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This is to certify that the work incorporated in the thesis entitled “**Psycho-Analytical Study of Man-Woman Relationship with Reference to D. H. Lawrence’s Selected Novels**” for the degree of Doctor of Philosophy in the subject of English has been carried out by Mr. Sunil S. Kamble at Bharati Vidyapeeth University, Yashwantrao Mohite College, Pune-38 under the guidance of Dr. Mrs. Muktaja Vikas Mathkari.

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This is to certify that the work incorporated in the thesis entitled “**Psycho-Analytical Study of Man-Woman Relationship with Reference to D. H. Lawrence’s Selected Novels**” submitted by Mr. Sunil S. Kamble for the degree of **Doctor of Philosophy** in the subject of English under the faculty ‘Arts, Social Sciences and Commerce’ has been carried out in the Department of English, Bharati Vidyapeeth University, Yashwantrao Mohite College, Pune under my direct supervision/guidance. This work has not previously formed, the basis either in full or part, for the award of this or any other degree, diploma or other similar title of this or any other educational institution and the thesis, as a whole, in its approach to the subject, its organization, treatment of the material and its critical evaluation of is independent work on the part of the candidate.

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Research Guide

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Mr. Sunil S. Kamble

Mumbai

Psychoanalytic Study of Man-Woman Relationship with Reference to D. H. Lawrence's Selected Novels

Abstract

The novel in the 20th century has been often subjective, personal and internal. It has an overwhelming preoccupation with the self, the nature of consciousness and the process of perception. The writers of this century 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. *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. The novels of D.H. Lawrence were a challenge to the traditional way of writing. He was the first to champion both the primitive and supercivilized urges of men and women and to give them expressions' in his writings. Lawrence, a versatile genius wrote novels, short stories, travel books, translation works, poetry, plays, non-fictional books and pamphlets as well as he was a painter.

Lawrence has strongly emphasized the Psychology of sex in his novels and of course he was influenced by Sigmund Freud. Most of the characters in D.H. Lawrence' novels can be studied through psychoanalytical approach.

Psychoanalysis deals with motives, especially hidden or disguised motives, as such; it helps clarify the literature on two levels, the level of writing and the level of character action within the text. It focuses on the underlying elements of a person's mind. Psychoanalytical criticism does more than simply allow readers to interpret literature according to its own terms; it also helps readers recognize the significance of their own dreams and possibilities the dreams of others.

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The psychological problem of finding another with whom to share one's intimate life occupies considerable space in all the four novels that were undertaken for the study of the present research work. Most of the characters in these novels consider the possibility of love, union and perhaps marriage, though some like Paul Morel never achieves this goal. The search for and maintenance of a love relationship challenges both men and women like Paul Morel and Ursula Brangwen, almost all of Lawrence's characters encounter the possibility of romantic union at some point to differing degrees of success. The problem of amorous relationships is present in all the above four novels. In *The Rainbow*, Ursula Brangwen's foremothers all seem to encounter a perilous moment in their courtships and marriages when the prospect of merging with another becomes at once a frightening and fascinating long possibility. Later, in *Women in Love* the Sisters, Gudrun and Ursula both exemplifying oscillation between a desire for 'individuation' and a desire for both emotional and physical union with the other, both experience feelings of both attraction and repulsion to the men that they love. Likewise Connie Chatterley in *Lady Chatterley's Lover* finds herself drawn to yet also repel by the overt sexuality of Oliver Mellors. For the male characters, this experience falls along similar lines. Paul Morel has clearly encountered tremendous struggles when he considers sexual and spiritual relationships with both Miriam and Clara Dawes.

It is perhaps due to the partner's willingness or unwillingness to adhere to the authors prescriptive rules for the roles of men and women that some relationship succeed while others fail as in Gerald Criches' Case in *Women in Love*. The study of the following chapters reveals Psychoanalytical influence on the characters from the novels taken for study. The male - female unions in Lawrence's novels can be addressed in psychoanalytic terms, for instance, in *Sons and Lovers*, the abnormally close relationship between 'Paul Morel and his mother prevent him from successfully bonding with either Miriam or Clara. Thus the novel is bracketed

under the general Freudian Paradigm of Oedipus complex. Sigmund Freud and his Oedipus complex are among the most often discussed critical issues of modern psychology and literature. Lawrence is one of the modern writers who are greatly influenced by Freudian theories and have promoted Freud's notions through their works. His *Sons & Lovers* is considered as one of the most modern as well as controversial novels of the twentieth century where the protagonist Paul Morel's extremely emotional dealings with his mother are the illustrations of Freud's Theory of 'Oedipus Complex'. Through this masterpiece, Lawrence has tried his best to universalize the Freudian concept the tries to show that his hero Paul can never come out from the labyrinth of Oedipus complex as mythical Oedipus could not. Hence he tends to make a universal link between the two worlds, modern and ancient, in order to prove the eternal appeal of the Oedipus complex. However, Daniel Weiss has a different opinion. He says that *Sons & Lovers* is a comedy about Oedipus complex, because at the end of the novel Paul is not Oedipus standing on the steps of his stricken house but is journeying forth. Paul walks towards the town which reflects his break from his mother.

But the fact remains that the novel can be considered as a paradigm for discussing psychoanalytic approaches; because Lawrence has dealt with Oedipus complex theory in the novel in a very explicit manner that there can be no two views about it.

An analysis of Paul Morel's mind reveals a conflict between a wish to merge with the Caretaker mother and fear that dependency on her will destroy him. The devouring mother is one who engulfs her children to fulfill her own narcissistic needs rather than allowing children to develop their own egos.

Psychoanalytic literary criticism can focus on the author: the theory is used to analyze the author and his life and the literary work is seen to supply evidence for this analysis. This is called Psychobiography. *Sons & Lovers* is an example of

Psychobiography. *Sons & Lovers* illustrates that the author spent much of his career attempting, through literary means, to represent the distortion and repression of sexuality, he had experienced at the hands of religion, rationalism and his own upbringing, particularly his intimate, yet troubled relationship with his mother which had an extreme effect on his romantic attachments to other women.

Lady Chatterley's Lover

It is a human tendency to focus on what is immediate and forthcoming in order to forget unresolved conflicts, non admitted desires, or traumatic past events, so that they are forced out of conscious awareness and into the realm of the unconscious, this is called repression according to Freud. This definition of repression highlights people's tendency towards escapism, finding life's problems easier to live with when something else can occasionally subdue them.

Lawrence explores this definition of repression in the novel *Lady Chatterley's Lover* to its fullest extent. We find that Connie seeks the route of escapism, of her unfulfilled desires and subdued sexual urges when she turns towards Oliver Mellors for solace. The possibility of merging sexually and emotionally with Mellor's is both attractive and frightening for Connie, for she feels that she is psychologically attached to Clifford, but the platonic relationship creates a void in her life and she yearns for the complementary part to complete her incomplete life. The novel celebrates a tender and harmonious relationship between a man and a woman. The role of sex in the novel is a means of healing, of psychic and seasonal rebirth and of reconciliation to loss through trust in nature. Practical matters threaten Oliver and his renewed rhythm, tensions between a natural, specifically sexual rhythm and the interruptions of his divorce proceedings and Oliver's search for work are never resolved. Instead the conflict between transformed vitality and injured hope appears in the novel. Not only does the problem of impaired vitality appear in each male character, but a mood of injury characterizes the world of the novel as a whole.

Beyond his physical paralysis, Clifford's injury is the bruise of fear and horror. His paralysis typifies the general condition of post-war England. Contagiously, this bruised and diminished vitality spreads to Connie and appears in Oliver. Living in the void and unconnected, all three contrive a means of relation with a vivifying power. Clifford puts his energy into writing assuming his whole world to be in his stories. For him writing is escapism from his unfulfilled desires. For Connie the vivifying power is phallic and human. Connie registers the restorative effects in sexual and procreative realms, but she initiates little.

Since the origin of psychoanalysis, the field has displayed a powerful set of connections to literature; it may even be called mutual fascination. Literary criticism in its academic form has been the major mediator between psychoanalysis and literature. The three domains of psychoanalysis, literature and criticism are intertwined and seek to use each other in different ways. Literary criticism has sought to use psychoanalytic theory to explain literature. Psychoanalysis explores the Complexities of the human soul: it often focuses on the characters, the theory is used to analyze the minds of characters, and it becomes a tool to explain the characters' behaviour and motivations.

Similarly, Lawrence uses the theory of Psychoanalysis to explain the behaviour of the major characters of the novel. Connie's becoming pregnant outside of wedlock with a man who has lower status and money than she and her not viewing marriage as a bargain, her goals of love, maternity and living with the father of her child absorb her into the conventions of heterosexual marriage plot. Connie's fundamental role is as sexual compensation for her waning desire.

Women in Love

One of the driving forces of Psychoanalysis includes the idea of the unconscious, 'the part of the mind beyond consciousness' which has a strong influence upon one's actions. When this idea is applied to literature, it reveals

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important information such as the motivations and hidden intentions of characters. It is essential for understanding characters on a deeper level.

Thus, applying the idea of the unconscious actually encourages increased consciousness. Psychoanalysis deals with individuals within society rather than society as whole. Psychoanalytic theory is used to explain the appeal of the work for those who read it, the work is seen to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously.

Lawrence applies this idea of unconscious to his characters in *Women in Love*. All the four characters are deeply concerned with questions of society, politics and the relationship between men and women. Lawrence' treatment of sexuality in this novel was rather too frank; he also explores a taboo subject; Homosexuality and psychology of the sex. He has described the intimate emotional and sexual feelings of the major characters. As psychoanalysis also deal with the individual conflicts and his relation with the society. Lawrence uses Birkin as a link between the private lives of individuals and the public world of the novel, especially the strained relationship between the individual and society in general. Traditionally, society is seen as sustaining and permanent, larger and wiser than any individual who has come to terms with its demands or suffers the consequences. Birkin is frustrated with the society, according to him society can no longer sustain life, in any traditional organic sense, and it can only produce decay and corruption. He blames his own inability to get things right. Both Ursula and Birkin are very passive, they are annoyed that society cannot enable them 'to be' 'to flower' in their own way. According to them, there should be a healthy interaction between the individual and society, both should change and adapt to embody the needs of the other. But there is a void, an absolute rift between private desires and the outer world in which all have to live. Birkin's views are criticized and mocked in the novel, but they are supported by the style and narrative of the text. His view of society as moving

towards some great apocalyptic disaster is confirmed by the novel's events and outcome, and above all by the way events and psychological states of mind are described by Lawrence himself as a storyteller. Birkin and Lawrence share substantially the same language and attitude of mind. Society does not contribute to any vital growth in individuals; there is only fungoid growth, which is a product of decay and rottenness in the novel. Society is not shown to be a complex interactive web of people and institutions subject to conflict and change; instead it is a threat to the individual, hostile. One of the reasons for sick society is that it seems to be excessive coercion in relationships, between social classes, men and women or the human and the natural world. Birkin's conflict regarding the definition of love remains unresolved as his debate on society as a whole. The fundamental paradox is that Birkin preaches the need for autonomy in love and relationships in such an authoritarian way that reveals his need to dominate and control. Ursula is far more intelligent and independent to be impressed. She rejects his use of metaphors from physics to express the ideal relationship in terms of two masses exerting equal gravitational pull on each other - pure stable equilibrium. Theory of sex in psychoanalysis involves power struggle and the tendency for one partner to dominate over the other Lawrence explains the same in Ursula - Birkin relationship.

Lawrence creates a peculiar psychological rhythm in portraying his characters inner feelings and so we do not find the traditional character and plot in 'Women in Love'. In order to understand the unique structure of 'Women in Love' one should penetrate into the very details of psychological rhythm. Lawrence believed that the healthy way of the individual psychological development lay in the primacy of life impulse or the sexual impulse. Human sexuality is a symbol of life force.

Apart from unique psychological description, Lawrence has also depicted symbolism in the novel. The theme of 'life and death' determines the general symbolism and psychological rhythm of characters. Birkin symbolizes the natural,

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spontaneous life, the man alive and lived wholly as a man of integrity, the invincible life force that tries to overflow and stimulate him. While his lover Ursula is sensitive and protective, believes in true love, together with Birkin, they are in Lawrence's sense 'man alive and woman alive' contrary to this, the things that accompany Gerald are the white moon, the Alps, the Arctic Snow etc., things which are chilly, cold, hopeless and desperate. Gudrun is a person to control, to possess. She has the negative relational configurations than of inherent drives and process and context are emphasized over universal psychic structures.

The Rainbow

The Rainbow reflects Lawrence's views about familial relationships. He immerses the reader's consciousness in the subtleties of relationship politics. He displays power over passion in a marital relationship. Paradoxically, it is a passion that comes first, the passion for power that is inherent in human animals. Tom Brangwen's quest for power seems to end in love for Lydia. But for Ursula it is different. Ursula's love for the Polish young man, Anton Skrebenskey in D.H. Lawrence's inversion of the command of dominance between patriarchal and matriarchal values. Lawrence renders this relationship a failure. Love and power become love or power in Ursula's case.

Being aware of one's identity and asserting one's position in society is also one of the prominent needs of the human psyche. In the 'Rainbow', Lawrence uses the Industrial Revolution as a predominant feature and urges a spiritual revolution within the females, to liberate the mind from its materialist chain and conventional gender roles. This liberation or spiritual revolution is presented in metaphorical or symbolic terms, and covers three generations of the same family from the Industrial Revolution to the First World War. He lets his female characters become aware of their identities and makes them revolt against the established norms and regulations of British Society.

Conclusion

Lawrence may reject psychoanalysis, but his writings, reflect its concerns so much that his work and psychoanalysis shadow each other. In psychoanalytic terms they make a good match. Psychoanalytic theory attaches the conflict between male and female elements in a model of human nature, development and health. In the preceding chapters psychoanalytic theory enables him to describe the conflicts more precisely and only a reader with an understanding of psychoanalytic theory can understand Lawrence fully, as his work is influenced by psychological discoveries. Lawrence' work as a whole depends upon its mingling of the complex features of his mind. While each psychoanalytic theory offers readings of symbols, events and dynamics, the history of psychoanalytic criticism of Lawrence teaches that he has used all the above in his novels.

Thus a detailed study of each of the four novels (1) *Rainbow* (2) *Women in love* (3) *Sons & Loves* (4) *Lady Chatterley's Lover* in the Parameter of Psychological theories and Psychoanalytic interpretation distinctly reveal that Lawrence is chiefly concerned with the psychoanalysis of the minds of his characters. He is influenced basically by the modern psychological interpretation of their behaviours, actions, reactions and response under given circumstances. He is chiefly concerned with an unconscious level of experience in his characters. His characters are complicated, whose thoughts and feelings can be understood only by an analysis of their mental processes.

Thus the study of the present research work comes to a conclusion that Lawrence has used various aspects of the theory of psychoanalysis by Freud to depict the behavior of the characters in all the four novels which were undertaken to study. In *The Rainbow*, Lawrence has depicted the subtleties of familial relationships and also a spiritual revolution among the female characters that revolt to break their minds from the traditional and conventional gender roles. They look

beyond the four walls of their houses to assert their individuality and thus try to bring a mental and social change in society. He focuses on the sexual dynamics of relations between characters and also power in such relationships.

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