

Chapter I : Introduction

1.1. Background of English Novel in the 20th Century:

The novel in the 20th century has an overwhelming preoccupation with the self, the nature of consciousness and the processes of perception. Literature in this period has been often subjective, personal and internal. 20th century authors were concerned with the fragmentation of both experience and thought. Many of them employed stream of consciousness, the fluid, associational, often illogical sequence of ideas, feelings and impressions of a single mind as seen in the works of D. H. Lawrence, Virginia Woolf and James Joyce. Though the 19th century tradition of the novel lived on in the work of Arnold Bennett, William Henry Hudson and John Galsworthy, new writers like Henry James, H. G. Wells and Joseph Conrad expressed the scepticism and alienation that were to become features of post-Victorian sensibility. *Ulysses* by James Joyce, published in 1922 produced an impact because of its perfect style, the treatment of time and nearly all other techniques of the novel. Though more conventional in form, the novels of D. H. Lawrence were challenge to the traditional way of writings. He was the first to champion both the primitive and supercivilised urges of men and women and to give them expressions in his writings.

Literature in the 20th century began with a series of movements; some of them were influenced by symbolism, impressionism and modernism. Some historic and socioeconomic facts also affected literature. The great overshadowing events of the 20th century were:

- i. World War I.
- ii. The Great Depression.
- iii. World War II.
- iv. The Cold War.
- v. End of Colonialism and the rise of third world countries.

The beginning of the new century coincided with the death of Queen Victoria in 1901 and thus, Britain entered into a new socio-political period but the social and economic disparities continued to exist.

In ideas, changes were more spectacular. At the beginning of the Century, Albert Einstein's Relativity Theory came to be accepted and in 1905 Sigmund Freud's new theories started a renewal in the interpretation of the human mind. Socio-cultural changes were rapid during this phase. Modernism crystallised as a global result of all possible desires of change and revolution. In fact, every intellectual, political or artistic movement tried to break the past conventions. This revolution indeed had its impact on literature. The 20th century, like the Victorian era is a period characterised by the dizzying rapidity of change.

From about 1910, the modernist movement began to influence English literature. While their Victorian predecessors had usually been happy to cater to the mainstream middle class taste, 20th century writers such as James Joyce often felt alienated from it. James wrote challenging work more intellectually than his contemporaries. Free Verse and other stylistic innovations came to the forefront in this era.

World War I and its after-effects radically altered the nature of the novel. In search of greater freedom of expression, English writers like E. M. Forster in *Howards End* (1910), D. H. Lawrence in *Sons and Lovers* (1913) and James Joyce in *Ulysses* (1922) described more explicitly than ever before, the conflict between human intellect and human sexuality. Joyce, along with Dorothy Richardson in *Pilgrimage* (1938) and Virginia Woolf in *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), carried Freud's discovery of the unconscious into art by attempting to portray human thought and emotion through the 'stream of consciousness' technique. These writers were concerned with 'the inner rather than the outer reality'.

Sensitivity and psychological subtlety mark the superb novels of Virginia Woolf, who like Dorothy Richardson, experimented with the interior forms of narration. Woolf was the centre of the brilliant Bloomsbury group, which included the novelists E. M. Forster, the biographer Lytton Strachey and many important

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English intellectuals of the early 20th century. Aldus Huxley and Evelyn Waugh satirised the group and the period, but Katharine Mansfield and Elizabeth Brown captured the flavour of this period in their fiction.

Moved by the Great Depression, the rise of fascism and English policies of appeasement, many writers and intellectuals sought solutions in the politics of the left and the right. Wyndham Lewis criticised what he thought was the total dissolution of culture in *Apes of Gods* (1930). George Orwell fought with Republicans in the Spanish Civil war. The experience left them profoundly disillusioned with communism. This was the feeling which he expressed eloquently in such works as *Animal Farm* (1946) and *Nineteen Eighty Four* (1949). A strong group of British authors emerged during the 20th century. From *The Waste land* to *Nineteen Eighty Four*, 20th century British writers helped shape the modern and postmodern movement in art and literature. Unparalleled economic and geopolitical catastrophe helped mould a generation raised with great hardship and little hope. World Wars I and II and the severe economic depression in between led to the exploration of themes like destitution and loss of accounts of adventures from the battlefronts.

In *The English Novel from Dickens to Lawrence*, the Cambridge Marxist critic Raymond Williams observes the following concerning the transition from Victorianism to Modernism:

“What happened between the 1890’s and 1914 is of great critical importance for the novel. It is period of crisis and of a parting of the ways. The different roads then taken and the disputes that accompanied each creative choice connect in important ways to our own world. Indeed the central problem - the relation between what repeated out as ‘individual’ or ‘psychological’ fiction on one hand and ‘social’ or ‘sociological’ fiction on the other hand is still, at the heart of our creative difficulties and concerns.” (Williams: 1970, p. 47)

Some of the well-known writers of the 20th Century are:

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- T. S. Eliot, an American who became a British citizen. His important works include, *The Waste Land*, *What the thunder said?*, etc.
- Joseph Conrad, D. H. Lawrence, Virginia Wolf, George Orwell and Evelyn Waugh.

Apart from the social and geopolitical events that influenced the writings of the 20th century, there are a number of key thinkers who have influenced the novels of the 20th century. They include:

- Charles Darwin, who's *Origin of Species* (1859) and *The Descent of Man* (1871) described a man as simply the occupant of the highest ring on the evolutionary ladder and who promoted the idea of survival of the fittest.
- Karl Marx, who in the *Communist Manifesto* (1848) and *Das Capital* (1867) saw history as a struggle between capitalist owners and the Non-propitiated proletariat.
- Sigmund Freud, who in the *Interpretation of Dreams* (1899) put forth a new model of personality governed in large part by irrational and unconscious survivals of infantile fantasy.
- Other thinkers who influenced the novels of the 20th century were Sir James Frazier, Carl G. Jung, Max Planck, Albert Einstein, Jean Paul Sartre and others.

Apart from these, there were other prominent writers of this century, namely:

- **Rudyard Kipling:** Rudyard Kipling is a highly versatile writer of novels, short stories and poems. He is the youngest recipient of the Nobel Prize for literature. Kipling's novels include *The Jungle Book*, *The Man Who Would Be King* and *Kim*.
- **D. H. Lawrence:** D. H. Lawrence wrote with understanding about the social life of the lower and middle classes and the personal life of those who could not adapt to the social norms of his time. His well-known novels include *Sons and Lovers*, *Rainbow*, *Women in Love*, *Lady Chatterley's Lover* and others.

Lawrence attempted to explore human emotions more deeply than his contemporaries and challenged the boundaries of the acceptable treatment of sexual issues.

- **James Joyce:** James Joyce is known for his distinct style of writing. His style is much like the "stream of consciousness" method. In this method, the writer just moves on as and how his thoughts take shape. It is far from conventional, which is the reason he had to face rejection from the publishers of that time. His complex works include *Ulysses*, the most important work of Modern Literature.
- **Virginia Woolf:** Virginia Woolf is an influential feminist and a major stylistic innovator associated with the 'Stream-of-Consciousness' technique. Her novels include *Mrs. Dalloway*, *To Light House*, *Orlando*, *The Waves* and *A Room of One's Own*.
- **E. M. Forster:** Forster's *Passage to India* reflected the challenges to imperialism. While his earlier works such as *Room with a View* and *Howards End* examined the restrictions and hypocrisy of Edwardian Society in England.
- **John Galsworthy:** Galsworthy wrote in traditional style, his famous novel is *The Forsyte Saga*.
- Another novelist of the same period, Arnold Bennett is known for his book, *The Old Wives Tale*.
- **Aldus Huxley:** His futuristic novel *Brave New World* (1932), anticipates developments in reproductive technology and sleep-learning that combine to change society.
- **James Hilton:** James Hilton's *Lost Horizon* (1933), is remembered as the origin of Shangri-La, the mythical Utopian monastery in the mountains of Tibet. His other notable book is *Goodbye Mr. Chips*, the story of a retired school teacher.

- **Daphne Du Maurier** wrote the mystery novel *Rebecca* in 1938.
- **Somerset Maugham's** most notable work is *Of Human Bondage*, which is strongly autobiographical and is agreed to be his masterpiece. His other novels include *The Razor's Edge*, *Cake and Ale*, etc.
- **A. J. Cronin** often drew his experiences from practicing medicine. *The Citadel* (1937) was ground breaking in its treatment of the theme of medical ethics.
- **Evelyn Waugh** is known for his novels *A Handful of Dust* and *Decline and Fall*. While his magnum opus *Brideshead Revisited* (1945) has a theological base, aiming to examine the effect of divine grace on its main characters.
- **Agatha Christie** was a writer of novels, short stories and plays. Best remembered for her 80 detective novels. For example, *Murder on the Orient Express* (1934), *Death on the Nile* (1937) and *And Then There Were None* (1934).
- **George Orwell:** His works are considered among the most important social and political commentaries of the 20th century. His well-known works include *Animal Farm*, *The Road to Wigan Pier*, *Down and Out in Paris and London*, *Nineteen Eighty-four*, etc.

A new British cultural movement developed in the late 1950s and early 1960's in theatre, art, novels, films and television plays. It used a style of social realism, which often depicted the domestic situations of working class Britons to explore social issues and political controversies. In drama, the Angry Young Man, exemplified by John Osborne's iconic play *Look Back in Anger* became prominent.

Allegorical novel *Lord of the Flies* (1954) by William Golding, a noble lauret, discusses how culture created by man fails. Graham Greene's work explores the ambivalent moral and political issues of the modern world. Some of his well-known novels include *Brighton Rock*, *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair*. Anthony Burgess's in his well known novel *A Clock Work Orange* (1962) creates a new speech that is teenage slang.

The Twentieth Century Novel explained the development of novel in the 20th century.

“The novel may now be starting upon a fresh life, after the tremendous career, it has had already. It is clear that an immense variety of modulations, mixtures, harmonies of method yet untried are open. There is still so much to be done, after a couple of centuries of novel writing without a pause, there are unheard of experiments to be made”. (Caserio: 2009, p. 77)

The present research work aims at studying and analyzing the novels of D. H. Lawrence with a focus on ‘Psychoanalysis in Man-Woman Relationship’. The research deals with his selected novels, named:

- i. *Rainbow.*
- ii. *Women in Love.*
- iii. *Sons and Lovers.*
- iv. *Lady Chatterley’s Lover.*

It is also proposed to bring out how Lawrence was influenced by the Freudian Theory and how skillfully he intertwined it with the themes of his novels. An effort will also be made to show how man-woman relationship in Lawrence’s novels is dominated by psycho-analysis and how Lawrence’s characters come alive through his great art of characterization.

1.2 Life of D. H. Lawrence (1885-1930)

David Herbert Lawrence was born on September 11, 1885 in Eastwood, Nottinghamshire, and Central England. He was the fourth child of a struggling coal miner who was a heavy drinker. His mother was a former school teacher, greatly superior in education to her husband. Lawrence’s childhood was dominated by poverty and friction between his parents. He was educated at the University of Nottingham. Lawrence matriculated at 22 and briefly pursued a teaching career. Nottinghamshire, his birth place is at the very heart of England. In a letter to Rolf Gardiner, he describes his native place as - The Country of my heart is the real

England - the hard path of England and I and English, my Englishness is my very vision. His work abundantly proves that he did not want to escape from the influence of his native land.

Lawrence began writing sometime during 1907. Lawrence met Jessie Chambers, the editor of the *English Review* in 1909 who published Lawrence's poems in 1909. *The White Peacock* (1911) was published by Heinemann. In the same year, he took a post as school master at Davidson Road Boy's School, Croyden, South London.

In 1912, *The Trespasser* was published. During the same year, he met Frieda Weekley, wife of Ernest Weekley. She was also a professor of French at the University College, Nottingham. She had three children with Ernest Weekley. Lawrence eloped with Frieda in May and went to Tyrolean Alps. In 1914, she obtained a divorce from Weekley and married to Lawrence. Frieda was five years older than Lawrence. Although they got married, they could never get together as a couple. Their married relationship remained partial because of the wandering life of the couple and their childlessness.

Love Poems and Others and *Sons and Lovers* were published in 1913. *Sons and Lovers* to a large extent is considered to be an autobiographical novel. According to many critiques, the central figure, Paul Morel in the novel, is Lawrence himself and the novel is an account of his boyhood and youth. All the characters, except Clara Dawes, play much the same part in the story as they did in Lawrence's life.

In 1915, *The Rainbow* was published only to be banned as obscene and Lawrence spent the latter part of the year in Cornwall, where he met Lady Ottoline, the character inspired by Morrell, who later appeared in *Women in Love* as heroine.

During the First World War, Lawrence and his wife were unable to obtain passports and were targets of constant harassment from the authorities. They were accused of spying for the Germans and were officially expelled from Cornwall in 1917. The Lawrences were not permitted to emigrate until 1919. In 1920,

private edition of *Women in Love* published in New York. Many of his best poems were written during this period. Lawrence was increasingly occupied with the idea of going to America. In 1924, Frieda wanted to return to England, but Lawrence did not want, they quarrelled and Frieda sailed without him.

Lawrence spent two years 1926 and 1927 mainly at the Vella Miranda, Florence with intervening visits to Germany and England. He did some painting during this period and seriously worked at *Lady Chatterley's Lover*. In 1929, an exhibition of his paintings held. By this time he was suffering from tuberculosis, which worsened in 1930. He died on 2nd March, 1930 in London.

Lawrence, a versatile genius wrote novels, short stories, travel books, translation works, poetry, plays, non-fictional books and pamphlets and he was also a painter.

1.3 Survey of Literature:

A. Novels:

- (1) *The White Peacock* (1911)
- (2) *The Trespasser* (1912)
- (3) *Sons and Lovers* (1913)
- (4) *The Rainbow* (1915)
- (5) *Women in Love* (1920)
- (6) *The Lost Girl* (1920)
- (7) *Aaron's Rod* (1922)
- (8) *Kangaroo* (1923)
- (9) *The Boy in the Bush* (1924)
- (10) *The Plumed Serpent* (1926)
- (11) *Lady Chatterley's Lover* (1928)
- (12) *The Escaped Cock* (1929)
- (13) *The Virgin and the Gypsy* (1930)

B. Short Stories Collection:

- (1) *The possession officer and Other Stories* (1914)
- (2) *England, My England and Other Stories* (1922)
- (3) *The House Dealer's Daughter* (1922)
- (4) *The Fox, the Captain's Doll, The Lady Bird* (1923)
- (5) *St. Mawr and Other Stories* (1925)
- (6) *The Women Who Rode away* (1928)

C. Travel Books:

- (1) *Twilight in Italy and other Essays* (1916)
- (2) *Sea and Sardinia* (1921)
- (3) *Mornings in Mexico* (1927)
- (4) *Sketches of Erewan places and other Italian essays* (1932).

D. Poetry Collections:

- (1) *Love Poems and Others* (1913)
- (2) *Amores* (1916)
- (3) *Look! We have Come through* (1917)
- (4) *New Poems* (1918)
- (5) *Bay: A book of Poems* (1919)
- (6) *Tortoises* (1921)
- (7) *Birds, Beasts and Flowers* (1923)
- (8) *The Collected Poems of D.H. Lawrence* (1928)
- (9) *Pansies* (1929)
- (10) *Nettles* (1930)
- (11) *Las Poems* (1932)
- (12) *Fire and other Poems* (1940)

(13) *The Complete poems of D. H. Lawrence* (1964)

E. Plays:

- (1) *The Daughter -in-law* (1912)
- (2) *The Widowing of Mrs Holroyd* (1914)
- (3) *Touch and go* (1920)
- (4) *David* (1926)
- (5) *The Fight for Barbara* (1933)
- (6) *A Colliers' Friday Night* (1934)
- (7) *The Married Man* (1941) and others.

F. Major Works and Articles:

- (1) *The Collected Letters of D. H. Lawrence*, edited by Harry T. Moore, 1962.
- (2) *Phoenix II: Uncollected, Unpublished and other Works by D. H. Lawrence*, edited by Warren Roberts and Harry T. Moore, 1968.
- (3) *Phoenix: The Posthumous Papers of D. H. Lawrence*, edited by Edward McDonald, Viking Press, 1936.
- (4) *The Letters of D. H. Lawrence*, edited by Aldoux Huxley, Viking Press, 1932.
- (5) *Psychoanalysis and the Unconscious*, New York, Viking Press, 1920.
- (6) *A Propos of Lady Chatterley's Lover*, 1929.
- (7) *Fantasia of the Unconscious*, 1921.
- (8) *Pornography and Obscenity*, 1929.
- (9) *Reflections on the Death of a Porcupine and Other Essays*, Bloomington: Indiana University Press.

(10) *Sea and Sardinia: Introduction* by Richard Aldington, New York, Viking Press.

(11) *Sex, Literature and Censorship*, edited by Harry T. Moore, New York: Twayne Publishers, 1953.

(12) *Studies in Classical American Literature*, New York: Viking Press, 1964.

Lawrence has generally been regarded as a complex and controversial novelist. As a writer of fiction, he brought a new poetic imagination to English novel and gave it a new dimension. Throughout his literary career, he waged a war against the commonly accepted values and ideals. One of the most important facts about D. H. Lawrence as a novelist is that he led the revolt against reason. He became the spokesman of all who viewed contemporary civilization with discontent. The philosophy of Schopenhauer and Nietzsche undoubtedly contributed to his thematic development. These dynamic thinkers strengthened his belief in vitalism and individualism. It is probable too, that through his German wife, Frieda von Richthofen, Lawrence was introduced to the romantic metaphysics of Otto Weininger, whose *Sex and Character* is a key book which influenced the thinking of the first decade of the twentieth century writers. Weininger's interest in the biological, psychological and metaphysical relations between the sexes must have influenced Lawrence deeply. But more importantly, it is the personal factor than the intellectual influences, which find expression in Lawrence's writings.

Lawrence was interested in the quality of feeling in human life. He rejected the literary tradition which assigns to each person a fixed and definite character. He believed that true feelings cannot be worked up by the mind; true feelings exist only in the bodily centres. Lawrence tried to render in words, the pulsation and relation, the ebb and flow and the real emotions of human beings. For him, real emotions were intimately bound up with the sensation. The sense of touch, physical contact can bring people together who may be consciously indifferent or even antipathetic to each other. For Lawrence, the mere fact of being alive in the body was a constant source of wonder. He longed to convey that wonder through his art. He sought to break through the deadening habituation of our mental

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reactions to the world around us and within us. Above all, Lawrence wanted to destroy the tyranny of the social self, that the modern civilised people had come to see as the only self. It was the 'Ultimate Naked Self' discerned by them only at moments of anguish or confusion, that he wanted people to recognise as themselves. About his writings, Lawrence himself writes:

“The artist usually sets out to point a moral and adorn a tale. The tale, however, points the other way, as a rule. Two blanky apposing morals, the artist’s and the tale’s. Never trust the artist, trust the tale. The proper function of a critic is to save the tale from the artist who created it.” (Lawrence: 1964. p. 2)

Evaluation of Psychoanalytical Perspective:

Freud’s theory made historic contribution and has generated considerable debate. Freud made the world aware of unconscious thoughts and emotions, the ambivalence of early parent-child relationships, and the presence of sexual urges from birth. His psychoanalytical method greatly influenced modern-day psychotherapy. However, Freud’s theory grew out of place in history and in society.

Though, the theories of Freud have been criticized on pseudo-scientific and sexist, they remain influential with humanities and often such characters (uncommon behaviour resulting out of repression) are depicted in literature. Many writers of 20th century, who deal with the stream of consciousness, portray the psychoanalysis of their characters. Such writers include Virginia Woolf, James Joyce, D. H. Lawrence and others. In almost all the novels of D.H. Lawrence, we find characters whose behaviour is slightly different from normal. This is either due to repression, i.e. they repress painful memories deep into their unconscious mind or the mother fixation and father fixation which Freud described as Oedipus complex and Electra complex. The theme of Oedipus complex dominates throughout *Sons and Lovers*.

Psychoanalysis does not have an aesthetic remit. Its claims are for a psychological truth; if a piece of writing seems significant and carries a strong

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emotional charge, then that piece of writing is operating on the hidden drives of the unconscious. The writer creates the work in answer to some deep personal instincts and the work appeals because it finds similar or equivalent instincts in the reader. As in the case of D. H. Lawrence's *Sons and Lovers*, where his deep personal instinct of mother fixation is depicted. Lawrence believed that the key to greater self-realization is the body's natural wisdom of its immediate desires. The person who achieves a subtle awareness of his unconscious, he would fulfil his individual self through profound active relations with other individuals. His art represents details of personal life, focuses chiefly upon the individual consciousness where his characters encounter their natural self and make crucial adjustment to it.

More penetrating is the psycho-biographic approach which seeks to explain an artist's life and work through childhood events, the Oedipus conflict and repression. Sometimes, the psychic energy is regarded as the life force, as in D. H. Lawrence's study of American nineteenth century literature, where a lust for power is attributed to a repressed puritan conscience. *Lady Chatterley's Lover* is a good example of repression of sexual instincts in the beginning, which later results in the unleashing of the repressed instinct by way of an alleged affair of Lady Chatterley with Mellors.

The straightforward psychological approach is unpopular. The new critics concentrated on textual analysis and declared biography to be irrelevant. The post structuralists believe that authors have less control over their writings than is supposed, all that authors can do is manipulate a language with ethnic and political repressions with indeterminacy and cultural imperialism. Even among traditional critics psychology has earned itself a bad name by crudely fitting the novel a poem into some straightjacket of psychoanalysis.

But according to Freud, there is more to Psychoanalysis than is merely depicted in literature. Freud proposed that the human psyche could be divided into three parts; Id, Ego and super-ego. He is of the view that Id is the completely unconscious, impulsive, child like portion of the Psyche that operates on the 'Pleasure Principle' and is the source of basic impulses and drives. It seeks

immediate pleasure and gratification. The Super-Ego is the moral component of the Psyche and stress on the morally right thing to be done in a given situation. The ego attempts to create a balance between the Id and the superego or between the bad and the good. Thus, a person's actions are governed by these three parts of the human psyche. The various actions like defence mechanisms, repressions etc. are the outcome of the role that Id, ego and super ego play in relation to conscious and unconscious thought.

1.4 Style of D. H. Lawrence:

D. H. Lawrence's style is brilliantly original.

"He experiments with the emotions of human beings and leaves a lasting impression on the readers' mind. Though the plots belong to the genre of the novel, his originality is much of a poet. He has a vigorous and forceful style of writings. There are lots of satirical flashes in analysing the psyche, especially that of women. He brought the themes of his life into writing and made them subjects of direct analysis and experimentation. His art directs our attention to his beliefs and his search for relationships in which spontaneous passions flow among people". (Tennessee: 1971, p. 104)

Drawing the roots from poetry, the style in the description of nature has a lyrical flow. It is very much vivid in *The White Peacock* in the landscape depiction of Midlands with the light that no other writer living or dead has ever cast on it. The same lyricism re-emerges in the sunny, salty landscape in development are integrated into a uniform view of practical and real life. Lawrence believed passionately that the relationship between man and woman is the 'sacred correspondence of blood' that they should seek in order to shape their lives creatively. Ernest W. Tedlcok Jr. Writes:

"Since incestuous desire is the product of the socially conditioned mind alone, it is really the measure of the male's assimilation to that mind, of his longing to be reduced to an adjunct of possessive

womanhood (the mother, mother surrogate or predatory woman as Lawrence calls her), and by extension to the social milieu. The early novels, 'the White Peacock', 'The Trespasser', and 'Sons and Lovers' reveal the first stage of this process, the attempt of the mother surrogate to assimilate the passive male to her. Beginning with 'the Rainbow', Lawrence extends his view of consciousness and incest from the man-woman relationship to the social order as a whole". (Tedlock: 1965, p. 112)

D. H. Lawrence with the specific views portrays the difficulties and failures and destructive instincts, because they make and explain the human relationship. 'Lady Chatterley's Lover' is a spectacular and frank exploration of sexual impulse not in the sense of exploiting sensation, but as a bond of tranquillity between man and woman. His approach to characterisation through the consciousness is striking and influential.

Joseph Warren Beach states that

"Lawrence's technique is the natural outcome of his pre-occupation with intimate sex psychology combined with his painter's eye, his vivid awareness of the external world. He is always primarily occupied with the subjective experience of his people, their sensation in the presence of one another, but at the same time, he is aware of how they look from outside of their love". (Beach: 1932, p. 97)

Lawrence depicts the way his characters play their parts, what they say and do and all that gives them objective reality. It is, therefore, impossible for him to maintain strictly the point of view of a character keeping to the subjective aspect of things. The characters are seen together in their settings or they are themselves aware of their settings as something outside themselves. His style is brilliantly original, experimental and impressionistic. It is often times faulty in an idiom and faulty in the typical romantic way of trying to push expressiveness far beyond the possibilities of language.

He also says that,

“it is the style of a poet, who makes great use of symbolism and of incidents, rich with overtones of feelings and hidden correspondences of thought. The impressionist painter in him saw his subject differently from his predecessors. He saw it less in terms of the outline which is known to be there and more in terms of mass which strikes the eye. Lawrence, in poetry and the novel is an impressionist because he is not concerned with the dramatic shape of the thing, but with the living ‘feel’ of it”. (Beach: 1932, p. 137)

He has taken a line of his own. He is, in the novel, very little of the dramatist and very much of the poet.

The theories of psychoanalysis, primarily identified with Sigmund Freud can be applied to imaginative literature and art in general, in order to study their manifest and latent content in the same way as Freud studied dreams. The literature clearly lends itself to such a study. It may be said that the most significant meaning often lies below the conscious surface narrative of a literary text.

Concept of Psychoanalysis:

The ‘Psychoanalysis Perspective’ is concerned with unconscious forces that motivate human behaviour; it seeks to describe qualitative change. This view originated at the beginning of the twentieth century, when a Viennese physician named Sigmund Freud developed ‘Psychoanalysis’, a therapeutic approach aimed at giving people insight into unconscious emotional conflicts.

Thus, we can define Psychoanalysis as (a) a method of mind investigation, especially unconscious mind, (b) a therapy of neurosis, (c) a new discipline which is based on the knowledge acquired from applying investigation method and clinical method. Therefore, Psychoanalysis is closer to psychotherapy and farther from philosophy, art or culture. In the words of Sigmund Freud,

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“Psychoanalysis is (1) the name of a procedure for the investigation of mental processes which are almost inaccessible in any other way or (2) a method (based on investigation) for the treatment of neurotic disorders and (3) a collection of Psychological investigation obtained along these lines”. (Jastrow: 1932, p.9)

The psychoanalytical perspective has been expanded and modified by other theorists, including Eric H. Erikson and Jean Baker Miller.

Freudian Theory of Psychoanalysis:

Sigmund Freud (1856-1939) was a cultivated man and did take a close interest in artistic production and appreciation. He wanted to devote himself to medical research, but he did not have many funds and also in those days there were many barriers to advancement in academics for Jews in Austria. Hence, he was forced to take up private practice of medicine. One of his main interests was neurology. Neurology is the study of the brain and treatment of disorders of the nervous system. Freud asked questions designed to summon up long buried memories. He concluded that the source of emotional disturbance lay in repressed traumatic experiences of early childhood.

Karen Horney says that

“Freud believed that personality is formed in the first few years of life, as children deal with conflicts between their inborn biological, sexually related urges and the requirement of society. He proposed that these conflicts occur in an unvarying, maturation based sequence of stages of psychosexual development in which pleasure shifts from one body zone to another - from the mouth to the anus and then to the genitals. At each stage, the behaviour that is the chief source of gratification changes - from feeding to elimination and eventually sexual activity”. (Paris: 1994, p.21)

Psychic energy (libido) is sexual at base, but is not channelled wholly into sexual activity. Amongst its expressions are dreams, fantasies and the personality

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disorders that arise when instinctual drives are constrained by exterior reality: the pleasure principle versus the reality principle. Desire is the motivating force of the artist - an inordinate desire to win honour, power, wealth, fame and the love of women with a corresponding lack of means of doing so. Notoriously, the artist is an introvert and not far removed from a neurotic. Nonetheless, Freud did not confuse daydreams and artistic creation, did not reduce aesthetics to wish fulfilment and admitted that psychoanalysis could not say how the artist achieved his successes. Dreams and art both employed strategies to transform primitive desires into the culturally acceptable and indeed the artist masked and sweetened his daydreams with aesthetic form. Even Freud's much criticised essay 'Leonardo and a Memory of his Childhood' is more a psycho-biography than art criticism.

1.5 Significance of the Research Study:

The researcher has chosen 'Lawrence' and study of his novels from a psychoanalytical point of view for the purpose of the present study because very few novelists have depicted Freudian Psycho-analysis in their writings like Lawrence has done. He has depicted the manifestations of emotions of his characters in a physio-psychic manner and not in the dramatic or sentimental manner. His books are full of Psychological truths which reveal the attitudes and emotional states of his characters.

Mr. Middleton Murray in his book *Son of Woman: The story of D.H. Lawrence* says that:

"How one character after another is either drawn from Lawrence himself or else is a presentment of what he would have liked to be." (Murray: 1932, p. 49)

He conveys in his novel that owing to mother-fixation; Lawrence was never able to make happy emotional adjustments to women. His writings are an outcome of his tortured soul. He believed that his creative work enabled him to live in close contact with the reality of his experience. In a 'Foreword to *Women in Love*' he writes,

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“The novel pretends only to be a record of the writer's own desires, aspirations, and struggles; in a word, a record of the profoundest experience in the self.” (Lawrence: 1962, p.234)

He wrote to examine the truth of his nature. In *Sons and Lovers* he portrayed much of his actual past. After he finished the novel he wrote ‘One Sheds One’s Sickness in books’.

As *Sons and Lovers* is a story of the Oedipus complex, Paul’s love for Miriam is a desperate attempt to free himself from his excessive attachment to his mother. *Sons and Lovers* is almost an autobiography.

The present research work aims at studying four of Lawrence’s novels, i.e. 1) *Rainbow*, 2) *Women in Love*, 3) *Sons and Lovers*, and 4) *Lady Chatterley’s Lover*, from a psycho-analytic point of view and to understand the mental and emotional reactions of characters to external events.

The study of *Rainbow* will aim at analysing familial relationships psychologically. Psychology of Sex will be the predominant factor while analysing *Women in Love*.

The study of *Sons and Lovers* will throw light on Oedipus complex & the theme of repression and escapism will be explored in the study of *Lady Chatterley’s Lover*. In *Women in Love* Lawrence show the mental inner conflict as well as struggle for individual identity. The novelist uses a lucid narrative technique to draw the outline of its theme, i.e. the mixed feeling of love and hate of the four characters namely Rupert Birkin, Ursula, Gerald and Gudrun. The psychology of the characters is the basic element in the novel, the subconscious mixed feelings of love and hate is like a driving force to promote the development of the novel and establish relationships, while in a sense the novel becomes a ‘psychodrama’. The novel can be praised on several grounds for structural simplicity and toughness, for psychological penetration, for the ambitious presentation of men and women in relation to the forces of modern industrialism, and for its great sense of symbolic power. But it is the combination of all these that makes ‘Women in love’

a remarkable novel. The researcher aims at studying the analysis of the major characters with a psychoanalytic view.

Of all the novels of Lawrence *Rainbow* is the most comprehensive novel of psychological, emotional relationships of mother, father and child through two generations. The dominant subject in the *Rainbow* is a battle of the sexes. This battle of the sexes is incident to the complexity of circumstances under which two individuals meet - the elemental urge to fulfillment running everywhere upon, obstructions - the difference of temperament, difference of power, conflicts of will, faulty emotional synchronization etc. Throughout the novel the man-woman relationship is represented in a form of Psychological notation. The imagery of this psychological notation is drawn from darkness and light, from gestation and death, from violent changes, used as metaphor, in the organs of the body, from flame, flood, chaos and regeneration.

Another aspect of the novel, though not very elaborate is the 'Electra-complex' which is seen in the father-daughter relationship between Tom Brangwan and his daughter Anna in the first generation and Will and Ursula in the second generation. The relationship is synonymous with 'Paulo - Mrs. Morel' relationship in *Sons and Lovers*. These relationships would be studied in detail with the psychological perspective in the forth coming chapter. By examining the influence of psycho analysis and specifically Sigmund Freud, on Lawrences' novels, we understood the way in which this budding field of psychology enhanced the descriptive quality of writing in Lawrence. He had an access to critical psychological vocabulary (Though Lawrence may not have directly utilized Freud, the Psychological Cognizant environment in which he lived influenced his writing. 'Sons & Lovers' demonstrates the way in which the advancement of psychology enhanced the descriptive quality of literature. In addition to examining human psyche, Lawrence gained notoriety due to the content of his novels. A review of *Sons and Lovers* in the 'New York Times' concluded at that "Mr. Lawrence has small regard for Conventional morality".

Books like Freud's *Interpretation of Dreams* (1900), *Three Contributions to the Theory of Sex* (1905) and *Totem and Taboo* (1912) had influenced the

introduction of psychoanalytical vocabulary in *Sons and Lovers* (1913) not only on topics explored in the literature but the way in which the topics were addressed and described.

“The all-important ‘Oedipus complex’ was first formulated in ‘The Interpretation of Dreams’, it was explained in ‘Three Contributions to a theory of sex’ and finally in ‘Totem and Taboo’ used as a means of clarifying many of the peculiarities of human behaviour. (Moffman: 1967, pp. 17-18)

Sons and Lovers

In *Sons and Lovers*, Paul finds himself in a love triangle which pits his sexual desires against his intellectual or spiritual needs. However Lawrence’s depiction of Paul’s struggles with women provides more than simple dramatic conflict; it presents a vivid, fictionalized account of Lawrence’s early days as a young man, with Lawrence’s fiancée Jesse Chambers as the model for Miriam and married friend AlicDax as the inspiration for Clara.

Critique of Freudian Psychoanalytic Approach:

Psychoanalysis persists itself as a solution of certain major problems in psychology and as a naturalist sees it as a province within the broader empire of the life science of biology. Haldane says,

“The sort of organism which Freud imagines is a mere product of his imagination, of the characteristic features of conscious activity, his conception gives no account at all... The whole structure of any such psychology rests on bad physics and bad physiology, besides being hopelessly inadequate from a special standpoint of psychology; it misrepresents both our perceptions and passions.”
(Haldane: 1929, p. 37)

Psychologist Dunlays is still more drastic in his rejection;

“Lacking the naturalistic basis, psychoanalysis becomes an assault on the very life of biological sciences. Psychoanalysis attempts to creep in wearing the uniform of science and strangle it from inside.” (Dunlap: 1920, p. 129)

It is not persistently speculative course alone that offends the experimentally minded. A tolerant psychologist Dodge admits,

“Facts without hypothesis are dead and hypothesis which cannot be verified might as well be dead.” (Dodge: 1931, p. 27)

The Freudian invasion of the house of science seems an intrusion and a violation just how or why it is not easy to say. Psychoanalysis just does not seem to belong there. It carries an alien atmosphere. Sociologist Trotter expresses the out of placeness skilfully as under,

“However much one may be impressed by the greatness of the edifice which Freud has built up or can scarcely fail on coming into it from the bracing atmosphere of the biological sciences, to be oppressed by the odour of humanity with which it is pervaded. The quality, I am trying to describe is extremely difficult to express in concrete terms without exaggeration or distortion.” (Holt: 1915, p. 141)

Turning from rejection to endorsement, there is the opinion of Psychologist Holt. Writing in 1915, he calls Freud’s contribution epoch making, he says:

“It is the first key which psychology has ever had which fitted and moreover, I believe it is the only that psychology will ever need. Although of course these two statements would be savagely disputed by the comfortably established professors of an earlier school who are a bit mystified by Freud and suffer from the uncomfortable apprehension that he is doing something to them. And in fact, he is for he is making them look hopelessly incompetent.” (Holt: 1915, p. 194)

For E. B. Holt, *The Freudian Wish* (1915), critics were of the view that straightforward psychological approach is unpopular. The new critics concentrated on textual analysis and declared biography to be irrelevant.

The reader wishes to know from time to time more particularly how the character feels in a given situation, how he reacts to a particular predicament, what conflicts arise in him with regard to his course of action, what are his motives for acting as he does and so in general how his feelings and mental processes in a given situation reflect the general characterisation. The detailed presentation of his feelings and mental processes is called fiction in Psychology. It may be a very different thing from the Psychology as understood by the professors of Science. But the origin of the word is clear and its application in fiction is legitimate enough if we do not try to relate it too closely to the scientific use of the word.

Psychology is that element in the narrative art that concerns the psyche that is the subjective aspect of experience.

The disposition to concern oneself with the subjective aspect of experience has been growing more and more dominant in fiction, at least in English fiction. It reached its peak in the novels of Henry James, James Joyce and Virginia Woolf who are extensively and intensively concerned with psychology.

Most of the characters of D. H. Lawrence's novels can be studied through psychoanalytic approach, but Lawrence himself does not agree with this view. He says:

“On last weary little word, this Pseudo-Psychology of mine - ‘Polly-analytics’ as one of my respected critics might say - is deduced from novels and poems not the reverse. The novels and poems come unwatched out of one’s pen. And then the absolute need which one has for some sort of satisfactory attitude towards oneself. The novels and poems are pure passionate experience. Those polly-analytics are inferences made afterwards from the experience”. (Lawrence: 1992, p. 97)

To approach these novels rightly, one must grant Lawrence his initial attitudes and premises and find a way to the work that will take advantage of previous critical insight without binding the author to any single school. The cornerstone of Lawrence's theory of consciousness rests initially upon his view of the individual in relation to the family unit and the social environment. Consciousness is that which is received from the outside - the values and morals that comprise the social milieu and reduce the family to little more than moral automations. In deliberately or subliminally passing on these social values to the child, the mother or cultures are carrier.

Critics have often accused Lawrence of weighing down his fiction with a burden of intrusive, almost propagandistic passages of Philosophy. At the same time, his essays often evince a higher imaginative and even poetic vitality as they focus extensively on mother, child, lover and beloved - concrete figures of his fiction.

In *Psychoanalysis and the Unconscious*, Lawrence discusses the relation of the child to its mother, when the child is in the womb and during the early stages after birth. The discussion takes the form of a metaphorical 'scientific treatment of the feeling that an infant and the individual closes to it in the family who in this case is the mother-share with each other. The description of the development of many kinds of intimate relationships is significantly portrayed and is reflected in his novels, especially *Sons and Lovers* and *The Rainbow*. He states in 'Psychoanalysis and the Unconscious' that:

"The whole of life is one long, blind effort at an established polarity with the outer universe, human and non-human, and the whole of modern life is a striking failure. It is our own fault."

(Lawrence: 1920, p. 67)

What interests him was the quality of feeling in human life. He rejected the literary tradition which assigns to each person a fixed and definite character. He believed true feelings exist only in bodily centres. They cannot be worked up by the mind. Lawrence tried to render in words the pulsation and relation, the ebb and flow of the real emotions.

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For him, real emotions were bound up with the sensation. The sense of touch, physical contact can bring people together who may be consciously indifferent or even antipathetic to each other. For Lawrence, the mere fact of being alive in the body was a constant source of wonder. He longed to convey that wonder through his art. He explained in an earlier letter that states his beliefs as a newly matured writer:

“We can go wrong in our minds, but what our blood feels and believes and says is always true. The intellect is only a bit and a bridal. What do I care about knowledge, All I want is to answer my blood, direct without dribbling intervention of mind, or moral or what not.... The real way of living is to answer to one’s wants. Not “I want to light up with my intelligence as many things as possible” but “for the living of my full flame - I want that liberty, I want that woman, I want that pound of peaches, I want to go to the pub and have good time”. Instead of that, all these wants which are there, whether or not are utterly ignored and we talk about some sort of ideas. I am like Carlyle, who, they say, wrote 50 volumes on the Value of Silence.” (Lawrence: 1920, p. 149)

I.5.1 Chapter Scheme:

Chapter I - It deals with his novels mentioned above the work done by D.H. Lawrence has given new dimension to human personality. Hence there will be an attempt to project the characters of some of the novels with psychoanalytical point of view, describing the pertinent phenomena, and they will be discussed explicitly on the basis of the dynamics of personality. It is also proposed to study the novels with reference to the context of the term neurosis which does not mean situational neurosis but focused upon character neurosis, which starts in early childhood and encompasses more or less the total personality. In addition to it, the complexes which take place at inception level and polarize the entire personality, with special reference to Lawrence’s work.

Chapter No. II - ‘Fantasia of the Unconscious’ is a continuation of Lawrence’s preview book ‘Psychoanalysis and the Unconscious (1920)’. It

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represents a reaction against the psychology of Freud by propounding a physiology. He argued that there were four major nerve centres in the body namely:

- 1) The Thoracic Ganglion related to the spine and shoulders was associated with intellectual matters.
- 2) The Lumbar Ganglion related to the spine and buttocks and was concerned with excretion and rejection.
- 3) The Cardiac Plexus related to the nipples and was associated with breathing, eyesight and concern for others.
- 4) The Solar Plexus was the basis of the sensual life of man and was the seed of instinct.

'Fantasia of the Unconscious', philosophies this Physio – Psychological theory and takes it to extremes. It asserts that most people are incapable of bringing their nerve centers into relationship with each other and with the Universe. Therefore leaders must be endured who would be responsible for the masses. There would be no need for the masses to read, to take decision or even to be acquainted with the biological fact of love.

Lawrence starts the book with an apology to Psychoanalysis. He says it is unpleasant to ... at psychoanalysis as if Freud has invented and described nothing but an unconscious, in all his history. The unconscious is not, the clue to Freudian theory. The real clue is sex. A sexual motion is to be attributed to all human activity. Lawrence says that an element of sex does enter into all human activity but so does an element of greed and many other things. He admits that in all human relationship particularly adult human relationships, a large element of sex enters. He is thankful to Freud for making us realize this and also for bringing people down to earth from their clouds of super fineness.

Thus by propounding a Psychology of his own in psychological way, Lawrence, in his book *Fantasia of the Unconscious* represents a reaction against the psychology of Freud.

Chapter III - *The Rainbow* is the early life-histories of three generations of a Midland family called Brangwens. The novel opens in the 1840s with an account of some individual changes in the Erewash valley, where they live, and ends just after the Boer War at the turn of the twentieth century. Initially the novel concentrates on Tom Brangwen, an affluent young farmer who, feeling a sense of dissatisfaction with his life, woos and marries an émigré Polish widow, Lydia Lensky. There is an account of their early married life at Marsh Farm and the evolving relationship Tom has with his stepdaughter Anna.

Chapter IV - *Women in Love* shows the inner conflict as well as struggle for individual entities. Man-Woman relationship through marriage is only a conventional necessity. Lawrence wants sex to consider exactly as the other physical appetites, as a functional process, not as a fulfilment. He believes in pure freedom for both man and woman.

Chapter V - *Sons and Lovers* is a statement of oedipal drama and Lawrence argued that instincts and intuitions are more important than reason. The S-O-R (Stimulus-Organism-Response) technique which is the basic fundamental of psychology comes into existence when we observe strong attachment between Mrs. Morel and her youngest son, Paul Morel. The attachment has a very disastrous effect on the mental health of Paul, who fails to establish satisfactory relationships with any woman and rejects any other woman than his mother due to his abnormal reception of Paul Morel.

Chapter VI - *Lady Chatterley's Lover* in this Lawrence believes that without a realization of sex and the body, the mind wanders aimlessly in the wasteland of modern industrial technology. An important recognition in *Lady Chatterley's Lover* is the extent to which the modern relationship between men and women seems to resemble to relationships between men and machines. Not only do men and women require an appreciation of the sexual and sensual in order to relate to each other to each other properly, they require it even to live happily in the world, as being able to maintain human dignity and individuality in the dehumanizing atmosphere created by modern greed and the injustices of the class system.

Chapter VII - Concluding chapter deals with the conclusion of the entire thesis. Lawrence's style is brilliantly original, experimental, and impressionistic. He makes great use of symbolism and of incidents rich with overtones of feeling and hidden correspondence of thought. He is, in his novels, very little of the dramatist and very much of the poet. Lawrence's writings with the integration of Freud's theories steadily increase the general public's knowledge of Psychology and tolerance of sexual exploration in literature. Freud and Lawrence paved the way for later authors to examine issues of sexual desire in relationships in a realistic and honest way without fear of social hindrance.

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