (Salgãdo 74). All these sharings make their relationship stronger and more abnormal. Paul starts to perceive his mother almost as a lover. "'You forget I'm a fellow taking his girl for an outgoing'" (*Sons and Lovers* 210). On another occasion, he cries out on the dead body of his mother. "He kneeled down, and put his face to hers and his arms round her: 'My love – my love – oh, my love!' he whispered again and again" (*Sons and Lovers* 346). She absorbs almost everything in him; therefore Paul cannot imagine a life without her.

In spite of the fact that the mother and son are always together in an intimacy, there is a problem of communication. It is always Mrs. Morel who makes his choices, eliminates his friends, and chooses the rights and wrongs for him. Paul cannot express himself fully, he always submits to her. Schapiro mentions Paul's inability to express himself: "Unable to express himself fully in relation to his mother, Paul never feels fully recognized or realized by her. Only his mother holds the power to confer reality and authenticate his experience of himself" (29). Gertrude hinders the ability of Paul's self realization.

Mrs. Morel moulds Paul as a man who pays attention only to his mother, and devotes his life to pleasing her. She succeeds in her aim since Paul lives for his mother and he sometimes distresses his friends just because of his mother's happiness. In part two there is a scene in which Paul's dependence on his mother is symbolically expressed. It is a scene that takes place around Lincoln cathedral, and Paul compares his mother to this cathedral because like the cathedral, she seems "to be beyond him" (*Sons and Lovers* 209). This scene may be interpreted as the remoteness of his mother from him. He feels that his mother is as remote and inaccessible as this big cathedral. Schapiro interprets this scene and the position of Paul by telling that he tries to "enhance the mother's self-esteem, to make her feel important and powerful" (30). This is done through praising the cathedral's glory and power, which he thinks to be "bigger than the city". Paul tries to flatter her in order to make her feel that she is very important for him.

On the other hand, it should be mentioned that Paul's father, Walter Morel, is as guilty as his mother. Gertrude is a responsible mother, who is interested in her children's education, health, etc., and she normally wants her husband to be a father who takes the responsibility for his children. It is not an exaggerated demand; it is the simplest responsibility of a father to be interested in his children's situation. But Walter chooses to be interested in his own needs, and ignores his family problems. In "*Son and Lover*", J. Middleton Murry mentions the unacceptable behavior of Walter, and he proclaims that the father is the core of problem. The irresponsibility of Walter results in his isolation and exclusion from the family. According to Murry, Walter refuses "taking responsibility for his children, [...] being in act, not in name, a father, [...] becoming a man whom his wife must respect and could not despise." Thus, "the mother's starved spirit sought satisfaction through her sons" (Salgãdo 97-98).

While a boy, Paul hates his father and identifies with his mother; both are emotionally crushed and physically afraid before the paternal tyrant. The identification is real enough. When Walter Morel locks his pregnant wife out of the house in a boozy rage, it is Paul with whom she is pregnant, and the scene derives its conviction from the outraged prose of the precious burden himself. When Morel beats her and draws blood, it is Paul's snowy baby clothes that are stained with the sacrifice. As Mrs. Morel cowers, sheltering the infant, a bond is sealed that will last past other attachments. (Millett 247)

Furthermore, Mrs. Morel's fragile psyche, and lack of self-esteem and power result in Paul's violent attitude. In *Sons and Lovers* there are some scenes that reflect this unhealthy psychological state of Paul. One of these scenes is the doll episode. Here Paul accidentally breaks his sister's doll, but the abnormality is his sacrificing the doll. It is a symbolic scene since it reveals Paul's anger to his mother's fragility. He sacrifices the doll just because he breaks it. "He seemed to hate the doll so intensely, because he had broken it" (*Sons and Lovers* 53). Schapiro argues that "Paul's sadism reflects his fear and hatred 'of his own destructive rage and fragile vulnerability of mother/self'" (33). What angers him is the "doll's failure to survive." Schapiro clarifies the situation very successfully with these words:

Because the construction of the mother's own psychic world is so brittle, she cannot withstand the child's psychic destruction. Thus beneath the fantasy of maternal omnipotence in Lawrence's fiction is ironically just the opposite experience: an experience of mother's acute vulnerability, of her inability to tolerate the child's furious assertion of his bodily, passionate self. (34)

Paul cannot bear the idea of his mother's fragility and possible inability to survive. Keeping his mother in mind, he chooses to get rid of this weak doll by sacrificing it. This scene is a type of implication about Paul's future attitude towards his mother. As it is going to be mentioned in the following lines, Paul hastens Mrs. Morel's death, which is similar to this scene of sacrificing the broken doll.

Under the influence of such an unhealthy psychological mood, Paul could not develop to an emotional maturity. Schapiro expresses Paul's situation by claiming that the mother's dependence on her sons makes it troublesome for them to discover their own independent selves. She maintains this by telling that these sons remain dependent on their mother and they

are unable to “escape” her orbit (29). So Paul could not live a normal childhood, his single comrade was his mother. Kuttner cleverly summarizes Paul’s situation:

His childish heart is torn between anguish for his abused mother and a scarcely repressed hatred for his brutal father. Mrs. Morel, her affection for her husband completely atrophied, now turns altogether to her son and deliberately courts his allegiance. He becomes her confidant and her consoler, a quiet, worldly-wise child whose natural initiative is gradually deadened by the burden of this unequal responsibility, while at the same time the too great absorption in his mother effeminizes him. At a time when most children already display the first poetic tentatives of the mating impulse in ideal comradeships with playmates of the opposite sex, Paul dreams only of running away with his mother and living alone with her for the rest of his life. (Draper 78)

Consequently, the relationship between Paul and his mother comes to such a point that they experience a mutual devotion. Both of them are deeply bound to each other. Yet the effect of this devotion is more disastrous for this young man, because it causes the inability to love another woman, inability to discover self-realization, inability to make his own choices, etc. He turns out to be a puppet of his mother. On the other hand, there is another point that gives rise to their abnormal relationship: the Oedipus complex. It is possible to claim that the oedipal period caused Paul’s excessive fondness of his mother.

Freudian psycho-sexual development and psychoanalytical theories will be helpful at this point. As it is known, Freud argues that childhood experiences are the most important traces in a person’s life because they are the basis of every decision in life. Ordinary childhood experiences don’t cause disastrous results but the ones like in Paul’s childhood result in abnormal relations between children and parents. The state of family members is very effective on children, if the parents don’t take their responsibilities seriously and become good models for the children, the children may develop unhealthy attitudes. Oedipus complex is a traumatic experience for almost all men in their childhood, but the ones that are similar to Paul feel its effects more deeply, and it causes disastrous results. According to Freud, little boys feel a strong love for their mothers, but it is a type of love that includes sexual desires. At that time they also feel a deep jealousy of the same sex parent (father). These realities of Freudian psycho-sexual theory are defined by Kuttner:

Freud has proved beyond cavil that the parental influence regularly determines the mating impulse. The child's attachment to the parent of opposite sex becomes the prototype of all later love relations. The feeling is so strong and even fraught with such intense jealousy of the parent of the same sex that all children seem to entertain conscious and unconscious fantasies in which the rival parent is either killed or removed. In the normal development this first infatuation is gradually obliterated from memory by widening associations and by transference, but the unconscious impress remains, so that every man tends to choose for his mate a woman who has associative connections for him with the early infantile image of his mother, while the woman also makes her choice in relation to her father. As soon as there is any disturbance of the balanced influence of both parents upon the child there follows an abnormal concentration upon the beloved parent. To such distortion of the normal erotic development Freud attaches the greatest importance, seeing in it the major cause of all neurotic disturbances. (Draper 79-80)

Sons and Lovers can be interpreted as the struggle of a man to free himself from allegiance to his mother and transfer his love to a woman outside the family circle, but it ends tragically. While Mrs. Morel devotes herself to her sons in order to compensate for the lack of satisfaction in her marriage, she deteriorates their lives and prevents them from becoming real men. She behaves in such a way that Paul is her spiritual "lover" rather than her son, and when he comes to manhood he cannot love a woman, since the mother holds him with a stronger power. According to an Unsigned review in *Standard* (30 May 1913, 5) "So much of him belongs to mother that he can never give much of himself but passion to any other woman, and in the end he is left derelict"(Draper 58).

Freud always diagnosed an unresolved Oedipus complex; the affectional parts of the sexual instinct are still bound up with the mother, who is sexually taboo, and the sensual ones are directed at a somewhat degraded object. Paul showed the analogue of this; his affair with his friend and spiritual companion, Miriam, was physically unsatisfactory, while that with the mildly raffish Clara – feminist, separated from her husband – was physically passionate. Other relationships in the book also show Freudian features. The book was thus a gift to the psychoanalysts. (Jackson 76)

As is reflected in the character of Paul, Lawrence worshipped his mother. He did not hide this feeling; he confessed this state to Jessie, the character Miriam in *Sons and Lovers*. He says that "I've loved her like a lover; that's why I could never love you" (Urgan 14). In addition to this confession, he writes in a letter that their love is not like a mother-son relationship, but it

is “almost a husband and wife love” (Urgan 15). Lawrence also mentions the threatening side of this abnormal relationship in a letter written to Katherine Mansfield in 1918: “This mother-incest idea can become an obsession.... This is a kind of incest.... I have done it and now struggle with all my might to get out of it... If we don’t recover, we die” (Lawrence quoted in Urgan, 16). This state of mind influenced him all his life. “On the whole he stuck to her as if he were her man” (*Sons and Lovers* 155). While his love for his mother remained his principal emotional commitment, he was not able to have unproblematic relationships with other women.

Being the sons of mothers whose husbands had blundered rather brutally through their feminine sanctities, they were themselves too diffident and shy. They could easier deny themselves than incur any reproach from a woman; for a woman was like their mother, and they were full of the sense of their mother. They preferred themselves to suffer the misery of celibacy, rather than risk the other person. (*Sons and Lovers* 243)

Due to his mother’s excessive love and interest, Paul becomes bound to his mother; he cannot imagine a life without her. This state of mind affects his lifestyle wholly; his decisions are limited by the pressure of his mother’s influence. But when he becomes aware of his sexual drives and needs, he comes to a point of dilemma; he cannot be sure of his wishes or make decisions about his life.

What is he actually to do with his sensual, sexual self? Bury it? Or make an effort with a stranger? For he is taught, even by his mother, that his manhood must not forego sex. Yet he is linked up in ideal love already, the best he will ever know... You will not easily get a man to believe that his carnal love for the woman he has made his wife is as high a love as that he felt for his mother or sister. (Millett 251)

One of the main points that the writer focuses attention on is mis-matings. The novel includes examples of marriages that can be named as wrong decisions. Schapiro draws attention to the issue that Lawrence shows the reason of the doomed relationships. She argues that the void in the self cannot be filled by another person. “Selves can only balance and complement one another. The empty or fractured self may typically seek to absorb or devour the other in an attempt to compensate for the deficiency, but Lawrence shows again and again how that sort of relationship is doomed” (25). The Morels’ marriage is the most important example of a

mis-mating. Mr. and Mrs. Morel come from different social backgrounds, and there is no similarity in their personalities. Mrs. Morel is not happy with her husband because just towards the end of their first year in marriage, the problems started to be felt. “For three months she was perfectly happy; for six months she was very happy”; but she detected him in a lie, and ‘something in her proud, honorable soul crystallized out like rock’ (Draper 70).

There began a battle between the husband and wife – a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfill his obligations. But he was too different from her. His nature was purely sensuous, and she strove to make him moral, religious. (*Sons and Lovers* 14)

They always had problems such as her husband’s drunkenness, or his being late home, in fact, the core of their problems was the conflicts between working-class and middle-class lifestyles. Another example of mis-mating is Clara and her husband Baxter. Clara is the second lover of Paul, and she lives with her mother, although she is still married to Baxter. Till the end of the book Clara complains about her husband, claiming that he doesn’t understand or satisfy her. Their marriage is not a healthy one as they don’t understand each other, but at the end they again come together, which is another unhealthy decision. Inner conflicts do not come to an end in Lawrence’s books. As Kuttner says: “With him the inner conflicts, instead of being gradually resolved, luxuriate to inordinate proportions until in the end they prove too much both for the author and his characters” (Draper 70).

But when we come to Paul, his situation is a bit different because it is not a mis-mating, but an inability to mate. In his case Paul cannot establish a marital relation. The reason of this inability is his emotional relationship with his mother. Paul lived his childhood in the atmosphere of an unhappy marriage. He never witnessed a good example of marriage that could be a model for him. Towards the end of the book Paul complains about his state. He claims that he loves a woman but he cannot give himself totally to her. He wants to be owned by a woman but he also mentions that he won’t be able to find a girl proper to him until his mother dies. He confesses his thoughts to his mother in these sentences. “‘I even love Clara, and I did Miriam; but to *give* myself to them in marriage I couldn’t. I couldn’t belong to them. They seem to want *me*, and I can’t ever give it them. [...] And I never shall meet the right woman while you live,’ he said” (*Sons and Lovers* 305).

No matter how much he loves his mother, it turns out to be deficient for him. He looks for a way of living in freedom; he wants to be as courageous as his sister and brother. After his brother Arthur and his sister Annie leave their home, he envies them. He wants to get out of the home like them, but it is not easy for a possessed boy. "Annie and Arthur had gone. He was restless to follow. Yet home was for him beside his mother. And still there was something else, something outside, something he wanted" (*Sons and Lovers* 217). His love for his mother does not compensate all his needs, as a young man he wants to love a woman. He wants to love a woman not only spiritually but also physically. He loves women but it is not possible for Paul to belong to a woman entirely as his heart is full of his mother.

But when they come to manhood, they can't love, because their mother is the strongest power in their lives, and holds them.... As soon as the young men come into contact with women there is a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is. The next son gets a woman who fights for his soul – fights his mother. The son loves the mother – all the sons hate and are jealous of the father. The battle goes on between the mother and the girl, with the son as object. The mother gradually proves the stronger, because of the tie of blood. The son decides to leave his soul in his mother's hands, and like his elder brother, go for passion. He gets passion. Then the split begins to tell again. But, almost unconsciously, the mother realizes what is the matter and begins to die. The sons casts off his mistress, attends to his mother dying. He is left in the end naked of everything, with the drift toward death. (Millett 245-246)

Paul is worried about his situation and wonders "You know, mother, I think there must be something the matter with me, that I can't love. [...] Sometimes, when I see her just as the woman, I love her, mother; but then, when she talks and criticises, I often don't listen to her" (*Sons and Lovers* 305). These are the results of his parents' unhappy marriage because Mrs. Morel, who is unhappy with her husband, gives all her loyalty and love to her sons, especially to Paul after the death of William. "The intensity of love that was in this woman's being drove itself outwardly in two directions: she hated her husband and just as extravagantly, she loved her children. These children became a battleground in the parents' war" (Moore, *The Priest of Love* 25). The situation is defined clearly in these lines of Kuttner:

In the married life of the Morels Mr. Lawrence for the first time gives us a mis-mating which both he and we thoroughly understand. The marriage of this drunken, bullying, morally weak-fibred miner to a woman of superior breeding and a stern, sensitive, puritanically unsensuous temperament was foredoomed to failure. Her hatred and aversion for him is absorbed by her child almost from the cradle, so that at the age of six Paul prays that his father may be killed. Cut off from companionship with his father - and there can be no doubt that a child learns to love the father largely through imitating its mother – Paul abnormally concentrates all his affection upon one parent. (Draper 77)

Such an abnormal and unhappy atmosphere causes abnormal thoughts in little Paul's mind. Addicted to the mother, Paul becomes a victim of the Oedipus complex. Schapiro defines *Sons and Lovers* as "a quintessential oedipal novel." She maintains this by claiming that "it demonstrates how the oedipal fantasy becomes inflamed by the mother's wounded narcissism or impaired subjectivity" (25).

This situation results in Paul's failures of mating. Yet he finds a way of getting out of this circumstance. He tries to create a new life for himself by getting rid of his mother or leaving the women with whom he tried to experience a real love relationship. "...he will make a rigid separation of sex from sensibility, body from soul; he will also develop a rationale to help him through this trying schizophrenic experience" (Millett 252).

Other than Mrs. Morel, there are two important women who had a great impact upon Paul. They had a different influence on Paul because they were in different positions in his life. "Paul Morel becomes sufficiently 'involved' with three women so that he finally recognizes, and for different reasons for each woman, the urgency of his need for sexual emancipation from them" (Balbert 19). Neither Miriam nor Clara provided him full satisfaction; always something was imperfect and lacking in his mating.

The principal members he confronts in the matrix act as determinants of his very being – in one way or another, Gertrude Morel, Miriam Leivers, and Clara Dawes all impinge upon the young man's soul, each woman leaving her distinctive signature. Most readers are likely to express mixed reactions to Mrs. Morel's obsessive concern for Paul's well-being.... Her highly refined intellect and strong spirituality earn Paul's deepest respect and pervade the entire novel as a kind of informing thematic agent. Yet she is not the principal determinate of Paul's character. In terms of the novel's bulk and thematic drive, Miriam's ability to influence Paul surpasses that of Mrs. Morel. It is she who

entangles Paul in a web of possessiveness and provides the most formidable challenge to his personal integrity. In short, Miriam presents the strongest block to Paul's difficult path to self-definition. (Dorbad 49-50)

Miriam is a significant figure in *Sons and Lovers*, since she has an enormous influence on Paul. She is the first woman who confuses Paul's mind by supplying an alternative type of love for him. As he is a devoted man to his mother, it is a significant achievement to change his vision of love. Nevertheless, it is not a success when the result is considered. Miriam is a girl who devotes herself to Paul, she loves him very much. But it is not satisfactory for Paul to be devoted to, because he wants to experience freedom in this love. He doesn't want any bondage, any limitations, and any devotion. As he is still devoted to his mother, he wants to experience a different adventure. As J. Middleton Murry says, "She was free to fall in love; he was not" (Salgãdo 99). Miriam's excessive love bores him; he cannot bear another devotion which resembles that of his mother. "The most common critical view of Miriam is that she represents simply one more version of the stifling and possessive mother" (Schapiro 37). Paul does not want another mother, he looks for full satisfaction.

In fact, Miriam does not simply resemble his mother, she also has some characteristic similarities with Paul himself. She mirrors his conflicted inner realities. Both of them have a background full of unhappy memories, repressed desires, etc. They have common deficiencies; both of them don't have self-assurance. "Miriam indeed holds up a mirror to his own (and his mother's) constrained emotional life and bodily shame, to his very lack of ease and naturalness" (Schapiro 37). Miriam is a girl whose life is directed by her brothers, and she grows up as a fragile, shy and introverted girl. As her family members and others did not recognize or pay attention to her, she does not believe in herself. Thus, she hesitates in abandoning herself to Paul. Paul cannot understand her inner conflicts, and accuses her of absorbing him. "You don't want to love – your eternal and abnormal craving is to be loved. You aren't positive, you're negative. You absorb, absorb, as if you must fill yourself up with love, because you've got a shortage somewhere" (*Sons and Lovers* 191). Moreover, Paul nearly humiliates her by resembling her to a "beggar for love" (190). Being labeled as a beggar for love, Miriam becomes stunned. The narrator comments on the situation by claiming that they are the reflections of his repressed feelings. "It was as if his fretted, tortured soul, run hot by thwarted passion, jetted off these sayings like sparks from electricity" (191). Besides, the narrator explains the humiliated lady's thoughts about the

possibility of Paul's utterances. It is suggested that she may not have what he wants, and also it may stem from her self-mistrust. "Perhaps she had not in herself that which he wanted. It was the deepest motive in her soul, this self-mistrust. [...] Perhaps she was deficient. Like an infinitely subtle shame, it kept her always back" (193). In addition to their problem of excessive love or possession, there is one more critical aspect of this relationship which gives rise to negative considerations of Paul; Miriam's fear of sexuality. In fact, she is not afraid of what others will think or talk about her, she is afraid of the end of such an intercourse. Since she is in a sense of self-deficiency, she does not believe in her own charm and beauty. She is afraid of losing him forever as a result of a disappointment in such an intercourse. "Yes, she would let him have her if he insisted; and then, when she thought of it afterwards, her heart went down. He would be disappointed, he would find no satisfaction, and then he would go away" (*Sons and Lovers* 247). That is, her inner conflicts about herself impede her from living her freedom. Yet, Paul cannot see the underlying reasons of her fears, and accuses her even when she abandons herself to him. Their first sexual experience does not satisfy him since he thinks that Miriam had no passion. He is right, she was physically with him but her soul was just watching the scene in horror.

She relinquished herself to him, but it was a sacrifice in which she felt something of horror. This thick-voiced, oblivious man was a stranger to her. Now he realised that she had not been with him all the time, that her soul had stood apart, in a sort of horror. He was physically at rest, but no more. (*Sons and Lovers* 249)

J. Middleton Murry explains the reason of the failure in their first sexual experience. He argues that on both sides it was deliberate, yet not passionate. "Miriam's charity was passionate, but she had no sexual desire for Paul; Paul's need for the release and rest of sexual communion was passionate, but not his desire for Miriam. [...] Miriam strove to subdue her body to her spirit, Paul strove to subdue his spirit to his body" (Salgãdo 102). The result is just grief; they damaged their own souls.

In addition to their mutual problems, there is another problem which is the most powerful hindrance for their happiness. Mrs. Morel, who possesses Paul's heart and love, tries to prevent their marriage since she considers Miriam as a rival for herself. It is like a battle in order to gain Paul. However, it is not a fair battle as the components are not equal forces. J.M. Murry comments on this unequal battle with these words: "The fight was between his mother

and Miriam, and it was an utterly unequal battle, between a strong and jealous woman and a diffident and unawakened girl” (Salgãdo 101). Mrs. Morel, who wants to grant Paul’s love, continually accuses Miriam of trying to possess his soul. It is a battle of domination; both women try to get the possession of him. Schapiro mentions the similarities of these two women who are in a struggle for the same purpose. “Nevertheless, the narrative also displays an empathic identification with the mother and with Miriam which functions simultaneously with the unconscious anger, resentment, and sadistic fantasies of omnipotent control” (36). Consequently, Mrs. Morel who is on the powerful side of the battle, succeeds in her will of dominance. As Kuttner argues in the following lines, Paul’s love for his mother is a type of addiction. “Paul cannot expand towards the universe in normal activity and form an independent sex interest because for him his mother has become the universe; she stands between him and life and the other woman” (Salgãdo 89). In spite of the fact that Miriam failure in the battle, there was still a bond between them, but the reason that somehow kept Paul spiritually bound to Miriam is really important. Even though he refuses, there is a union between them. J.M. Murry expresses this union with these words: “What there was between Miriam and himself was an intense spiritual communion, and mutual stimulation of the mind” (Salgãdo 101). In addition, there is an expression of the narrator that clarifies his state of mind about Miriam. “He could not leave her, because in one way she did hold the best of him. He could not stay with her because she did not take the rest of him, which was three-quarters. So he chafed himself into rawness over her” (*Sons and Lovers* 218-219). As in the case of his mother, he can be neither with her nor without her.

Yet, the chapter entitled “The Test on Miriam” demonstrates Paul’s psychological dilemmas. He wants to get married with Miriam, but afterwards he changes his mind and decides to end his relationship with her. In this chapter there is a scene in which Paul aimlessly bites the flower. This scene is highly symbolic; while he is confessing to Mrs. Morel his decision of separation from Miriam, he bites the flower without thinking. “He put the flower in his mouth. Unthinking, he bared his teeth, closed them on the blossom slowly, and had a mouthful of petals. These he spat into the fire, he kissed his mother, and went to bed” (*Sons and Lovers* 256). Here he bites the flower keeping Miriam in mind. He does not do this deliberately, it is just done unconsciously. After he bites it, he throws it into the fire, which symbolizes his aim of getting rid of her after getting what he wants. The place where he throws the flower is also symbolic, because the fire shows how Miriam will be influenced by this separation. It may also symbolize that Paul wants to sacrifice her as in the case of the

broken doll. Then he kisses his mother, and this may symbolize his choice of eternal lover. In the following lines of this chapter Paul declares his will of separation which caused deep sorrow in Miriam's soul. At this scene, Miriam realizes how she was wrong in her choice of Paul as a lover. She tries to wound his spirit by telling that he is a child at the age of four. Then, Paul does not answer, but says in his heart "All right; if I'm a child of four, what do you want me for? I don't want another mother" (*Sons and Lovers* 257). Meanwhile, the narrator resembles Paul to an unreasonable child who throws away and smashes the cup when it has drunk its fill. And the following lines demonstrate the underlying will of freedom that deeply influences both of them. Paul says that he will go on his own way without her, in other words without any possession. And the narrator explains Miriam's inner thoughts and feelings: "And, deep down, she had hated him because she loved him and he dominated her. She had resisted his domination. She had fought to keep herself free of him in the last issue. And she was free of him, even more than he of her" (*Sons and Lovers* 258). With this separation they give freedom to each other. Yet, Paul falls in deep grief when Miriam cries that "It has been one long battle between us –you fighting away from me" (258). Miriam means that it was not a real love, but if so, why did she go on with this relationship that long? Paul tries to find an answer to this question. These thoughts torture his heart, and he again accuses Miriam. "He was full of a feeling that she had deceived him. She had despised him when he thought she worshipped him" (259). By accusing the other, he tries to lessen his sorrow of realizing the reality. He reveals his lack of self-assurance by accusing others.

Clara is the third of the women who have an enormous significance in the construction and destruction of Paul's life. Although she enters his life later than Miriam, Clara also plays an important role in his psychic world. As it was mentioned earlier, Clara is a married woman who has problems with her husband, and lives with her mother. She is the daughter of Miriam's mother's friend, and it was Miriam who introduced Clara to Paul. Schapiro argues that Clara represents "a desirable otherness" for Paul. She goes on with her argument by explaining that it is Clara's remoteness and inaccessibility that make her so desirable to him (45). Another reason which encouraged him about Clara is her being a married woman. As a man who is spiritually devoted and bound to his mother, he feels that he is not doing something wrong by having intercourse with a married woman. That means, as it is nearly impossible to get married with Clara, he thinks that he is still loyal to his mother. Kuttner highlights this issue with these words: "To love her would not be so momentous a thing, he would be less unfaithful to his mother if he had an affair with a woman who already belonged

to someone else” (Salgãdo 78). In fact, both Clara and Paul belong to someone else, therefore, he feels a bit more relaxed since it will not result in a marriage which would mean leaving Mrs. Morel. Besides, Clara is different from Miriam and his mother, because she does not try to dominate or possess him. She supplies freedom in love for him. “With Clara he took on a smart, worldly, mocking tone very antagonistic to Miriam” (*Sons and Lovers* 217).

Moreover, Clara has another importance of being Paul’s partner in his first real experience of sexual intercourse. His experience with Miriam was a disaster, but Clara as a married woman enables sexual satisfaction for him. His opinion about Clara’s social state is very important in his satisfaction. It means, as she is not a virgin like Miriam, Clara will not be upset because of this experience. Contrary to the case of Miriam, he will not feel any guilt when it comes to the time of separation. J.M. Murry’s expression also underlines the difference between them. “If the woman is virgin like Miriam, he breaks her, by communicating to her the agony of his own division; if the woman is married like Clara, she breaks him, by abasing him in his own eyes” (Salgãdo 103). Schapiro also makes a similar comment on this issue. She claims that Clara’s cool remoteness encourages him about sex since she makes sex less threatening for Paul. “Whereas Paul can never forget Miriam’s neediness and personal frailty, Clara’s detachment and seeming self-sufficiency allow him to unleash his sexuality without fear of destroying her” (45).

In addition to their social position, physical appearance, life-style, etc. there are some significant differences between the personalities of Miriam and Clara. Graham Hough explains their differences by claiming that Clara represents all that Miriam does not. He argues that contrary to Miriam, Clara is independent, experienced and physically uninhibited. He adds “While Miriam trespasses on the sanctities that had been the mother’s preserve, Clara Dawes stands freely on unoccupied ground” (Salgãdo 152). Clara does not desire a promise or devotion of Paul, she seems to amuse herself or change her mood while she is separated from her husband. But while doing so, she both helps him in particular issues and unconsciously deteriorates him.

For instance, while Paul is complaining about Miriam and her possessive attitude, Clara asks him several questions in order to understand their problem. Paul’s answers show her that he is not right in his idea, and she corrects him by explaining that Miriam does not want any of his

soul communions but wants him. She adds that it is Paul's own imagination (*Sons and Lovers* 241). Here we see the corrective and helpful side of her.

As an intelligent woman Clara is aware of Paul's intentions about her. She can see Paul's desire of physical satisfaction, which means that he wants a free woman, not especially Clara. On one occasion Clara furiously asks him: "But is it *me* you want, or is it *It*?" (*Sons and Lovers* 316). This shows her anger towards being used as an object for satisfaction. Schapiro comments on Clara's resistance to Paul's attempts to depersonalize her. "She is indeed the object of Paul's narcissistic fantasies, yet she also maintains her integrity as a separate subject who withstands his attempts to objectify and assimilate her to the particular drama of his inner world" (48). Clara also knew that he was in need of her. "She knew how stark and alone he was, and she felt it was great that he came to her; and she took him simply because his need was bigger either than her or him, [...] She did this for him in his need, even if he left her, for she loved him" (*Sons and Lovers* 307). It is a type of pity, she opens her arms to a man who is in need of help.

Furthermore, Clara helps him to realize the abnormality of his mother's attitudes towards him. Paul's thoughts about his mother is a bit changed, he starts to see the reality that Mrs. Morel's excessive possession puts him in an invisible cage. He accepts that she somehow causes his unhappiness and destroys his life.

Then sometimes he hated her, and pulled at her bondage. His life wanted to free itself of her. It was like a circle where life turned back on itself, and got no farther. She bore him, loved him, kept him, and his love turned back into her, so that he could not be free to go forward with his own life, really love another woman. (*Sons and Lovers* 300)

Nevertheless, he cannot get rid of his bond with her; he still feels that he should be near his mother. It is a type of addiction for him; he cannot give up his fondness for her. He cannot feel the sense of real love. Though he is aware of her negative effect on his life, he chooses to be close to her, which is the sign of oedipal influences.

He is unable to make a radical attempt to organize his relationships with people. He is tortured among those women and their invisible battle. His mental state is deeply influenced by them,

which brings his disastrous end. Dorothy Van Ghent supplies a short summary of his relationships with these three important women.

Paul's first girl, Miriam, is a cerebral type, and the mother senses in her an obvious rivalry for domination of Paul's sensibility. The mother is the stronger influence, and Paul withdraws from Miriam; but with her own victory Mrs. Morel begins to realize the discord she has produced in his character, and tries to release her hold on him by unconsciously seeking her own death. Paul finds another girl, Clara, but the damage is already too deeply designed, and at the time of his mother's death he voluntarily gives up Clara, knowing that there is but one direction he can take, and that is to go with his mother. At the end he is left emotionally derelict, with only the 'drift toward death'. (Salgado 113-114)

All these women had a great effect on him. They somehow caused his derelict position at the end of the novel. Their battles result in his inability to love, to get joy from life, to have ambitions, to have ideals, and especially to be happy.

Consequently, it can be clearly said that until Mrs. Morel died, no women could get the control of him from his mother. The women who enter his life had different roles, but the reality of Paul's life doesn't change. "Miriam is Paul's spiritually mistress, Clara his sexual one - the whole arrangement is carefully planned so that neither is strong enough to offset his mother's ultimate control" (Millett 252). Yet Paul becomes bored, as his mother's and other women's psychological pressure wearies him. When he was talking to Clara, he makes a complaint about Miriam. "She seems to draw me and draw me, and she wouldn't leave a single hair of me free to fall out and blow away - she'd keep it. [...] I want a woman to keep me, but not in her pocket" (*Sons and Lovers* 241). He is complaining of Miriam's excessive possession. He becomes estranged from her. He finds his way by getting rid of all the women that grab him. He wants to have a different life.

Yet the mother too is finally dispensable, not so that Paul may be free to find a complete relationship with either young woman, but simply because he wishes to be rid of the whole pack of his female supporters so that he may venture forth and inherit the great masculine world which awaits him. (Millett 252)

He comes to such a point that he loses his mind; it can be deeply felt in the scene where he tries to kill his mother. He is as if insane because he wants to hasten the death of his mother, the woman who was the center of his life. Together with other women, he wants to get rid of his mother. Schapiro argues that Paul believes he will be killing a vital part of himself by killing her. "Thus for Paul, his mother's death on the one hand liberates or releases him and on the other relegates him to a deathlike state of horrifying nothingness and unreality" (52). While releasing himself, he puts himself in a state of nothingness.

For Paul kills or discards the women who have been of use to him. Freud, another Oedipal son, and a specialist in such affairs, predicted that "he who is a favorite of the mother becomes a 'conqueror.' Paul is to be just that. By adolescence, he has grown pompous enough under the influence of maternal encouragement to proclaim himself full of a "divine discontent" superior to any experience Mrs. Morel might understand. And when his mother has ceased to be of service, he quietly murders her. When she takes an unseasonably long time to die of cancer, he dilutes the milk she has been prescribed to drink: 'I don't want her to eat... I wish she'd die.' (Millett 248-249)

Nevertheless, it can be claimed that getting rid of women doesn't help him, because his character is designed according to his mother who made him bound and dependent on her.

Paul felt crumpled up and lonely. His mother had really supported his life. He had loved her; they two had, in fact, faced the world together. Now she was gone, and for ever behind him was the gap in life, the tear in the veil, through which his life seemed to drift slowly, as if he were drawn towards death. (*Sons and Lovers* 354)

The dominant and devoted mother figure has another effect on Paul's life: he becomes such a man that he cannot live without a woman's support. He is always in need of a woman to strengthen him, but at the end he always chooses his mother to give this necessary support. He leaves Miriam just before he starts a new relationship with Clara. He cannot live without a woman, that's why he turns to Miriam when Clara leaves him and returns back to her husband. And, finally, the death of his mother puts him in a state of dereliction. He loses the meaning of his life. The only person who supports him and gives meaning to this world has gone. When Lawrence's mother dies he says: "You closed your eyes forever against me" (Urgan 15). He feels that his mother punished him by dying.

As a mother, as it is mentioned above, Gertrude was a really strong and effective mother. Miriam had many similarities with her, because they were both living in a different state of mind from other working-class women. They were more related with traditional morality. Miriam and Mrs. Morel were both strictly bound to religious doctrines. Because of these ethereal beliefs, Miriam could not totally give herself to Paul, who was looking for a girl who would touch both his soul and his body. Miriam was able to touch his soul only. Paul learns that he doesn't want another mother, and thinks that his sweet mother is enough for him. In the biography of Lawrence this situation is described, and it can be applied to Paul since he is the reflection of Lawrence himself. "It was the very qualities she had in common with his mother that drove him away from her, though throughout his life he was fatally drawn into friendships with will-motored women"(Moore & Roberts 26). On the other hand, Clara was a different type of woman, because she had no limits in sexuality. She was the one who could satisfy the other part of Paul's wishes about a woman. But physical satisfaction was not enough either and he could not love or marry her. He just thought that he loved her, in fact, it was not so. He was unable to love a woman, because his soul was totally full of his mother.

The importance of sexual experience in Paul's life cannot be neglected. Clara is the most important figure of his sexual life. She offers a different experience for Paul, and causes changes in his spiritual life. Such an experience with her is like a therapy for Paul's ego and Oedipal problems. "The sexual therapy Clara affords to Paul is meant to be a balm to his virulent Oedipal syndrome, but is even more obviously a salve to his ego" (Millett 255). This type of relaxation is different and beneficial for Paul, since his mother is not enough to satisfy his physical needs.

Sons and Lovers can be interpreted as a perfect study of family, class, and sexual relationships. As mentioned above, Paul is the reflection of Lawrence's childhood, and he clearly shows the reader the circumstances of his family, life style etc. Lawrence's other novels, like *Women in Love*, also have some connections with his own life.

V. UNCOVERING THE PSYCHIC PERIODS IN *WOMEN IN LOVE*

Before the discussion of *Women in Love* I would like to reiterate certain psychological concepts. Freud's topographical model of mind, which has a detailed definition and explanation in the theoretical background section, is mainly a model that has three basic components: conscious, preconscious and unconscious. It is also visualized in a diagram in the previous pages.

Consciousness is the level of mind that consists of thoughts and perceptions. In everyday life people use the information that is stored in this part of the mind. But consciousness does not give any idea about the reason for problems. Consciousness is just the visible part of the iceberg, which is a diagrammatic representation prepared to visualize this model of the mind. The other part of the iceberg, which is beneath the water, represents the preconscious and unconscious states. The preconscious is the part between conscious and unconscious, which means that it serves as a median. It consists of memories and some stored knowledge. They can be easily accessed, because they are not repressed and they have low resistance. If they are forgotten, they can be remembered easily. The rest of the mind consists of the unconscious, which has the greatest importance for the psychology of a person. The unconscious is a component of mind in which the fears, unacceptable sexual desires, immoral urges, shameful experiences, etc. are stored. In short, this part of the mind contains the things that are willingly forgotten or repressed. The repression occurs when an idea or an event starts to threaten the person, or when some needs are not satisfied. The repression is a serious matter because the repressed things do not disappear; they just wait there for satisfaction. "The repression, however, continues to operate, primarily because the repressed instinct, if allowed access to experience, would prove *painful* - that is, the energy at its command would serve to injure the ego if it were allowed complete expression" (Hoffman 32). In everyday life, people can react in an abnormal way, or they may adopt an extraordinary life style that is not approved of by others. But it shouldn't be neglected that all the abnormalities or unacceptable behavior may stem from their mental situation. The id, the ego and superego are components of the structure of the mind, and they are the process behind every reaction and behavior.

Literature is a rich source for psychoanalytical studies and criticism because it reflects the authors' inner world. The characters are the imaginative products of the author; they sometimes represent the fictional figures or they may represent the author himself/herself. In

any case, they give clues about the author's mental life. *Women in Love*, by D.H. Lawrence, is one of these rich sources that will be analyzed in the following pages by illustrating the effect of the unconscious on various characters. As Pinion mentions, it is a novel that is constructed upon ideas. "More than any of his previous works, *Women in Love* is a novel of ideas" (165). With the help of psychoanalytical approach, the ideas of *Women in Love* will be interpreted in the following pages.

In the analysis of *Women in Love*, firstly it should be clarified that Lawrence is a writer who is in favor of 'otherness' in love relationships. In accordance with his idea of otherness, he claims that lovers should keep their separate identities; they should not try to be in a union. Urgan underlines the possibility of its connection with Lawrence's devouring relationship with his mother. She says that it may be a reaction to the union that he constructed with his mother during his childhood and early manhood (70).

Women in Love, one of the most important masterpieces of Lawrence, was published with difficulties in 1921 due to its supposed obscenity. In Lawrence's life, there are three important voyages to Italy; each of them provided him with a release and a change in his style of writing. "He had three such occasions of release in his life, each connected with a voyage to Italy and the start of a new phase of his writing"(Moore and Roberts 69). *Women in Love* represents the second such phase of Lawrence's life.

As Schapiro accentuates, *Women in Love* is a composition of multiple voices. She exposes that "it plays out a multitude of competing voices, identities, and stories without any one voice, identity or story subsuming the others" (104). All the characters have different life styles, different pleasures, different fears, and this novel manifests them in intricate relationships. In *Women in Love* there are three important combinations that have different experiences and extraordinary relationships. These are Birkin - Ursula, Gerald – Gudrun, and Birkin – Gerald. The most important figure, Birkin, who is the representative of Lawrence himself, is a school inspector. He is a man who has fears of being dominated by women. Ursula, another important figure in *Women in Love*, represents Frieda who is Lawrence's wife and lover. Ursula's sister Gudrun is a figure of a woman who lives an extraordinary and different life compared with Ursula. Gudrun is in a relationship with Gerald who represents the rich mine owners and industrial richness that Lawrence hates. Birkin and Gerald are old friends, and their relationship turns out to be a type that has homosexual implications. These

three combinations have different life styles, habits, decisions and eventually different experiences. Schapiro's reference to Bakhtin's brilliant definition about the interaction in *Women in Love* clearly manifests the intricate relations among these four characters: "it 'is constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other'" (103).

As it is mentioned above, this novel reflects the story of two individual men and two sisters that takes place over approximately a one and a half year period. Their story takes place in various places. For example, in Beldover, a mining town; in London, and in the mountains. This novel also reflects to us scenes from England just before World War I. Although it was written during the first years of the war, the writer does not mention this, but the reader can feel the gloom of the war and the unhappiness of the writer. "For this reason, Lawrence, in another letter written one year later, asserts that not like *The Rainbow* which is both destructive and hopeful, *Women in Love* is purely destructive" (Urgan 178; author's translation). But there are still hopeful points in this book: Although Gudrun and Gerald, as a couple, deteriorate or perish; Ursula and Birkin, the other couple, go on their way with some hope of a happy future.

In order to get a bit more detail about these sisters, the first part of the book is really useful. Their background information is given in the scene where these sisters secretly watch the wedding ceremony of the town's richest man, Thomas Crich's, daughter. Thomas Crich is also the father of Gerald. While watching the guests, Gudrun pays attention to Gerald, with whom she will later have an odd relationship. Meanwhile, in this scene the writer gives information on the sisters to the reader. They are daughters of Will and Anna Brangwen, who are from the middle class. Gudrun and Ursula are both teachers and they earn their own living, which gives them at least economical freedom. Though they live together in the same house and village, they have different personalities. If they are compared, it can be said that Gudrun is more pessimistic than Ursula who is ready for a life that goes on outside of their village. Balbert argues that when they discuss a related issue about prerogatives of gender in society, "Ursula's instinctive comfort with her own womanhood is played off against Gudrun's vindictive dissatisfaction with her own lot in life" (91). Their perceptions of events and states are evidently different. They somehow start their relationships with their partners Gerald and Birkin, and the complex events start to confuse the readers' minds. At that point,

Freud's two models of mind concerning the conscious – the pre-conscious - the unconscious, and the id – the ego – superego which are actually inextricable theories, will be helpful to analyze and understand the real reasons and connections of the characters' behavior and decisions.

The activity of our urges in recognizing and engaging with what is required for growth proceeds on the unconscious level and accounts for that fluctuating apparently motiveless pattern of advance and retreat, attraction and aversion, which marks the behavior of Lawrence's major characters at crucial stages of their development. (Milton 93)

Here Milton explains the role of unconscious in the process of growth and its connection with the opposing feelings that identify the behavior of Lawrence's characters at their development stages.

Similar to *Sons and Lovers*, this book is full of traces of Lawrence's own life. It cannot be said that *Women in Love* is just an autobiography, but it cannot be said that Birkin is irrelevant to Lawrence either. As a reader it can be easily felt that Rupert Birkin represents Lawrence, he is the reflection of the author's personality. Lawrence also confesses in the preface of this work that it has autobiographical elements. Birkin, the most important name of the novel, without a shadow of doubt is the reflection of Lawrence himself. "The novel, as stated in the preface, is autobiographical; its hero, Rupert Birkin is Lawrence himself" (Millett 262). He can be accepted as the self-portrait of the writer. Therefore, there is no detailed information of Birkin's background. As a reader the puzzle can be completed by using the biography of the writer. All Lawrence's infantile experiences, friendships, parental problems, mating, etc. give the basic clues to analyze and solve Birkin's intricate life and personality. "It is a novel that exemplifies Lawrence's major habitual preoccupations and tendencies: his exploration of personal relations, his re-evaluation of masculinity, his critique of Western culture, the development of his 'metaphysic' and his highly metaphorical style" (Becket 146). Lawrence's thoughts and vision of life are reflected to the reader with the name of Birkin. All the values of the writer are expressed in Birkin's statements. "One of these, repeated throughout the book by means of symbols, is of opposition to mechanization and industrialism; another is Lawrence's philosophy of personal relationships" (Moore and Roberts 58). Here Moore and Roberts underline the most important views of Lawrence that

are reflected by means of Birkin. Opposition to mechanization and industrialism, and philosophy of personal relationships are expressed by the Birkin character as the spokesman of the author.

Maybe the most important point that reveals the unconscious reflections of Lawrence's thoughts is Birkin's evident opposition to the female domination over the male gender. As mentioned in the biography and the analysis of *Sons and Lovers*, D.H. Lawrence is a man who is brought up by a dominant mother who devotes herself to her son but causes some traumatic results which are kept in his unconscious. In one of his essays he confesses that "My destiny has been cast among cocksure women. It began with my mother" (Urgan 90). All his life has the traces of this dominant power, and *Women in Love* also reflects a kind of cry and rebellion to this situation. Birkin, as the representative of him, strictly opposes female domination over him. He cannot even become adapted to the idea of marriage in a permanent place. There are many occasions where Birkin declares his opinions about freedom and submission, about marriage with a woman and staying in the same house, about male friendships, etc. All these opinions of Birkin will be analyzed in the following parts. For instance, in the chapter entitled "Mino" he says to Ursula that he is fed up with seeing women. He wants a woman that he will not see. "Don't you see that it's not a question of visual appreciation in the least," he cried. "I don't want to see you. I've seen plenty of women, I'm sick and weary of seeing them. I want a woman I don't see" (Lawrence, *Women in Love* 164). In another case he cries out that the only thing he wants is to be free. This character explains his hatred of being possessed by women.

Moreover, in the chapter entitled "Man to Man", Birkin, lying sick, thinks about women. He reveals his fear and hatred of excessive possession of women. He says that women always seem to him "horrible and clutching" because of their "lust for possession", and "greed of self-importance in love". He adds that woman wants "to have, to own, to control, to be dominant" (*Women in Love* 224). Here the narrator mentions the idea of "Magna Mater" which is one of the most significant matters of this novel.

Everything must be referred back to her, to Woman, the Great Mother of everything, out of whom proceeded everything and to whom everything must finally be rendered up. It filled him with almost insane fury, this calm assumption of the Magna Mater, that all was hers, because she had borne it. Man was hers because she had borne him. A Mater

Dolorosa, she had borne him, a Magna Mater, she now claimed him again, soul and body, sex, meaning, and all. He had a horror of the Magna Mater, she was detestable. (*Women in Love* 224)

Birkin is strictly opposed to possession by mothers just because of the fact that they give birth to their sons. It is not admissible for Birkin since it is not the choice of the sons to be borne by a mother, who will then try to possess them. In the same chapter Birkin considers Ursula, and puts her in the same category. He says “she could worship him as a woman worships her own infant, with a worship of perfect possession”, and adds “It was intolerable, this possession at the hands of woman” (*Women in Love* 225). He can’t bear the idea of being Ursula’s possession. Besides, there is an occasion where the narrator reveals Ursula’s view about her lover. “Ursula saw her men as sons, pitied their yearning and admired their courage, wondered over them as a mother wonders over her child, with a certain delight in their novelty” (296). These lines nearly justify Birkin’s fears about Ursula.

There is one more scene which is closely related to the idea of Magna Mater. In this scene Birkin reveals his unconscious which is full of hatred of women’s excessive possession. Rather than expressing himself directly to women, he cries out everything to nature. In the chapter entitled ‘Moony’ he throws stones to the water which has the moon floating upon it. It is a symbolic scene where the moon symbolizes women, and Birkin throws stones and the husks of the flowers to the reflection of the moon upon the water. Here he talks about the inability of going away. “‘You can’t go away,’ he was saying. ‘There *is* no away. You only withdraw upon yourself” (Lawrence, *Women in Love* 277). Unaware of Ursula, who is secretly watching him, he speaks to Cybele, in a kind of call for help.

‘An antiphony – they lie, and you sing back to them. There wouldn’t have to be any truth, if there weren’t any lies. Then one needn’t assert anything - ’... ‘Cybele – curse her! The accursed *Syria Dea!* Does one begrudge it her! What else is there -?’ (*Women in Love* 277-78)

Schapiro mentions the fact that this scene is classified by most analysts as an “example of Birkin’s rage against the possessive Great Mother, ‘the accursed Syria Dea’”. Schapiro also makes a reference to Daleski about this significant scene. “The stoning, as Daleski contends, is an attack on the ‘self-assertive, sensual, devouring woman’” (124). There is another aspect

of this scene which is more positive. Birkin is satisfied when he sees the moon is “serene” and the pond is almost “calm” after his attack. Maybe he is throwing the stones to the moon by keeping Ursula in mind and trying to see whether she will survive or not. Aware of his own destructiveness, Birkin is trying to test Ursula by means of the moon. Schapiro argues that stoning the moon symbolizes “a compulsive *testing* of the female other’s durability” (124). The result is pleasing for him because the moon is strong enough to become “serene” again. “Birkin stood and watched, motionless, till the pond was almost calm, the moon was almost serene. Then, satisfied of so much, he looked for more stones” (*Women in Love* 278). It may be encouraging for him about Ursula and marriage, because just like the moon, Ursula will survive his destructiveness and be with him forever. Maybe, he thinks that no matter how he behaves, Ursula will not leave her, and go on with loving him.

On the other hand, there is one more significant scene which reveals Birkin’s ideals about relationships. It is “star balance” which is a metaphor to explain his dream of the ideal relationship with a woman. ““What I want is a strange conjunction with you-’ he said quietly; ‘- not meeting and mingling; - you are quite right: - but an equilibrium, a pure balance of two single beings: -as the stars balance each other.’” (*Women in Love* 164). It is a kind of balance that is constructed upon mutual independence in a relationship. “The metaphor equally accentuates a profound reciprocity, a recognition that self and other are mutually bound and interdependent” (Schapiro 122). It is a symbolic reaction or response to the dominant female, and it is a call for equal power. Birkin tries to persuade Ursula into experiencing a type of relationship based on their separate independence.

Furthermore, there are many occasions where the reader is instructed about Birkin’s idea of love. Lawrence uses Birkin as a spokesman for his thoughts. When he is talking with Gerald on the way to London, Birkin clearly expresses his thoughts by marking love as a pure activity of life. “I should call love a single pure activity” (*Women in Love* 63). On the other hand, there is a scene in the chapter entitled “Carpeting” where Ursula and Birkin talk about horses, love and submission. Here Birkin compares women to horses, and explains the role of love. According to him, love may end with submission. The comparison is explained like that: women are like horses, two opposing desires are in conflict. Though they also want to be free by getting rid of the rider, they want to submit themselves fully to him. “And the woman is the same as horses: two wills act in opposition inside her. With one will, she wants to subject herself utterly. With the other she wants to bolt, and pitch her rider to perdition” (*Women in*

Love 157). But on this occasion Birkin tells the high probability of submission. His view about love as submission gives clues about his unhealthy unconscious world. Furthermore, this speech over the comparison of women to horses also leads the reader to think about the possibility of his will for hegemony over women. Birkin's view of submission may be interpreted as a reaction of Lawrence to his mother. Submitted to his mother for long years, Lawrence may be insistent on women's submission.

There is one more scene that emphasizes Birkin's secret will for women's submission. It is a scene about Birkin's cat, Mino, and its relationship with a female cat. Mino boxes the female cat twice, "with a white, delicate fist," "in a lovely springing leap, like a wind." The female cat "sank and slid back, unquestioning." Ursula becomes furious when she watches the scene and asks the reason of Mino's acts. Birkin says "They are on intimate terms", and Mino is trying "to make it quite obvious to her." But Ursula interprets Mino's acts as bullying like all males. Birkin's reply to this interpretation obviously reveals his idea about submission. "'No,' said Birkin, 'he is justified. He is not a bully. He is only insisting to the poor stray that she shall acknowledge him as a sort of fate, her own fate: because you can see she is fluffy and promiscuous as the wind. I am with him entirely. He wants superfine stability.'" (*Women in Love* 166). Here Birkin nearly humiliates the female cat, and claims that submission is her fate. He implies in the following lines that the female cat is almost nothing without a male cat. "Whereas without him, as you see, she is a mere stray, a fluffy sporadic bit of chaos" (167). Ursula cannot endure Birkin's thoughts about male and female differences. She says "it makes me so cross, the assumption of male superiority! And it is such a lie!" (167). They are totally contrary to each other about the issues of love and submission.

On the other hand, according to Birkin, believing in somebody is more important than loving him/her. In a conversation Birkin tells Ursula he doesn't know what he wants of her, and goes on by saying "I deliver *myself* over the unknown, in coming to you, I am without reserves or defences, stripped entirely, into the unknown". Ursula gets confused and asks "But it is because you love me, that you want me?" Birkin's answer a bit hurts Ursula: "'No it isn't. It is because I believe in you – if I *do* believe in you'" (*Women in Love* 163). This conversation reveals the importance of believing in somebody for Birkin. He refers to the faith in woman's integrity; he implies that believing in somebody's faith is more important than loving her, since faith is permanent. Schapiro claims that Birkin believes that Ursula will be with him in all circumstances. "When the social conventions, the masks and defenses are shed and the

‘demonic’ self emerges, the essential Ursula, he believes, will survive” (122). For a mature relationship it is more important to believe in the other, and they succeed in doing so. Although they sometimes seem to misunderstand each other, they are in safety because they believe in each other, which saves them from deteriorating. “Mutual recognition, not necessarily understanding, is the essential factor for a relationship to flourish” (Schapiro 123).

Even though Birkin believes in Ursula, he still does not believe in the “fusion.” In the later parts of the book, Birkin rebels against fusion by accusing Hermione and Ursula. He cannot admit the possibility of a need for a woman. He says that the fusion of two beings is horrible. “Hermione saw herself as the perfect Idea, to which all men must come: and Ursula was the perfect Womb, the bath of birth, to which all men must come! And both were horrible” (*Women in Love* 348). It is a speech which is made after he is refused by Ursula. It means it is uttered as a reaction to his abandonment by the woman; it is a reaction of an injured man. Rather than accusing himself, he turns his anger towards all women. But soon after, the narrator informs the reader that “He wanted her to come back” (349). That means, although he reacts against fusion, he is in need of such a union. He feels himself incomplete when he is alone. Therefore, Ursula’s coming back puts him at ease. “He was as if asleep, at peace, slumbering and utterly relaxed” (349). Here it is clear that both Ursula and Birkin are at peace when they are together. “It was peace at last. The old, detestable world of tension had passed away at last, his soul was strong and at ease” (349). This scene demonstrates the connection of quarrel and love: their love survived such quarrels. After such a long quarrel they are again together, at peace, loving each other. Schapiro makes a generalization and comments on Lawrence’s characters about quarrels and following peace. “For Lawrence’s characters the most satisfying moments of coming together often follow a serious quarrel in which rage and destructiveness are expressed and tolerated. Peace and stillness follow. Ursula’s love, like the moon’s reflection, has survived Birkin’s fury” (126-127). She explains the role of the quarrel by claiming that in Lawrence’s characters it is a way of testing the other’s faith. Ursula, who is resembled to the moon, survives Birkin’s fury, and supplies a peaceful atmosphere for him. She encourages his belief in love by not misleading him.

Love, as mentioned above, is a slippery term for Birkin. He is not sure about his own belief in love. In various parts of the book he uses different explanations for this term. “In *Women in Love*, Birkin seems to vacillate in his attitude toward love. At one point he says, “I don’t believe in love at all – that is, any more than I believe in hate, or in grief. Love is one of the

emotions like all the others – and so it is all right whilst you feel it. But I can't see how it becomes an absolute" (*Women in Love* 143). On another occasion Birkin makes a different definition of love. In this definition he makes a connection between love and freedom. "Love is a direction which excludes all other directions. It's a freedom *together*, if you like" (*Women in Love* 169).

Apart from his complex idea of love, Birkin has an important claim about achieving sensual reality. It is a very significant idea about being, and he tries to make Ursula and Hermione understand it. Birkin's idea suggests learning not-to-be in order to come into being. "You've got to lapse out before you can know what sensual reality is, lapse into unknowingness, and give up your volition. You've got to do it. You've got to learn not-to-be, before you can come into being" (*Women in Love* 48). Here Birkin attempts to show the way of achieving sensual reality, or refreshing beings. He claims that if you want to be a being, you should know not-to-be by lapsing out and giving up volition. His idea is similar to the idea of Nietzsche. "You must be ready to burn yourself in your own flame; how could you rise anew if you have not first become ashes!" (Nietzsche). It is an utterance that has a connection with a mythical bird, Phoenix, which has to burn itself and turn into ashes from which a young Phoenix arises, reborn anew to live again. This idea of Nietzsche seems to be reflected in the book by Lawrence. Anyway, with his words Birkin reveals his own idea of coming into being with sensual reality. Getting rid of what is known is recommended by Birkin in order to be renewed.

Besides, his homosexual tendency is another important reality of Birkin, which is surely connected with his unconscious. Lawrence, who grew up under the shadow of his mother, never had the opportunity of experiencing a proper male friendship because he was continually with his mother. He could not observe a true male lifestyle. As his father was always criticized and detracted by his mother, he could not see him as a role model. About the deficiency of paternal idealization, Schapiro makes a reference to Kohut's theory. Kohut lays "successful maternal mirroring and paternal idealizing relationships in early life" down as a condition to healthy self-development (118). And she uses James Cowan's ideas as another reference to Lawrence's "deficits in both relational modes" (118).

Lawrence's father was unavailable for idealization, and his mother, Cowan speculates, 'provided excessive mirroring at times and used him for her own selfobject needs

but...was unable to respond appropriately to his actual needs for separation–individuation and autonomy. It is in this early developmental context in relation to both parental imagos that the homoerotic feelings that emerged from time to time are to be understood.’ (Schapiro 118)

Here the critics supply an understanding of the basis of Lawrence’s unhealthy self-development. As a result, he was not able to become a real man. While he was exposing his thoughts, Lawrence deciphers his secrets concerning the unconscious. He talks about the parent – child relationship which is restated by Walterscheid. According to Lawrence “the optimal parent - child relationship is a circuit of parental love” (Walterscheid 33). He explains it by telling that this circuit should give strength to the child but on the other hand should allow the child to remain dormant. By trying to create an adult relationship with the child, some parents cause a distortion of the parent – child connection. He concludes with these words which are meaningful for many characters of Lawrence: “In these cases, ironically, asexual, maternal touch can make sexual touch impossible” (Walterscheid 33). Here the reader can guess the reason why Birkin is so complex and hesitant about love, sex, etc.

Moreover, there is another important speech about mothers and their disastrous effects on their sons. Ruderman uses the term “devouring mother” to express this effect. “The devouring mother may seem to be a devoted mother but is actually destructive, for her apparent tenderness ultimately destroys the child” (Walterscheid 33). Walterscheid mentions the poisonous effect of this wrong relationship, by telling that it causes confusion and preoccupations.

The child loses the chance to become polarized with another person and becomes polarized with himself or herself. Self-polarization can lead to masturbation and a cruel “sexual curiosity” in which the child wants to learn about sex but instead learns an aversion to coition. By blocking the youth’s ability to form new physical relationships, the mother makes much of the child’s early tactile experiences meaningless. As Prescott explains “the beneficial effects of infant physical affection can be negated by the repression of physical pleasure (premarital sex) later in life”. Escaping from the devouring mother is hard, and most of Lawrence’s characters can only free themselves when the mother dies. (Walterscheid 34)

With these utterances, the writer makes a clever clarification of Birkin's state of mind. Taking all these explanations into consideration will be helpful to complete the puzzle of Birkin's homosexual tendency.

Birkin is a man who became polarized with himself, and he does not love sex much. He interprets sex as a constraint because it was sex which makes men and women the two parts of a whole. He does not want to be a part but a whole. He does not want to be bound or dependent to a woman in order to be a whole. As it is mentioned earlier, Lawrence feels a secret hatred towards women; therefore he creates a barrier between himself and women. He cannot admit being a part of the whole by joining a sexual relationship with a woman. According to Urgan, Lawrence claims that lovers should not be a single being, but they should be separate beings in a union (70). All these explanations clarify the underlying reasons of Birkin's homoerotic tendency. Birkin, who is fed up with women's excessive possession, turns a way to males. He tries to find eternal happiness and satisfaction in the male gender. Although his latent tendency does not seem to be activated, he is in a will of such happiness. "He knew sexual desire, but had no desire for women. Rather he was drawn to men, though he realized it only in their presence" (Pinion 164). Here the critic emphasizes his tendency which arouses when he is together with males.

In approximately all parts of *Women in Love*, the reader can see the traces of homosexuality, because Birkin somehow expresses his tendency to Gerald. For example, the scene where Birkin and Gerald try to do "jiu-jitsu", a Japan wrestling, is full of eroticism as it resembles sex in some way. "The chapter entitled 'Gladiatorial,' a wrestling match between Birkin and Gerald, carried out in the luxurious Critch family library, both contestants being naked, is as close as Lawrence cared to come to sodomy" (Millett 267). Actually, in *Women in Love*, Birkin never comes to the level of sodomy; it is a type of latent homosexuality. The wrestling scene was explained in such a way that it seems to be a scene of sexual intercourse.

They seemed to drive their white flesh deeper and deeper against each other, as if they would break into a oneness. [...] He seemed to penetrate into Gerald's more solid, more diffuse bulk, to interfuse his body through the body of the other, as if to bring it subtly into subjection, always seizing with some rapid necromantic foreknowledge every motion of the other flesh, converting and counteracting it, playing upon the limbs and trunk of Gerald like some hard wind. It was as if Birkin's whole physical intelligence

interpenetrated into Gerald's body, as if his fine, sublimated energy entered into the flesh of the fuller man, like some potency, casting a fine net, a prison, through the muscles into the very depths of Gerald's physical being. (*Women in Love* 304-305)

This scene is the most pronounced part of the book that leaves a serious suspicion in readers' mind about Birkin's homosexual tendency. Urgan claims that this is a type of lovemaking. She mentions the end of wrestling which also resembles the end of lovemaking. They lay back on the carpet, and Birkin is almost unconscious. After a while Birkin comments on the necessity of physical intimacy between close friends. "We are mentally, spiritually intimate, therefore we should be more or less physically intimate too – it is more whole" (*Women in Love* 307). Here Birkin indirectly wants to guarantee the future, that is, he wants to get Gerald's approval of this idea of physical intimacy which will enable their later intercourse.

In addition to the wrestling scene, there is one more occasion where Birkin tries to create a permanent bond between himself and Gerald. Birkin offers to Gerald "Blutbrüderschaft", a kind of bond that is enabled by mixing the bloods of two people. With this bond people swear to be faithful to each other forever. Birkin offers Gerald to swear to love each other forever. "But we ought to swear to love each other, you and I, implicitly, and perfectly, finally, without any possibility of going back on it" (*Women in Love* 232). Birkin wants to create an invisible bond which will always guard them and will keep them together forever. In addition, the scene where Birkin cries over the dead body of Gerald is the picture of homosexuality. He cries out that Gerald should have loved him.

Furthermore, Birkin many times says that there should be a close friendship between two males as well as the one between the male and the female. He does not want to be bound to a woman. His will for such a friendship is the disguised form of his homosexual desires. At the end of *Women in Love* Birkin clearly indicates to Ursula that she means womanhood for him, but he wants a male friend also. He adds that he wants to love this male friend as he loves Ursula, till the end of the world. "You are enough for me, as far as a woman is concerned. You are all women to me. But I wanted a man friend, as eternal as you and I are eternal" (*Women in Love* 541). He explains that he wants to love him in order to get an excellent life, an eternal love. "But to make it complete, really happy, I wanted eternal union with a man too: another kind of love" (*Women in Love* 541). Moreover, the narrator informs the reader about Birkin's necessity of loving a man. "It had been a necessity inside himself all his life –

to love man purely and fully. Of course, he had been loving Gerald all along, and all along denying it” (*Women in Love* 231). Again it is clearly expressed that Birkin is deeply in need of a male love, but he tries to deny it. Birkin tries to create the intimate bond with males rather than with women which is a bit horrible for him. Pinion also comments on this will of Birkin. “Like Lawrence, Birkin did not wish to submit to the ‘tyranny of a fixed milieu’ and possessions; he wanted a complete relationship with Ursula, but something beyond, including a perfect relationship with man, and freedom to reach it” (167). In addition, Urgan claims that Birkin, who is the spokesman of bisexual Lawrence, believes in the necessity of creating a sacred bond between a married man and another man, which will improve his relationship with his wife. (81-82). Meanwhile, the roles of id-ego-superego can be discussed here. Here it is id which tries to satisfy itself by experiencing a sexual relationship with the same sex. But the representative of moral realities, superego, strictly hinders this type of satisfaction. The median ego changes the name and format of this relationship and disguises it in an admissible way. “Friendship” is the disguised form of this unusual relationship. Lawrence is using literature as a means of expressing his repressed drives. Urgan makes a reference to J.M. Murry, husband of Lawrence’s close friend Katherine Mansfield. In *Between Two Worlds*, Murry informs the reader that Lawrence offered him to create a passionate and deep friendship in order to improve their relationships with their wives (Urgan 82). Consciously or unconsciously, he reflects his unconscious world to this work. By using his pen, he reveals the things that cause pressure on him.

Although Birkin has unusual tendencies, psychological handicaps, it should not be denied that the most positive of all Lawrence’s couples based on male-female relationships is the one that Birkin and Ursula create in *Women in Love*. “The relationship does not start out optimally, but, in a pull-and-tug fashion, the two make a balanced relationship” (Walterscheid 62). Pinion also mentions the positive side of their relationship. “They [Gerald and Gudrun] follow the road to spiritual death, whereas Ursula and Birkin work their way painfully towards fulfillment in life” (167).

Ursula represents Frieda, the lover and wife of Lawrence who was a German. After the death of his mother Lawrence marries Frieda, and has a very deep if stormy relationship with her, however many years later he dies next to her in peace. He loves her very much because she accepts to go away with him, travel around the world, and compensates all his other needs. These are the major reasons that made him bound to her. Ursula, the representative of Frieda,

symbolizes the second phase of Lawrence's (Birkin's) life. The man who is opposed to marriage decides to marry Ursula. In the scene where he gives rings to Ursula, Birkin experiences an extraordinary feeling. Here the narrator says that Birkin reaches peace at last. The old and dirty world full of tension is finally in the past and his soul is now full of strength and ease. Both of them are in favor of getting rid of their pasts and travelling around the world, and they do so.

Nonetheless, the matter of the book is not just Ursula and Birkin, it is Gerald and Birkin as well. "*Women in Love* is commonly accepted as the book of Birkin-Lawrence's marriage, but it is actually the story of Birkin's unrequited love for Gerald, the real erotic center in the novel" (Millett 265). The most important will of Birkin is to have a relationship with Gerald who symbolizes industrialism, riches, machines, cruelty, etc. with the will of being god of machines. It is really confusing to witness such a paradox. Although Lawrence does not love, actually hates, industrialism and cruel colliery owners, Birkin nearly worships Gerald and wants his love. This must stem from his unconscious because during his childhood he was always listening to his mother's complaints about his father's job, poverty and her will of being in the upper-class. The repressed will for wealth and money may be another reason for Birkin's passion for Gerald who symbolizes wealth, money, and industrial power.

On the other hand, it can be said that Gerald is nearly as important as Birkin in *Women in Love*. Schapiro argues that Gerald occupies the "pivotal psychic position" in the book and she compares him to Mrs. Morel. "He is at once godlike – the embodiment of a dreadful and desirable power – and yet also deeply wounded; like Mrs. Morel, he is psychologically brittle, his self-structure exceedingly frail" (105). She indicates that just like Mrs. Morel, he is psychologically destroyed but still he is a desirable power. She also makes a reference to Joyce Carol Oates, who believes that Gerald represents the author "in his deepest, most aggrieved, most nihilistic soul" (Schapiro 105). I agree with all these definitions since Gerald is such a character that seems to be very powerful both physically and monetarily, nevertheless he is psychologically so fragile and vulnerable. He has very important psychological problems that stem from his unconscious. His unconscious gives way to his unusual life. He has similarities with Birkin who has confusions about some important terms in life. Compared to Birkin, Gerald is more fond of freedom. Gerald is more aggressive, more ambitious, and more unfortunate than any other character in this book. His family has a fundamental role in the structure of his personality. His father, Thomas Crich, is a strong and

rich man who was very polite to his workers. But his wife, Christiana, is not pleased with his benevolent side. Though she is not happy with him, she cannot leave Thomas as he is very strong. She is like a bird in a cage. “Enthralled by his wife’s emotional and sexual power, the husband must keep her in thrall; because she rules his inner psychic world, he must dominate her in the outer social world” (Schapiro 106). He loves her very much but it is not a normal love, he handicaps her freedom, and nearly enslaves her. “And because she was his prisoner, his passion for her had always remained keen as death. He had always loved her, loved her with intensity. Within the cage, she was denied nothing, she was given all licence” (*Women in Love* 242). Gerald is the son of such a slave, a woman whose freedom is limited by her husband. Schapiro refers to Lydia Blanchard who “compares Gerald’s cold aloofness with the same cold detachment in his mother” (Schapiro 105). It is almost impossible not to be influenced by such a mother who has disorders. Unfortunately, their relationship deteriorates after they lost their two children. After two of their children die, Christiana goes mad and lives like a stranger in her own house.

This caged wife goes mad neglecting both her children and herself. She no longer has any connection with the world. Because ‘a feeling of identity arises from a feeling of contact with the body,’ Mrs. Crich, who no longer identifies her ego with her body, feels unconnected to both society and the world around her. (Walterscheid 62-63)

Gerald’s state of mind and his unacceptable behavior are all bound to his unconscious family relationships. He grows up as a child without maternal or fatherly affection. Although they live in the same house, they couldn’t have a real communication which is very necessary in childhood. His unhappy family deeply affects him and he turns out to be a cruel and oppressive man. He tries to fill the gaps of his soul by fulfilling his will in a cruel manner.

Without a secure relational foundation, Gerald’s inner world, the narrator tells us repeatedly, is dangerously chaotic, always on the verge of a terrifying disintegration. As his father lies dying, ‘Gerald found himself left exposed and unready before the storm of living, like the mutinous first mate of a ship that lost its captain, and who sees only a terrible chaos in front of him.’ The sense of inner deficiency and the fear of shameful self-exposure, a condition common to so many Lawrence characters, is epitomized in Gerald.[...] With the death of his father, Gerald feels that ‘now, with something of the terror of a destructive child, he saw himself on the point of inheriting his own destruction.’ (Schapiro 106)

Gerald's inner world is destroyed by the insecure "relational foundation". Both his mother and father are not good role models for him, and he establishes his own personality but this ultimately results in his disaster and death. He grows up as a child who lacks parental love and interest. His destructive ambition and cruelty stem from the lacks in his soul.

On the other hand, there is a reality about Gerald which may help us to understand him more easily. Though it is not declared by him, the reader knows that Gerald accidentally killed his brother when he was a child. "The narrator confirms that Gerald 'had all his life been tortured by a furious and destructive demon, which possessed him sometimes like insanity'" (Schapiro 107). Gerald never mentions this event but his whole life is under the shadow of this horrific event. The constant talks about death, his will of being loved, his will of power, his cruelty, etc. all of them may stem from his repressed feeling of guilt. He is deeply in need of love because he could not experience the real love of his parents. Both his parents were very sad as a result of the death that was caused by him. Gerald cannot get away from the effect of this guilt. Furthermore, it should not be neglected that Gerald might have killed his brother with the effect of his unconscious. It might not be an accident; he might have wanted to get rid of him unconsciously. Urgan also mentions this event, declaring that there must be a will to murder in the unconscious of the boy who plays this game of murder (Urgan 192). Ursula and Gudrun also talk about the possibility of this fact; they talk about the role of subconscious and unconscious in this event. Ursula says, "'Perhaps there *was* an unconscious will behind it.' [...] 'This playing at killing has some primitive *desire* for killing in it, don't you think?'" (*Women in Love* 53-54). Ursula underlines the possibility of intention in this accident. She does not seem to believe that it is an accidental event.

There is no suggestion that Gerald had any conscious intention to kill, but Ursula argues – convincingly one feels – that even allowing for youth and ignorance, no one with sound instincts would be able to point even an empty gun at someone else and pull the trigger. In other words, actions are a more reliable guide to fundamental impulses than any conscious motive (or absence of motive) and the incident demonstrates that Gerald has a powerful unconscious will to destruction. (Milton 99)

Gerald, as mentioned above, is an ambitious person, which stems from his need of satisfaction. As a man who is brought up within unhealthy family relationships, his ambition

is not an ordinary one. During his childhood he “ignored the whole industrial sea”, and “he rebelled against all authority. Life was a condition of savage freedom” (*Women in Love* 249). But when his father asks him to help in the firm, everything changes in his life. “He discovered at last a real adventure in the coal mines” (249). Gerald feels himself important and powerful, and the narrator indicates that “Now he had a vision of power” (250). Yet it is a dangerous power, he becomes satisfied when he sees the steam of miners who “subjugate to his will” (250). He starts to perceive the miners as “his instruments”, and the narrator says that “They were all subordinate to him. [...] He was the God of Machine” (250). He is in such an ambitious state that he does not care about the sufferings and feelings of the miners. In fact, this is not a type of avarice, it concerns his psychology. “He did not care about money, fundamentally. He was neither ostentatious nor luxurious, neither did he care about social position, not finally. What he wanted was the pure fulfillment of his own will in the struggle with the natural conditions” (*Women in Love* 251-252). It manifests how he is ambitious about the fulfillment of his will; he uses the industry as a means of satisfaction. His earlier repressed will is reflected in this field, and he tries to satisfy himself. His will of hegemony over the machine can also be interpreted as a disguised will of hegemony over women and his mother. He wants to dominate women but this is directed towards the machines.

Furthermore, the scene in which Gerald tortures a horse by the railway is the reflection of his unconscious. In order to demonstrate his sovereignty over the horse he injures the animal in front of Ursula and Gudrun. Here Gerald discloses his will of being dominant to everything by subduing the horse. In an unhealthy way, Gudrun gets vicarious satisfaction from this cruel scene.

Gudrun was as if numbed in her mind by the sense of indomitable soft weight of the man, bearing down into the living body of the horse: the strong, indomitable thighs of the blond man clenching the palpitating body of the mare into pure control; a sort of soft white magnetic domination from the loins and thighs and calves, enclosing and encompassing the mare heavily into unutterable subordination, soft-blood-subordination, terrible. (*Women in Love* 126)

This scene openly demonstrates her inner conflicts and lack of self-esteem. Although she is an independent, powerful modern woman, here she reflects a woman who is in need of male domination. She identifies herself with the horse and thinks of Gerald as his rider. Such

happiness shows her abnormal state of mind with its unconscious basis. She is in favor of being dominated, though she does not confess her idea. She tries to reflect herself as a powerful and free woman who is economically independent; in fact she is ready to submit to him. “Once again, the frustrated psychological need to ‘surrender,’ in Ghent’s sense, to the beloved other and to be recognized in one’s bodily, passionate being has mutated into a fantasy of passionate submission to an overpowering, idealized other” (Schapiro 111).

Apart from the one with Gudrun, his earlier relationships are also based on hegemony. He experienced many daily relationships with women whom he does not love. Minette is one of these women. His intercourses with these women resemble his attitude towards miners. He does not care about the feelings of these women; he is concentrated on his own satisfaction. He uses his monetary power to satisfy himself. He believes that money is enough to solve the problem after having intercourse with such women. “It seems to me the right thing to do, you know, with the Minettes, is to pay them” (*Women in Love* 107). Gerald is bluntly humiliating women and he implies that he is able to submit them by using his power, which exemplifies his will of hegemony over women. Birkin strictly opposes his idea of offering money to Minette, and he advises Gerald to close the account in his own soul. “Close the account in your own soul, if you like. It is there you can’t close it” (*Women in Love* 107). Birkin implies that Gerald cannot feel himself relaxed when he uses women as a means of satisfaction and uses his money to relieve his soul.

Gudrun is different for him; he does not try to get rid of her by using his money. Nevertheless, his relationship with Gudrun is not a healthy one because both of them are far away from love, and they become satisfied with sorrow. Schapiro associates such a psychology with the terror of one’s own destructiveness. “Terror of one’s own unlimited destructiveness is another common thread we have been following in the psychology of Lawrence’s characters. Such fear can either inhibit erotic expression completely, or it can lead to love relationships structured in polarized, sadomasochistic terms” (Schapiro 106). Their relationship almost starts with violence when Gudrun slaps him. In their relationship, there is a type of power game and the fear of being vulnerable. “This desire not to be vulnerable directly undermines the possibility of a good sexual relationship, and Lawrence points this out when he describes them standing ‘together in a false intimacy.’ Such a relationship must end in destruction” (Walterscheid 63). In fact, both of them feel deficiency and fear of being alone. They are similar to each other; they try to seem powerful although they are quite fragile. Both of them

have a shield of power against the other; they try to wound the other by using his/her power. Gerald feels safe and relaxed when he establishes hegemony over her, and Gudrun feels a type of relief when she feels that Gerald is in need of her. She uses Loerke to wound Gerald's soul. Although Gudrun has an adulterous relation with Loerke, Gerald still loves her but finds the solution in killing her. In the last chapters, there are many occasions that show Gerald's aim of killing her which does not occur at the end.

However, Gudrun is a place of relief and peace for Gerald. After the death of his father, Gerald cannot stay at home as he is deeply affected. He goes to Gudrun's house and sleeps there till the morning. They have sexual intercourse and Gerald gets rid of all his negative feelings. It is wonderful for Gerald because he "was lost in an ecstasy of relief and wonder." Gerald "poured all his pent-up darkness and corrosive death" into her, and "he was whole again." The narrator explains his feelings with these words: "The lovely creative warmth flooded through him like a sleep of fecundity within the womb" (*Women in Love* 388-389). Even though he is very glad to be next to her, Gudrun cannot sleep because Gerald is like a child sleeping on her breast. She states her thoughts about him towards the end of the novel. "Was she his mother? Had she asked for a child, whom she must nurse through the nights, for her lover. She despised him, she despised him, she hardened her heart. An infant crying in the night, this Don Juan" (*Women in Love* 524). She cannot feel that she is his lover and they have a real love relationship. "She is uneasy in this relationship in which the man is no longer a man, and the woman no longer a woman, only mother" (Walterscheid 64). This state of Gerald shows his lack of self-assurance. During the illness of his father, Gerald experiences "a sense of exposure." He feels himself unready for a life without the support of his father. As he does not have "a living idea", he is in fear of destruction. "The whole unifying idea of mankind seemed to be dying with his father, the centralizing force that had held the whole together seemed to collapse with his father, the parts were ready to go asunder in terrible disintegration" (*Women in Love* 248). Although he is perceived as a powerful man, who is the God of Machine, he does not differ from a child. Deep in his unconscious he keeps the fear of death, fear of being alone, fear of losing strength, and when his father dies his unconscious fears pass to consciousness. He constantly mentions death which is a reflection of his inner fears.

Gerald uses his 'love' for Gudrun as a way for salvation. As he sees his own life destroyed – as his father dies and he realizes his dependence on his father – he clings

more and more to Gudrun. This creates a complex circle of problems. Gudrun finds his dependence oppressive and turns malicious. Because Gerald cannot dominate Gudrun, he feels insecure and humiliated. His love turns to hate. At the end of the novel, this relationship becomes deathly and destructive. (Walterscheid 64)

Both Gudrun and Gerald have similarities in their relationships. They construct their relationship on need rather than love and sharing. Similar to Gerald's, Gudrun's character "presents a hard surface that protects against a crumbling inner state" (Schapiro 109). In addition, Schapiro argues that Gudrun, like Gerald, "suffers from feelings of deficiency, shame, and isolation, and she will urgently turn to others to fill the void and defend against disintegration" (109). As she feels a sense of deficiency and isolation, she finds Gerald attractive. Gerald is a strong and powerful man according to her, because he is the head of a big firm who lives in freedom and autonomy. "Gudrun is initially attracted to Gerald because he projects an ideal image of autonomy" (Schapiro 109). Gudrun tries to complete her lacks by experiencing a relationship with such an ideal man. But Gerald's obsessive interest causes her withdrawal, because she cannot live in a submissive attitude. What she wants is not a man who puts limitations on her life, but an ideal man who will compensate her lacks. On many occasions Gudrun states that she does not love him, but she still wants him for her physical and psychological needs. "Even when she has turned away from Gerald, she still desires his presence 'to save her from terror of her own thoughts'" (Walterscheid 64). Towards the end of the book Gudrun thinks about Gerald, and then she declares to him that she wants to finish this relationship. She says that Gerald is looking for somebody to hug him. Gudrun cannot bear the idea of living with a man who is with her because of his own needs. She can see his inner deficiencies and feels that she is not the right woman to satisfy him. She does not want a man who is relieved in her arms, but wants a man who is sufficient to himself. Yet, Gerald cannot accept the idea of finishing their relationship, since he is afraid of being alone and isolated. He cannot find the answers to these questions: "Where shall I go? [...] Can't you be self-sufficient?" (*Women in Love* 500). He feels himself insufficient to leave her and be ready for a life without her. The reason of his insatiable urge and lust must be his hope of peace and sleep in Gudrun's arms.

As mentioned above, there are many reasons that keep Gerald and Gudrun together in such a sadomasochistic relationship. But I think it is necessary to give an answer to this question: What was the reason of Gerald's destruction? The answer of this question is not so easy

because there are many reasons that prepare his destruction. All his experiences, his family relationships, his personal problems, his inner conflicts, his relationship with Gudrun, etc. play a role in his horrible end. As argued in the preceding lines, his childhood experiences are very significant in his life. His unsatisfactory parental relationships cause his lack of self-assurance. Because of his family problems, he cannot establish an independent, courageous, self-sufficient and powerful personality. He feels himself insecure when he is alone without external help. He tries to reflect himself as a powerful and strong man by turning into the “God of Machine”, or subduing everybody around him. His oppressive ambition reveals his need of fulfilling his repressed will. But with the death of his father he realizes his need for support. He starts to see that he is unready for a life without his father’s presence. In fact, his father symbolizes an external help or support for him. The sense of loneliness turns him to Gudrun; he finds a kind of peace in her arms. There are some certain scenes that illustrate how she is important in Gerald’s life. For instance, in the chapter entitled “Water-Party”, Gerald and Gudrun were on a boat, and the feelings of him were clearly expressed by the narrator with these words:

His mind was almost submerged, he was almost transfused, lapsed out for the first time in his life, into the things about him. For he always kept such a keen attentiveness, concentrated and unyielding in himself. Now he had let go, imperceptibly he was melting into oneness with the whole. It was like pure, perfect sleep, his first great sleep of life. He had been so insistent, so guarded, all his life. But here was sleep, and peace, and perfect lapsing out. (*Women in Love* 199)

This scene is an example of his longing for peace, and a perfect relief. No matter how powerful and strong he looks, he is in need of a woman to relieve him. Here the signs of Gerald’s dissolution are given to the reader, because he is narrated as a man who can find peace only when he is with Gudrun. All his experiences with her make him addicted to her. In fact, as mentioned earlier, what invests him in her is not purely love; it is a type of need. His unconscious needs for peace and an intimate relationship are compensated with her. However, he is opposed to marriage, because he considers it to be a type of acceptance of the imposition of the order in the world. “Marriage was not the committing of himself into a relationship with Gudrun. It was a committing of himself in acceptance of the established world, he would accept the established order, in which he did not livingly believe, and then he would retreat to the underworld of his life” (*Women in Love* 398). His thought about marriage shows that he is

unwilling to limit his freedom just because of the imposition of the social order. But Gudrun is indispensable for him; he cannot give up the peace that comes only with her. Such a situation disturbs her because she does not want a man who is not self-sufficient.

And then, during their journey in the Alps, the shape of their relationship changes. Gudrun, who becomes furious about the nature of Gerald, starts a type of secret fight. While thinking of this combat, she nearly humiliates Gerald and implies that she will triumph.

The deep resolve formed in her, to combat him. One of them must triumph over the other. Which should it be? Her soul steeled itself with strength. Almost she laughed within herself, at her confidence. It woke a certain keen, half contemptuous pity, tenderness for him: she was so ruthless. (*Women in Love* 465)

During this combat, Gudrun establishes a close relationship with Loerke who is a sculptor. Meanwhile, Gerald, who is unaware of the combat, openly declares his feelings about Gudrun to Birkin. “And Gudrun seems like the end to me. I don’t know – but she seems so soft, her skin like silk, her arms heavy and soft. And it withers my consciousness, somehow, it burns the pith of my mind” (*Women in Love* 494). These lines clearly indicate the psychological position of Gerald, and give clues about the result of the combat. Gudrun tries to injure his heart by pronouncing that she did not love him at first and still does not love him. ““When you first came to me, I *had* to take pity on you. But it was never love”” (497). Gerald, who becomes very sad, wishes to kill her and be free. ““If only I could kill her – I should be free”” (498). The narrator resembles their situation to a see-saw: “But always it was this eternal see-saw, one destroyed that the other might exist, one ratified because the other was nulled” (500). This expression implies that the life of one requires the other’s death. Gerald becomes aware that he must end this relationship in order to be self-complete, but he lacks the desire to do so. “But then, to have no claim upon her, he must stand by himself, in sheer nothingness. [...] It was a state of nothingness. On the other hand, he might give in, and fawn to her. Or, finally, he might kill her. Or he might become just indifferent, purposeless, dissipated, momentaneous” (*Women in Love* 501). He is in a deathly dilemma and he decides to “keep the unfinished bliss of his own yearning even through the torture she inflicted upon him” (501). He would not give up; he would fight against her, because he cannot accept the idea of being rejected, and the idea of being alone in nothingness.

She was the determinating influence of his very being, though she treated him with contempt, repeated rebuffs and denials, still he would be gone, since in being near her, even, he felt the quickening, the going forth in him, the release, the knowledge of his own limitation and the magic of the promise, as well as the mystery of his own destruction and annihilation. (*Women in Love* 502)

With the influence of Loerke's presence, and Gudrun's humiliations, Gerald decides to kill her. When he finds Gudrun drinking Schnapps in the snow with Loerke, he loses his mind and takes the throat of Gudrun between his hands. He feels satisfaction when he sees Gudrun's dying. "He was watching the unconsciousness come into her swollen face, watching the eyes roll back. How ugly she was! What a fulfillment, what a satisfaction!" (*Women in Love* 531). And then, he feels disgust in his soul, and thinks about having her life on his hands. "As if he cared about her enough to kill her, to have her life on his hands!" (531). Then, he takes his hands from her throat; he voluntarily gives up the combat. He utters his last words. "'I didn't want it, really' [...] 'I've had enough – I want to go to sleep. I've had enough'" (531). His last words imply that he is tired of being in such a combat, and he accepts defeat. He wants to sleep, which symbolizes his wish of death, it is an eternal sleep. Gerald, who is externally powerful but internally vulnerable, commits a passive suicide, since he is not strong enough to accept rejection and to live in nothingness. He walks out into the snow, feeling himself murdered, and falling, something breaks in his soul, and he surrenders to death. "But he wandered unconsciously, till he slipped and fell down, and as he fell something broke in his soul, and immediately he went to sleep" (533). Unlike the couple of Birkin and Ursula, Gerald and Gudrun could not succeed in their relationship, because rather than fighting to gain the other, they fought to defeat the other. Unfortunately it turned out to be a tragedy for Gerald.

In addition, in *Women in Love* there is another important point which reflects Lawrence's thoughts about love, mating, friendship and freedom. Rather than country (love) triangle, Lawrence creates a different triangle which reflects his idea about love and relationships. These two kinds of triangles are compared in *Sexual Politics*. "the country triangle featured a lady at its apex, the prize between two rivals, her husband and legal owner, her lover and true possessor" (Millett 266). Here the woman is in the centre, and the two men fight for her. But the position of woman in Lawrence's triangle is really derogatory. Here the man is in the centre, and a woman and a man are on either side. "Lawrence invented a new triangular

situation, again with ego, or the masculine consciousness, generally Lawrence himself, at the center or apex” (Millett 266). This new triangle also reflects his phallic supremacy since the man is in the central position. Here the woman has to be a rival against a man, which deteriorates her belief in love. This is certainly the echo of his unconscious which is full of his mother’s pressure and influence. For a long time being kept under control by women causes some repressions. He was not able to subdue a woman, but somehow he had to subdue one. This situation causes his will for the punishment of women. Lawrence tries to punish them by humiliating Ursula in such a (nonsensical) triangle. In the case of Gerald and Gudrun, she gains supremacy.

Finally, it can be said that *Women in Love*, which is a novel of ideas, is a brilliant work of Lawrence, since it successfully demonstrates the human relationships with both positive and negative sides. The crucial effects of excessive love, will of possession, oppressive domination, submission, isolation, devotion, etc. are seen in the lives of these main characters. Birkin is a man who is strictly opposed to female domination and who attempts to find eternal love and peace in the male gender, which is clear in his latent homosexuality. Fortunately, unlike Gerald, he survives with the support of Ursula, who somehow accepts the state of being the wife of a man who cries over the dead body of his unrequited love. Gerald, who dies alone in the snow, is the most tragic figure of this novel. His psychological problems stemming from his childhood experiences and lack of parental affection affect all his life and nearly cause his tragic end. His unhealthy relationship with Gudrun degenerates him because in such a loveless relationship he turns into a man who can find peace only with her. He cannot imagine a life without her, because he is afraid of falling into nothingness if he loses her. At the end, rather than leaving her, and achieving his freedom, he commits suicide and falls into an eternal sleep. Gudrun plays a significant role in the tragic end of him because she starts a combat against him by using her female power. Although Gerald looks powerful all the time, Gudrun triumphs at the end. Their relationship is like a game of power, and Gudrun is the winner. This novel illustrates how crucial the inner conflicts and self-deficiencies are. The struggle for ultimate inner peace can be accepted as the main point of the novel.

VI. CONCLUSION

The role of psychoanalysis is very important in understanding and interpreting the complications of human behavior. By using the psychoanalytical theories of Sigmund Freud, it is possible to uncover the psychic states of people and to find the reasons of their abnormal behavior. As a type of literary criticism, psychoanalysis is very applicable to D.H. Lawrence's works since they are generally about human relations, love, passion, domination, loneliness, isolation, etc. This study focuses on the psychoanalytical interpretation of D.H. Lawrence's two important novels: *Sons and Lovers* and *Women in Love*. In this study, the characters of these two books are analyzed and criticized differentially according to Freudian theories.

Lawrence, the creator of *Sons and Lovers* and *Women in Love*, is a writer who uses literature as a way of expressing his inner world. Especially *Sons and Lovers* is nearly an autobiographical novel in which Paul represents the writer himself. In "The Oedipal Victim in *Sons and Lovers*" which is the fourth part of this study, the main character, Paul, is analyzed according to Freud's theory of the Oedipus complex. Paul, who is the son of an unhappy family, grows up as a victim of the Oedipus complex. Just because of his mother's unhealthy and excessive possession, Paul becomes dependent on her. As a result of her unhappy marriage, Mrs. Morel turns her love and possession to her sons, especially to Paul. Mrs. Morel uses Paul as an object in compensating for her own needs.

The entire book shows Paul in a situation of weakness which is a legacy of his mother's behavior; inability to mate, inability to love, inability to be an independent person, etc. As a result, he comes to such a point where nothing satisfies him. Neither Miriam nor Clara is enough to satisfy his need, because it is not a need that can be compensated for externally. But towards the end of the book, Paul becomes a man who wants to omit all the women from his life. He hastens his mother's death by giving morphine-laced milk to her. But hastening the death of his mother cannot relieve him, because he is designed to be dependent on a woman. He feels himself incomplete and derelict when Mrs. Morel dies.

Paul is deeply affected by this unhealthy maternal relationship. He could not live an ordinary childhood. He was a friend of his mother who always talked about her unhappy marriage, her

displeasure in her situation. Unfortunately, his unconscious is filled with these unhappy memories, fears, repressions, and even incestuous drives, which causes his loneliness and desperation at the end of the book. Meanwhile he cannot see a paternal role model for himself because his heavy-drinking father does not care about the needs of his children. He is a man who lives for himself, which causes his exclusion and isolation from the family. Paul hates his father and sometimes wills his death. As a boy who does not have a paternal idealization in mind, Paul cannot have ambitions for the future, or be courageous about life. Thus we see the destructive effect of Mrs. Morel's love for her son, Paul, on him and on his relationships in *Sons and Lovers*.

In "Uncovering the Psychic Periods in *Women in Love*", the fifth part of this work, the main characters and their complicated relations are analyzed and interpreted according to Freudian psychoanalytical theories. The topographical and structural models of the mind are used as the central basis of this analysis. *Women in Love* is a psychological novel which especially turns around four main characters who are connected to each other. This novel is a highly successful work in demonstrating the complexity of human relationships and their underlying reasons which are connected to the unconscious. "Beyond all these considerations, *Women in Love*, with its profound exploration of human relationships, its many-sided portrait of a region, and its magnificent prose, is regarded by many critics as Lawrence's best novel" (Moore and Roberts 67). Gerald is an important character who in spite of his apparent strength turns out to be a man of tragedy. Ursula and Gudrun, who are sisters with differing personalities, are important female figures in the novel, with Ursula striving towards a working relationship, and Gudrun breaking free from an unsatisfactory relationship. All these characters influence each other in their relationships.

Birkin has great significance in *Women in Love*, since he most closely represents the thoughts and feelings of D.H. Lawrence himself. Birkin is a man who can love but is reluctant to give himself wholly to a woman, which prevents him from experiencing full satisfaction. He is a man in search of a different happiness because he cannot experience full satisfaction in his relationship with Ursula. He wants to establish an eternal friendship with Gerald, and he argues that such a close friendship will improve his relationship with Ursula. In addition to his need of such a friendship there are some certain occasions that give clues about his latent homosexuality. Birkin does not declare that he wants to have a homosexual relationship, but

he tries to satisfy himself under the name of an intimate friendship with Gerald. There are some certain occasions that openly manifest this homoerotic tendency of Birkin. In addition, Birkin reflects the author's idea of separate beings in a union. Birkin wants to be an independent being in a relationship; he opposes being the part of a whole. Although Ursula struggles a lot against submission and male domination, she to some degree accepts submission by marrying him. They succeed in their relationship, and fortunately, the end of the novel does not bring a disaster to Birkin as happens in the case of Gerald.

Gerald is a man of freedom and power, but this turns out to be just his external appearance. In fact, he is a vulnerable and psychologically weak man who feels himself deficient and alone without external support. As a result of his family problems he turns into a dependent man. He has an oppressive ambition for the fulfillment of his will in both his work and his relationships. In fact he has such an ambition that he is called "the God of Machine". He is very cruel and he tries to subdue everybody. But the woman whom he chooses for himself, Gudrun, is not subdued, because she is much more passionate than Gerald. Their relationship is not a healthy one because it is a type of sadomasochistic relationship. Both of them struggle for domination, but Gerald, a man with inner conflicts, is destroyed at the end because of his combat with Gudrun. She uses the advantage of her female power and his deficiencies to defeat him by withdrawing from this relationship. As he is afraid of living in nothingness without Gudrun, he commits a passive suicide by walking out into the snow and sleeping there.

In conclusion, it can be said that the characters created by D.H. Lawrence are not simply fictional ones; they have autobiographical traces since some of them nearly reflect the life, the values and the experiences of the writer. In both novels, the writer displays the psychological moods of the characters within their complicated relations by giving an internal account rather than a merely external explanation about the reasons for their psyche. Thanks to Sigmund Freud's psychoanalytical theories, the inner conflicts and psychic worlds of the characters of D.H. Lawrence can be interpreted and analyzed in detail.

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BIOGRAPHY

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