

## Chapter V :

### Psychoanalytical Study of Man-Woman Relationship in *Lady Chatterley's Lover*

#### V.1 Introduction

D. H. Lawrence in his writings is highly inspired by 'Freudian Psychoanalysis'. Psychoanalysis implies 'Character Analysis'. Lawrence makes us aware of untamed, wild areas of the human personality that the individual can never master or fully express in a social role. By showing men and women relating intimately to nature, natural processes and natural rhythms, Lawrence is highlighting these aspects of human personality and human need that can never be fully expressed through social identity. Our natural selves are seen to be in constant struggle against our social selves. The tension between self and society is being reworked by Lawrence in new and challenging ways. Through his writings, he attempts at finding new ways of exploring the deep inner recesses of human personality, those inner drives and compulsions which reflect in the character's behaviour. In 'Lady Chatterley's Lover' Lawrence emphasizes more on Connie than on Mellor. It is her state of mind, her development, and her choices that are chiefly explored. Her point of view predominates throughout the novel. Joseph Warren Beach in his book *The Twentieth Century Novel* writes. *Lady Chatterley's Lover* has its own Stark beauty, and is a document of unmistakable importance; it represents Lawrence's last desperate effort to adjust his own emotional difficulties, or to find an ideal formula for men who are happier than they are in their sex life. The formula is too simple for, being found in a mechanical detail of physiology in the art of love-making. There is a tendency in the writings of Lawrence to wish to throw off the intolerable burden of emotional relations to reduce sex relations to physiology and be done with them. It is all very well to say that we make too much of our emotions, that we should live cool and collected with reason and wisdom in control and our sentiments battered down under hatches. But we are not made that way and ordinary normal human relationships are on the affair of tenderness and tears, excitement, strains, struggle, discouragement and hope. This was

obviously the case with Lawrence, who never quite won to a normal human relationship." (Beach: 1932, p. 68)

In *Lady Chatterley's Lover* Lawrence represents a reaction against the psychology of Freud with its emphasis on sex and the incest motive. Lawrence tried to counter Freud by propounding a psychology of his own based upon an equally individual view of physiology. In his *Psychoanalysis and the Unconscious* Lawrence argued that there were four major nerve centers in the body. The Thoracic ganglion related to the spine and shoulders, and was associated with the matters of intellect. The lumbar ganglion related to excretion and rejection. The cardiac related to breathing, eyesight and cancer to others. The Solar plexus was the basis of the sexual life of man and was the seat of instincts. Indeed, it was instincts that largely guided Lawrences' classification. For example, his feeling about the solar plexus is based on his sense of the intimate connection between mother and child via the umbilical cord. *Fantasia of the Unconscious* 1921' philosophizes this Physio-psychological theory and takes it to extremes. It asserts that most people are incapable of bringing their nerve centers into relation with each other and with the universe. This ideology is substantially used by Lawrence in *Lady Chatterley's Lover*. Here we have the basic situation a healthy young woman married to paralyzed baronet and having an affair with the gamekeeper.

Sir Clifford Chatterley is shown to be an antagonist and the keeper is made frailer and is shown to suffer.

Clifford is by no means a routine eldest son, he is no more inheritor. He is rather an intellectual, severely wounded in the war, but fighting his disability. He rallies round and begins to write again. He pours his energies into his coal mines. And he is deceived by his wife with his own gamekeeper. The plot is an old one, an unhappily married woman leaving a stultifying marriage for an uncertain future with a poor but exciting lover; it produced some of the masterpieces of the 19th century. The Title emphasis more on Connie's lover than on Connie but the novel emphasizes more on Connie, her state of mind, her development, her choices, etc. the point of view predominates, though always mediated and directed by Lawrence

himself. The men in her life - Clifford, Mellors, Michaels and Duncan Forbes represent distinct separate ways of life.

Lawrence sketches a process of disillusionment in the relationship of Clifford and Constance Chatterley. Lawrence has portrayed Clifford in the light of Freudian Principles of Pleasure which states that the problem of psychical living is to reconcile and merge the pleasure principle and its reality principle, to live out the urges, yet attain a life of reason.

Clifford channels his submerged urges and incapability through writing. Sir Clifford represents the old English aristocracy. He seeks to preserve the woods and Parkland of Wragby as part of his belief in tradition, but this makes no common ground between him and Connie. The very point of the discussion which they have on this subject is to underline the sterility of Clifford's attitude.

Lawrence Comments in *A propos of Lady Chatterley's Lover*.

When I read the first version, I recognized that the lameness of Clifford was symbolic of the Paralysis, the deeper emotional or passional paralysis, of most men of his sort or class today. I realized that it was perhaps taking an unfair advantage of Connie, to paralyze him technically. It made it so much more vulgar of her to leave him. (Lawrence: 1930, p. 124)

Clifford took to writing stories of an intensely personal kind as he becomes more and more estranged from libido - which is Psychic energy, in all inclusive life - force. The primal libido serves nutrition, growth, sexuality and a good share of vital activities and interests which the ego incorporates. Libido is innate, but set on a cycle of growth; it sets the course of the expanding life. It is sex infused and its powers are entitled in the service of sex, but it is more and other than sex. As Clifford is unable to express his libido it is manifested in his creativity that is his writings and deterioration into perverted sexuality which he shows with Mrs. Botom. This is presented as an anti-thesis to the truly natural sexual relationship of Connie and Mellor.

The foundation of Clifford and Connie relationship was mental, sex was merely an accident, or an adjunct, one of the curious obsolete, organic processes which persisted in its own clumsiness, but was not really necessary and consequently, Clifford's impotence made little or no difference. It is purely a mental life they share. Lawrence portrays his characters with a psychoanalytic insight into human nature. With this viewpoint, one can study the claustrophobic atmosphere of Clifford - Connie's marital life and the influence it has on their characters and consequent behaviour.

Clifford is obsessed with financial success and fame. He is not interested in love and Connie feels that he has become passionless and empty.

One finds Connie's growing awareness of dissatisfaction with her way of life.

Connie and Clifford had now been nearly two years of Wragby, living their vague life of absorption in Clifford and his work. They talked and wrestled in the throes of composition and felt as if something were happening, really happening, really in the void.  
(Lawrence: 1928, p. 37)

A complete study of the novel, *Lady Chatterley's Lover* depicts Lawrence's views on complete freedom of expression on all human experiences and relationships particularly in sexual matters. In the novel, *Lady Chatterley's Lover*, Lawrence argues about individual regeneration which can be found only through the relationship between man and woman. Love and personal relationships are the threads that bind this novel together. Lawrence explores a wide range of different types of relationships, the void in the relationship between Clifford Chatterley and his wife Constance Chatterley which is due to the sexual frustration of Lady Chatterley. She realizes that she cannot live with the mind alone, she must also be alive physically. The novel depicts a series of relationships, the brutal relationship between Mellors and his wife Bertha, the Perverse, maternal relationship that develops between Clifford and Mrs. Borton, his caring nurse and finally the relationship between Mellors and Lady Chatterley but builds very slowly and is based upon tenderness, physical passion and mutual respect.

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*Lady Chatterley's Lover* is undoubtedly, one of the most famous of Lawrence's books. It is a simple and perfect affirmation of life according to Lawrentian principles. The main subject of the novel is not just the evident sensual content but it is the search for integrity and wholeness. It focuses on the incoherence of living a life that is 'all mind', which Lawrence saw as particularly true among the members of the aristocratic classes. The contrast between mind and body can be seen in the dissatisfaction each has with their previous relationships. Constance's lack of intimacy with her husband who is 'all mind' and Mellor's choice to live apart from his wife because of her 'brutish' sexual nature.

Besides, the evident sexual content of the novel *Lady Chatterley's Lover* also presents some views on the British Social Context of the early 20<sup>th</sup> century. For example, Constance social insecurity arising from being brought up in an upper-middle class background in contact with Sir Clifford's Social self-assurance. There are also signs of dissatisfaction and resentment of Tevershall Coal pit's workers, the colliers against Clifford who owned the mines. The most obvious social contrast in the plot is, however, that of the affair of an aristocratic woman (Connie) with a working class man (Mellors).

Julian Moynihan observes that

*Lady Chatterley's Lover* 'dramatizes two opposed orientations towards life, two distinct modes of human awareness, the over abstract, cerebral and unvital,' the other concrete, physical and organic. (Moynihan: 1991, p. 67)

The juxtaposition of vitality versus sterility is set up between the worlds of *Lady Chatterley* and her lover, on one hand and Clifford on the other. The affair between Connie Chatterley and Oliver Mellows takes place in a rustic hut in the woods that belong to Chatterley's estate and begins simultaneously with the renewal of life after the winter, accompanied by a vivid, poetic portrayal of the advent of the spring, punctuated by the minute details of the change of flower blooming seasons. The lovers, Connie and Mellows, their bucolic surroundings and their affair are associated with words such as 'vital', 'alive' and 'life' and allusions to vigour. Viability, pliancy, fertility is frequently invoked in this connection. Thus

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trees in the forest surrounding the love nest are described as “powerful beings, dim twilight, silent and alive” (Lawrence: 1928, p. 739) “The oak trees have powerful trunks... surround vital” (Lawrence: 1928, p. 719) and pine tree under which Connie sits is “an erect alive thing, elastic and powerful rising up” (Lawrence: 1928, p. 714) Even smaller things are powerful in their own way “the daffodils are so strong in their frailty” (Lawrence: 1928, p. 714) and the “Pheasant chick is so cheeky and so utterly without fear” Connie’s figure as she looks at herself in the mirror, is also spoken in organic terms with her breasts “pear shaped but unripe”, “her down sloping curves are becoming sapless and going unripe, astringent after years of celibacy” (Lawrence: 1928, pp. 703-704) In this scene, before she embarks on her affair with Mellows, Connie perceives herself as drained of life her “vitality is much too low”. (Lawrence: 1928, p. 709) Only in her bullocks, it appears, “Life still ..... hoping” (Lawrence: 1928, p. 704)

Sex with Mellows, however has a reinvigorating effect on her. In addition to her newly feminine body contours, she feels rejuvenated inside. She is filled with new life. Mellows in turn is originally depicted as “pistil of an invisible flower, a little frail and quenched” (Lawrence: 1928, p. 689).

After this sexual encounter, he tells Connie, “I thought I’d be done with it all. Now I have begun again” After she asks him ‘Begun what’ he replies “life” (Lawrence: 1928, p. 735) she echoes his sentiment later to Clifford where she says that “the life of the body is a greater reality than the life of the mind, when the body is really weakened to life” (Lawrence: 1928, p. 815)

Clifford on the other hand, is shown as a complete opposite to the world of natural vitality. This change of vocation from being a fashionable writer to undertaking the technological modernization of his mines might strike the reader as an odd transition from mental to materialistic existence. But materiality in the novel is not same as physicality; it is closer to the physics of the natural attitude than to the embodied experience of the vital organs. The materiality is connected with the cerebral realm of ideas while vitality is connected with body and earth. Even though Clifford is animated by his projects of story writing and acquiring technical expertise in mining, he remains devoid of his physical satisfaction or for

that matter sexual fulfillment. He is said to have a lark of "slight vacancy that of a cripple" (Lawrence: 1928, p. 661) with "peculiar rather vacant apathy" (Lawrence: 1928, p. 780) and his "insides filled with a terrible hollow a void" (Lawrence: 1928, p. 750) His stories too, although skillful, clever, and increasing by popular in fashionable society is empty "there was no touch, no actual contact. It was as if the whole thing took place in a vacuum" (Lawrence: 1928, p. 668)

These descriptions evoke an image of a rotting fruit or a tree decaying from inside which fits as a metaphor where a human body is a tree that is rooted in the soil from which it derives its life energy by way of its roots, i.e. legs and buttocks. The paraplegic Lord Chatterley by contrast, is literally disconnected from the earth as a source of all life. His disability epitomizes his existential condition of being "a negation of human contact" (Lawrence: 1928, p. 668) and he therefore carries a void inside as if something is withering inside him. The most striking contrast is symbolically depicted in the mode of locomotion, instead of having an innate organic connection with the earth in the form of his feet touching the ground; he rolls over it in a wheelchair thus getting only a fleeting and superficial contact with the earth. His lack of relatedness or sensitivity to nature is revealed in the episode when he enthusiastically expresses about the beauty of an English spring, while his wheels in all oblivion "jolt over the woodruff and the bugle, and squash the little yellow cups of the creeping jenny.... Awake through forget me-nots" (Lawrence: 1928, p. 780)

Clifford's motor chair represents the mechanical world of capitalist production he embodies in the novel. His seat of Wragby is an impersonal collection of luring spaces that lack an organic centre and that repel his wife with "their mechanical cleanliness and the mechanical order" (Lawrence: 1928, p. 669) The views from the estate are marred by the permanent cloud of smoke hanging over the Tevershall collieries that belong to it. The sense of sight is offended by "sharp wicked electric light" (Lawrence: 1928, p. 736) and a sense of smell by "the rattle-rattle of the screens at the pit. The puff of the winding - engine, the clink - clink of shunting trucks and the hoarse little whistle of the colliery locomotive" (Lawrence: 1928, pp. 666 - 667)

The images make the coal works look like a vast impersonal mechanism. As Mellors climb on top of a denuded knoll, the industrial world reveals itself in all its intimidating ugliness and crushing insensitiveness, unable to affect human presence.

This inanimate mechanized world, poised to steam roll over everything standing in its way, just like Clifford's chair tends to harm life in its organic sense. As he decides to dedicate himself to the technological modernization of his coal pit in order to make it profitable again, he is struck by "a new sense of power flowing through him.... Now life came into him". (Lawrence: 1928, p. 729). These two orientations toward life, the vitalist and technological stipulate two types of relationships according to Lawrence.

He relates this comment to a passage from the essay by Lawrence, 'A prope to Lady Chatterley's Lover' where Lawrence says that:

There are many, many ways of knowing, there are many sorts of knowledge. But the two ways of knowing, for man, are known in terms of apartness, which is mental, rational and scientific and knowing in terms of togetherness which is religious and poetic. We have abstracted the Universe into matter and force, we have abstracted men and women into separate personalities - personalities being isolated units, incapable of togetherness -so that all great relationships are bodiless, dead'. (Tocqueville: 1861, p. 47)

Lawrence insists that intellectualism divorced from feeling fragments human sensation and leaves it barren and empty of meaning like the stories of Clifford. While tenderness and loving connection like that of Connie & Mellors is capable of lifting sexuality from the realm of animal nature and transforming it into something that is genuinely human.

## V.2 Relationship between Sir Clifford Chatterley and Constance Chatterley:

Constance meets and marries Chatterley when she returns home from abroad at the outbreak of the First World War. Clifford is a son of a baronet and a

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member of a Smart Cambridge set. After their honeymoon, he goes back to war, only to return a few months later paralyzed and impotent. He becomes a successful writer. In all that he does, Connie is very close to him in mind, although bodily they are non-existent to one another. It is purely a mental life that they share. The gap between them grows wider. Clifford is obsessed with financial success and fame, he is not truly interested in love and Connie feels that he has become passionless and empty.

One finds Connie's growing awareness of dissatisfaction with her way of life.

Connie and Clifford had now been nearly two years of Wragby, living their vague life of absorption in Clifford and his work. They talked and wrestled in the throes of composition and felt as if something were happening, really happening, really in the void. And thus far it was life: in a void. (Lawrence: 1928, p. 19)

Connie is not at ease with the emptiness and lack of substance in her life. There is a complex tension, skillfully expressed, in Connie's predicament, on one hand we perceive the lack of reality in her mode of existence, a vacuum, a void needing to be filled, on the other we enter her consciousness and experience her life as a dream, a un-awakened trance - like state that reciprocate dissatisfaction but is fearful of change. Clifford's view of sex is something mechanical, devoid of emotion and loyalty. For him it is a simple function to be arranged like going to a dentist. This attitude is reflected in the following passage, where he suggests that Connie might have a child by another man to maintain the Chatterley inheritance at Wragby.

"I am sorry we can't have a son", she said, He looked at her steadily with his full, pale - blue eyes."

"It would almost be a good thing if you had a child by another man", he said "If we brought it up at Wragby, it would belong to us and to this place. I don't believe very intensely in fatherhood. If we had the child to rear, it would be our own. Don't you think it's worth considering?" (Lawrence: 1928, pp. 46-47)

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Connie looked at him at last. The child, her child has been just on 'it' to him. It - It - It'. But what about the other man?, she asked. 'Does it matter very much?'. You had lovers in Germany, what is it now? Nothing almost. They pass away.... It's what endures through one's life that matters; my own life matters to me, in its long continuance and development. You and I are married, no matter what happens to us. We have the habit of each other....' Connie sat and listened in a sort of wonder and a sort of fear. She did not know if he was right or not.

Connie remains unconvinced and rather disturbed. There is a tension between the bland reasonableness of his proposal and her confused, emotional response. It is understandable that Connie should waver, because there is no doubt that Clifford is good with words. He is persuasive and superficially at least, there is a lot of sense in what he says. Clifford has a real point; we feel when he states that the basis of marriage dies in close habituation rather than vicissitude of sexual desire. It is only when we see these remarks in their full context that Clifford's inhumanity and frozen incapacity for feelings become apparent. A child for Clifford is an 'it', a possession to be owned by a place. It is to be 'Wragby's child', not a part of an intimate family bond.

Clifford's relationship to Connie is like that of a tutor to pupil; Clifford wants to dominate Connie intellectually.

By living with Clifford she is caught up, captured in a web of words, his words. It is a thought dominated world without real meaning, there is no touch, no contact. The relationship between Clifford and Connie is a good example of how Connie is caught in the web of words and is instinctively struggling to escape. Lawrence gives her a passive listening role, but there is enough in her response to suggest her power of resistance and a capacity for change.

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(Lawrence: 1928, p. 70)

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Not only does the problem of impaired vitality appear in each main 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, the bruise of too great shock spreading in his effective self. His paralysis typifies the general condition of postwar England. Commenting on the Colliers talk of a strike, Connie sees its motivation as:

“The bruise of the war that's been in abeyance, slowly rising to the surface and creating the great ache of unrest, and stupor of discontent. It would take many years for the living blood... to dissolve. And it would need a new hope”, (Lawrence: 1928, p. 103)

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 his writing, as if the whole of his being were in his stories.

For Connie the vivifying power is phallic and human, it fits the conventions of pastoral and the romance plot. Key among these is the seasonal rebirth of plants, animals, sexual energy, even love. Connie registers the restorative effects of phallic regeneration in the sexual and procreative realms, but she initiates little. In spite of her bohemian background, her becoming pregnant outside wedlock, with a man who has less status and money than she, and her not viewing marriage as a bargain, Connie's goals of love, maternity, and living with the father of her child absorb her into the conventions of heterosexual marriage plots.

Alone among the Lawrence's female protagonists, Connie Chatterley is pregnant at the end of the novel, as well as in love with Oliver and committed to a life with him. Within the sexual and maternal roles the book allots to her, her pregnancy promises a happy outcome. Yet uncertainty and ambivalence surround Oliver Mellors, who is separated from her not only by hundreds of miles, disparities of class and finances, and a lack of concern for the coming baby, but also by his role in focalizing the closure of the novel and its primary concerns with impotence. As he displaces Connie from the role of protagonist, Oliver upholds the book's concern with impaired vitality.

The fabulous romantic and pastoral qualities of the novel help explain its neglect of future of marital and familial consequences. As in *The Rainbow*, in *Women in Love* and *The Plumed Serpent* the novel's early focus on a woman's psychic and amorous experience switches to an androcentric point of view. Connie's fundamental role is as sexual compensation for the narrative concern with

waning desire. Her pregnancy removes her from an ultimate androcentric focus on Oliver.

Within the first two chapters, the protagonist seems to be a post catastrophic mood, on the numbness that creates this mood, Clifford embodies this failed vitality. Figures of loss take shape in the Chatterley's respeceter predicaments: a man without sexual strength and a woman without a lover. Written the economy of the novel, the great Catastrophe appears in the absence of phallic sexuality. Like a ghost, absent desire haunts Wragby Hall, as do the sounds and smells of Tevershall pit.

After two chapters in which she enacts the post war numbness, Connie emerges as embattled protagonist when her discontent grows to a mad restlessness that twitches her limbs when she didn't want to twitch. Her transformation here is one of a demonic possession and perversion by sexual energy, her one refuge, her sanctuary is the wood.

### **V.3 Psychoanalytical Portrayal of the characters of Connie and Oliver Mellor**

Connie's lack of intimacy with her husband who is 'all mind' and Mellor's estrangement with his wife lead them into a relationship that builds very slowly and is based upon tenderness, physical passion and mutual respect. Connie's sexual frustration is also one of the reasons for leading her into an affair with the game keeper Oliver Mellor.

Applying the principles of psychoanalysis the relationship of Clifford and Connie can be observed in the following manner.

The psychoanalysands included in the present relationship, i.e. Clifford and Connie are presented as - Clifford embodies failed vitality while Connie projects vivifying power.

The analysand is waiting for an achievement or a fulfillment of his/her work. Clifford finds his fulfillment in writing while Connie finds fulfillment in her relationship with Mellor's.

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Lawrence establishes the Constance - Mellor's relationship as an illustration of achieved wholeness of being in which both partners to the marriage are humanly fulfilled. As a part of the attempt to show the wholeness, Lawrence underplays Mellor's role, the action of the novel springs from Connie's discussions, not from his. The ambiguity of Mellors' social position more than any other factor gives *Lady Chatterley* its tone of pathos and persuasiveness and turns the novel into a positive humanistic accomplishment. There is a contrast between the Constance Mellors and the Constance - Clifford relationships. One is a union of phallic consciousness, the other of mental consciousness, one succeeds, the other fails.

The credibility of Mellor as a character, however, is not derived from the background, but from the immediacy of his relation to Constance. The wood merely enhances Mellors' mystique, his abstract and romantic identification with the spirit of place as Connie's first encounter with him there confirms.

"He was a man in dark green velveteen's and gaiters... the old style, with a red face and red moustache and distant eyes. He was going quickly downhill". (Lawrence: 1928, p. 51)

Perhaps, like the Green Knight, Mellors archetypally dresses in green and wears a red moustache, and he signifies potential renewal. The time span of the story proper - between February and late fall the period of cyclic rebirth, growth and friction is probably significant in this respect.

At times Mellors is shown to be a threatening menace. Directed against Connie's free self, his sexual authority demands obedience. Connie's extremely ready submission to Mellors, conceals his will to power. Within the sexual and maternal roles the book allots to Connie, her pregnancy promises a happy outcome.

In psychoanalysis when an analyst tries to perceive relations or to link some features with others, he increasingly constructs and reconstructs the past. That is a kind of creation which may in itself have a therapeutic effect. Similarly Mellors relation to his first wife, Bertha Coutts, exposes him as a passive male.

“And .... God, no! I let my first wife get to what she was, my fault a good deal. I spoiled her.... Perhaps it wasn't all their fault”  
(Lawrence: 1928, pp. 238-39)

The construction or reconstruction of the past is a process of detachment. The change occurs when the analysand's speech begins to work instead of action as a mental space. Here Mellors is reconstructing the past through his speech and he feels a sense of detachment and he withdraws into the woods. Mellors can scarcely be considered a fulfilled person, even though he is presented as having attained inner unity before the story proper begins, he is simply the one who has learned to live outside the centre of gravity associated with Clifford and Tommy Dukes.

While the subsequent encounters between Mellors and Connie is demonstrated as fulfillment of the vital self in harmony with the other person, Mellors is never completely free from the social order and all it represents.

The sexual encounters theoretically define and humanize the vital self by equating psychic fulfillment with successful consummation. The assumptions are that the active male and female roles are eventually differentiated that the mental nature prevents psychic and sexual fulfillment, and that no contradiction exists between the dual elements within the vital self, the desire for mastery and for protective tenderness. With Connie's submission to Mellors, the power urge comes obliquely into play and with it Lawrence's effort to justify Mellors' perversity by saying it makes a woman out of her. Lawrence's suggestion that Connie comes to the jungle by herself by submitting to Mellors, that her submission is positive and leads to real knowledge of herself. The doctrine is conveyed through a highly ambiguous use of the words 'Shame' and 'Fear' to describe her submission. At the beginning of the previous scene, 'Shame' has a connotation of silent moral disapproval. She is unwilling, startled, frightened and ashamed. Yet by the end of short night, her sense of shame is reduced to simple physical fear, which also has double connotation - Connie's fear of her body and her fear of the lordship principle in Mellors. By blurring this distinction, Lawrence can have things both ways at once; that Connie's confronting the physical fear in herself leads to the real

bed - rock of her nature and that her rising unashamed from the encounter results in her complete submission to Mellors.

Mellors is obviously a symbolic figure - the preserver of natural life, the bringer of fulfillment to a woman, the adversary of the mechanical world - but despite this, he is in one way the pressure of natural life. On the face of it, Mellors, being partly a symbolic figure, partly Lawrence himself, partly a fictional character, might appear to be incoherent.

*Lady Chatterley's Lover* dramatizes two opposed orientations towards life, two distinct modes of human awareness, the one abstract, cerebral and unvital the other concrete, physical and organic.

### V.3.1 Constance (Connie) & Mellors:

Constance's (Connie's) lack of intimacy with her husband who is 'all mind' and Mellors estrangement with his wife lead them in a relationship that builds very slowly and is based upon tenderness, physical passion and mutual respect. Connie's sexual frustration is also one of the reasons for leading her into an affair with the gamekeeper Oliver Mellors.

Oliver Mellors, the gamekeeper at Wragby is aloof, sarcastic, intelligent and noble. He belongs to the working class, but joined the army when he rose to become a commissioned lieutenant. He was in fact finely educated in his childhood. He is an extensive reader and can speak English like a gentleman, but chooses to behave like a commoner and speak a broad Derbyshire dialect, probably in an attempt to fit in his own community.

The relationship of Connie and Mellors is in fact an outgrowth of the dualistic conception of the vital self that Lawrence formulates. Connie meets Mellors for the first time when Clifford's mechanical wheel chair breaks down in the park and Mellors is summoned to help. At this juncture, Connie does not have any feelings for Mellors. For the second time, when she goes to his cottage to deliver Clifford's message, she gets a shock when she saw him bathing.



“Connie had received the shock of vision in her womb.... Vulgar privacies”. (Lawrence: 1928, p. 47)

Connie is surprised by the extraordinary uniqueness of the experience before class and social prejudices seek to diminish and resist it. The encounter leaves an effect on Connie. She has been startled into an apprehension of the physical, the splendour and distinctive individual of the human body. The effect on her is also physical; she feels it in her ‘womb’.

Later, Connie shows herself to be split in her consciousness. Her body reacts instinctively to the experience, but her mind rebels, it seeks to assert its control. This is perhaps due to social prejudices; the man belongs to the working class. The effect on Connie is due to the extreme contrast between Clifford and Mellors. Clifford is presented as a ‘talking head’. Talk is his distinguishing feature and he is presented through his language, in particular his passion for gossip, intellectual discussion and abstract debate. His world is the mental world; it is a remote, second hand world that Connie is desperate to escape, because she is starved of contact and touch. Mellors in contrast, is physically presented. He lives in the woods with other living things of the body and the possibility to touch. It is but natural that Connie, who is deprived of physical touch, gets into a physical relationship with Mellors and for the first time she realises that she had consciously and definitely hated Clifford. This is evident from the passage when the two help Clifford with his wheel chair.

Are you sure you’ve not hurt yourself? she said fiercely. He shook his head. She looked at his smallish, short alive hands. It was the hand that caressed her.... Now I’ve hated him, I shall never be able to go on living with him, came the thought into her mind. (Lawrence: 1928, pp. 199-00)

This episode is very important and because it brings Connie to her moment of choice between the two men. The tension lies within Connie herself, between her care and concern for Mellors and her hatred of her husband. She realizes that they stand for quite different systems of value and opposing ways of life. Compromise is impossible. Before meeting Mellors, Connie was depicted

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as a drowsy, lethargic figure, walking through the part in a trance-like state of unreality. After meeting Mellors, she is alive and has brought her to life. Connie wants to 'clutch' his hand, her soul sweeps towards him.

Connie examines herself and her feelings as a consequence of her love for Mellors. The mutual antagonism of the two men is total and elemental, life fire and water. She sees the impossibility of splitting the role of husband from that of the father of her child. Her feelings for Clifford have a new realism and honesty. There is no attempt to be 'fair' to Clifford, no reason for pity. Another episode which depicts the Connie's full development occurs on Connie's return from Venice, pregnant with Mellors child. She sees him in London and convinces him that they can have a future together. In this scene, the tension is resolved between Mellor's uncertainty, his fear of life's demands and responsibilities and Connie's courage, her commitment to the future exemplified in her unborn child.

Connie's relationship with Mellors is so transforming that she comes to reject her old way of life and everything her husband represents. Mellors had given her an exquisite pleasure and a sense of freedom and life.

Constance - Mellors relationship is an illustration of achieved wholeness of being in which both partners are fulfilled.

### **V.3.2 Relationship between Clifford and Mrs. Botton**

Mrs. Botton (Ivy Botton) is Clifford's nurse and caretaker. She is competent, skilled, attractive middle aged woman. Years before, her husband died in an accident in the mine owned by Clifford family. Mrs. Botton resents Clifford as the owner of the mines - and in a sense, the murderer of his husband - she still maintains a worshipful attitude towards him as a representative of the upper class.

The deterioration of Connie's health and the pressure from her family forces Clifford to hire a nurse, Mrs. Botton, to look after him. Clifford becomes more and more dependent on Mrs. Botton as a menial and confidante. Mrs. Botton diverts Clifford Chatterley on her arrival at Wragby her 'talk' Tevershall' or by gossiping about local affairs. Clifford is 'intrigued'; in fact, Mrs. Botton becomes his window

on the world beyond the gates of Wragby Hall. He gets information for his stories from her and it is through her influence that he takes a fresh interest in his mines and is determined to update their technology and improve their productivity. She takes more and more the place of Connie in Clifford's life. She supplies a stimulus to Clifford, where Connie has failed and her stories of Colliers and the Collieries turn the Clifford's mind away from his introspective writing towards the practical problems of reorganizing the mines from which he draws his wealth. Clifford has a perverse relationship with Mrs. Botton. It is one of the most complex relationships in the novel, she simultaneously adores and despises him, while he depends and looks down on her.

#### **V.4 Dominant Submissive games played by pairs of Characters:**

The two most striking examples of dominant submissive pairs of characters Lady Chatterley and Oliver Mellors on the one hand and Lord Chatterley and Mrs. Bolton on the others Connie Chatterley's background is not aristocratic, unlike that of her husband. Her Bohemian background with its free thinking tradition given her some distance to the supposed unbreachability of class barrier. At the same time she is not oblivious to social distinctions her ambivalent towards a class system reflects, to some extent, the ambivalence social station of her lover, Oliver Mellor. Even though he comes from a local collier stock and works, at one time as a humble blacksmith, he has informed refinement, intelligence and inquisitiveness that allow him to rise above his social status. As a young lad he courts a schoolmaster's daughter and together they become "the most literate - cultured couple in ten countries". (Lawrence: 1928, p. 791) And later when he joins the army, he is favourably noticed by a colonel, through whose patronage he is made a lieutenant. After his retirement where he goes back to his employee, it's a challenge for him in Clifford Chatterley's words, "to get back to his own level" (Lawrence: 1928, p. 718) - a situation which respect in his speech, which oscillates between broad Yorkshire dialect and educated English. Despite the fact that the respective social position of Connie and Mellors are criticized for their sexual involvement. Connie is lowered by her association with a servant, while Mellors is in a humiliating position of having a mistress who is his social superior. Their relationship is initially a power play of mastery and submission until it promises to settle (after Connie gives up

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her social status) into the Culturally Stable paradigm of an active - passive/ dominant - submissive male - female interaction. The very first thing that Connie notices about the gamekeeper is that his attitude suggests a hint of disobedience towards his masters. When Connie first meets him he fools at her “like a free soldier rather than a Servant” (Lawrence: 1928, p. 689). The mood of defiance is often conveyed by the look he gives her. Either he “stares into Connie’s eyes with a perfect fearless impersonal look” or his look is “laconic, contemptuous, not hiding his feelings” (Lawrence: 1928, p. 697). While a “Smile of mockery narrows his eyes” (Lawrence: 1928, p. 702) Such signals sent through facial expressions and body language make Connie realise that “the man does not respect her” (Lawrence: 1928, p. 697) Even his dialect is in need as a weapon in his and Connie’s power struggle. Mellors who had taught himself to speak proper English during his army years and gives an impression of being almost a gentleman, makes at times a conscious choice to revert to folksy speech in order either to parody and mirror his superior patronizing manner to humiliate his mistress by reminding her of his low birth and thus in a perverse way, to affirm his mastery over her.

But even though Connie “was gifted from nature with an appearance of demure, submissive maidenliness” (Lawrence: 1928, p. 743) she too is capable of engendering a feeling of inferiority in Mellors occasionally.

He dreaded her will, her female will, and her modern female insistency. And above all, he dreaded her cool, upper-class impudence of having her way. After all, he was only a hired man (Lawrence: 1928, p. 719)

On a whim, she can pull rank on him or remind him who is in control, such as when she stops coming to their secret meetings for several days, being well aware that it is impossible for him to come and fetch her. However, as their relationship progresses, Connie lets go of her impulse to be the dominant partner.

The necessary submission of a woman to a man brings up and point about power relationships. The word ‘power’ and ‘powerful’ are used as a frequent descriptor of nature in the novel. The colour of celandines is “the powerful yellow of early summer”. (Lawrence: 1928, p. 767) Old trees in the forest “seemed a very

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power of silence, and yet a vital presence". (Lawrence: 1928, p. 700) They are "powerful beings, a dim twilight, silent and alive". (Lawrence: 1928, p. 739)

But the difference between the power of nature and civilization is that the former is natural and the latter is an unnatural force.

Another pair showing dominant - submissive relationship is that of Lord Chatterley and Mrs. Bolton, his nurse. The relationship between these two is also fraught with shifting power dynamics. Miss Bolton, who is a local woman with nursing experience, is hired to take care of paraplegic and wheelchair bound Mr. Chatterley.

She has "a very good opinion about herself ... from have bossed the sick colliers for a good many years" and is therefore "in her tiny way, one of the governing classes". (Lawrence: 1928, p. 710) She is somewhat of an upstart "The masters! In a dispute between masters and men, she was always for the men. But when there was no question of contest, she was pining to be superior, to be one of the upper class". (Lawrence: 1928, p. 711)

When she arrives at Wragby, Mrs. Bolton is, at first; shy and uncertain "Clifford made her feel small, and like a servant, she accepted it without a word, adjusting herself to the upper classes" (Lawrence: 1928, p. 711)

Soon she begins to relax, getting used to her master and regaining a sense that she will eventually have him in her power. The two soon embark on an escalating relationship of mutual control and manipulation. Mrs. Bolton is said to have "that queen sent of bossiness, endless assertion to her own will" but Clifford has "a finer subtler will of self-assertion than himself" (Lawrence: 1928, p. 722) while she offers her services to him with a "soft, caressive, subservient, yet managing voice" he defies her and gains the upper hand by having things done purposefully his way, not hers, for example by telling her to take away the hyacinths that she has so carefully arranged or deliberately pulling her an indefinite hold with her sharing services. It can be said that she gets back at him by catering to his intimate and hygienic needs, which paralyzed Clifford cannot perform for himself. Mrs. Bolton derives satisfaction and a sense of power from

handling his helpless body. Clifford one - ups her by playing on her class insecurities when he embarks on the project of educating her. First he teaches her to type and take dictation. Then to play board games, which to Mrs. Bolton are seen as aristocratic pursuits. While Clifford 'enjoyed it', it gave him a sense of power. Mrs. Bolton is thrilled on her past because,

She was coming bit by bit into possession of all that gentry knew, all that made them upper - class. But there is yet another level of her excitement her realization that she is making herself indispensable to him, which is 'her genuine thrill' and a power on top of his power. (Lawrence: 1928, p. 723)

Connie notices, at one point, that Clifford is treating a much older Mrs. Bolton. "as if she were half mistress, half post- mother to him" (Lawrence: 1928, p. 731). Only when Clifford is alone with Mrs. Bolton did he really feel a lord and a master, and his voice ran on with her generously as her own can run. Gradually their relationship grows in intensity in order to culminate in a weird sexual game of infantile repression.

"Clifford becomes like a child with Mrs. Bolton. He would hold her hand, and rest his head on her breast, when she lightly kissed him he said "Yes Do kiss me! Do kiss me!" And he lay with a queer blank face like a child, and he would gaze on her with wide, childish eyes, in a relation of Madonna - worship ... of being a child When he was a man". Mrs. Bolton was both thrilled and ashamed; she both loved and hated it. Yet she was never rebuffed nor rebuked him. And they drew into a close physical intimacy an intimacy of perversity... having the great blind child man under her entirely. (Lawrence: 1928. p. 851)

And this relapses into childhood and complete abandoning himself to the power of Mrs. Bolton is taking place all the while Clifford is enjoying a Very Successful Career as an industrialist and himself becoming more powerful man than ever. "A new sense of power flowing through him". (Lawrence: 1928 p. 729)

The distinction between two kinds of power, natural and unnatural, is illuminated by the two types of relationship, biological - normative between Connie and Mellors, and perverse - between Clifford and Mrs. Bolton.

### V.5 Conclusion:

The novel's' structural method involves a simple juxtaposition of the two modes, its narrative method combines explicit interpretative comment by a narrator who from the beginning makes clear his sympathy for the vitalist viewpoint together with lucid and objective renderings of characters, situations and settings furthermore, there is a sort of synecdoche method employed in the narration. Wragby Hall and the industrial village of Trevershall are realized in themselves, but also come to stand for entire industrial, social and even spiritual orders dominant in twentieth - century England. Sir Clifford Chatterley sums up a modern habit of mind as well as the ruling class in the transformation from one type of economic proprietorship to another. In contrast, the gamekeeper, Oliver Mellors, not only follows, but represents the organic way of life, and the wood in which he lurks is a spatial metaphor of the natural order, a what Lawrence frequently called the Living Universe" (Julian Moynahan, pp. 140-141)

In *A propos Lady Chatterley's Lover*, Lawrence asserts that he wants to make people think sex, fully, completely, honestly and cleanly and specifies that the new impulse to life will be a phallic rather than a sexual regeneration.

Psychoanalytically, delusion attends psychosis and paranoia. In this novel, the overt sexual plot of regeneration fails to control the ending, but serves instead to introduce the delusional, paranoid, and quasi-religious and apocalyptic tone of the final letter.

The novels closure opposes an evil force against a metaphorical crocus of desire. The phallic passion it represents holds a tremendous plea against the treats of industrialization. However important, the solution of faith in sexual relations, even in extraordinary phallic regeneration seems inadequate to the ruthless mechanization Clifford epitomizes and the generalized male violence Oliver fears.

The novel is about neither sexuality, nor chastity, but about sex as a means to vitality and phallic regeneration as a relocation of religious faith. The discovery of a new locomotive engine fulfils Clifford's lifelong secret yearning to get out of himself, Oliver finds his emancipation in the for teed flame between him and Connie. Neither comes to very satisfactory terms with his new life, Clifford won't let Connie divorce and insists on entitlement. Oliver exults in chastity and in having created a space for his soul.

The importance of the novel (LCL) lies in the criticism of industrialization and technological progress to which Lawrence opposes the search for the alternative values of individuality, primitivism and the total freedom of body and soul. Through the relationship between Connie and Mellors, Lawrence celebrates the sacredness and purity of sexual passion, which becomes a metaphor of freedom.

Both Lady Chatterley and Mellors seek relations in which tenderness, physical passion and mutual respect all flow together. Mellors, like a romantic hero, have chosen to live alone within the nature to escape from the strict rules imposed by society, whereas Connie confused and hurt by prudery and repressive principles of her world, seeks refuge in the woods and in sexual experience. The woods become the symbol of life and natural order as opposed to the emptiness and sterility of Wragby Hall, it is also the place of sexual initiation where Mellors and Connie became Lovers and learn to understand themselves and each other better.

Having read Nietzsche and Freud and encountered the work of the German expressionists, Lawrence became convinced that sexual repression was causing the deterioration of English civilization. He blamed Christianity in particular for its repressive division of the self into the spirit and flesh and its privileging of the spirit. Lawrence also uses Freudian theories of psychoanalysis to portray his characters, their inner conflict and mental restlessness. Psychoanalysis focuses on the underlying elements of a person's mind which may manifest in some form of mental disorder. It can also be applied to literature in terms of the same principles; the unconscious, dream interpretation and repression.



The idea of the unconscious is one of the driving forces of psychoanalysis. 'Unconscious' is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions. When this idea is applied to literature, it reveals important information, such as the motivations and hidden intentions of characters.

In *Lady Chatterley's Lover*, Lawrence amidst realistic depiction of sex has also portrayed the 'Unconscious mind'. The analysis of the novel reveals the technique; the author uses to portray this intangible organic element of human personality i.e. the unconscious mind.

In order to understand Lawrence's pre-occupation with the unconscious mind, we must first understand something about the author and that lies with the struggle to develop a 'whole' personality, one based on a reconciliation of the superego, ego and id. Lawrence is associated with the image of 'Phoenix; whose presence raises eternal from its own ashes. Plagued by tuberculosis, complex psychological issues between himself and his mother and wife and the suppression of his works because of their frank sexual depictions, Lawrence has risen from the ashes of a premature death at the age of forty four to represent one of the most influential artists of the 20<sup>th</sup> century.

Another principle of Psychoanalysis is Repression. Repression is the human tendency to focus on what is immediate and forthcoming in order to forget 'unresolved conflicts, unadmitted desires and traumatic past', so that they are forced out of conscious awareness and into the realm of the unconscious. It highlights people's tendency towards escapism that is they seek some refuge in things like drugs or alcohol to temporarily subdue life's problems. In LCL, Lawrence has also dealt with the theme of 'repression' along with the 'unconscious mind' It is repression or escapism which makes Connie closer to Mellors. She wants to escape the void to monotony of Wragby Hall and also to satisfy her unfulfilled desires. Lady Chatterley moves from the heartless, bloodless world of the intelligentsia and aristocracy into a vital and profound connection rooted in sensuality and sexual fulfillment.

In the end the novel banishes pregnant Connie from the view. Only her farewell to the housekeeper separates the scene in which she confronts Clifford with her pregnancy and plans from Oliver's summarizing epistolary credo.

Connie is an oddly colourless character, partly because she has to bear the symbolic weight of being every woman. Despite her obvious intelligence one tends to think of her as 'just a young female creature'. The novel portrays Connie's maturation as a woman and as a sexual being. She comes to despise her weak, ineffectual husband and to love Oliver Mellors, the gamekeeper on her husband's estate. In the process of leaving her husband and conceiving a child with Mellors, Lady Chatterley moves from heartless, bloodless world of intelligence and aristocracy into a vital and profound connection rooted in sensuality and sexual fulfillment.

Psychoanalysis was discovered in a culture in which such narrative forms as novels or autobiographies were already very common. The narrative forms have not only left a mark on literature, but also more generally on culture. In his earlier works, Freud conceived psychoanalysis as a process more than a process. Psychoanalysis ought to remove obstacles, such as repression and other mechanisms of defence, which prevent unconscious thoughts from coming to light. If we perceive the novel in the above light we find the psychoanalysis and from the novel, i.e. Clifford, Connie and Oliver attain their emancipation through this process. Clifford channelizes his energy towards writing, while Connie comes out of her regression and suppression of sexuality through her version with Mellors exults in chastity and in having created a space for his soul.

In *Lady Chatterley's Lover*, the relationship between men and women seems to resemble to the relationship between men and machines. Not only do men and women require an appreciating the sexual and sensual in order to relate 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.

The novel dramatizes two opposed orientations towards life, two distinct modes of human awareness, the one abstract, cerebral and unvital and the other concrete, physical and organic.

Sir Clifford Chatterley represents a modern intellectual man from the ruling class. In contrast, the gamekeeper Oliver Mellors, represents the organic way of life. The novel also portrays the contrast between the two relationships - the Constance - Mellors and Constance - Clifford relationships. One is the union of physical consciousness, the other of mental consciousness, one succeeds, the other fails. The two opposing ways of life are summarized in the attitudes, behaviour and way of life of Clifford and Mellors. Clifford leads a mental life at the expense of physical one. For him, words are a substitute for living. He inhabits a social world which is seen as alienating, insensitive, class-conscious and manipulative. The consequences of this way of life affect Connie's health. Mellors, on the other hand, strives for harmony between the mental and physical life, and a vital interaction between words and deeds.

Mellors is a symbolic figure - the preserver of natural life, the bringer of fulfillment to a woman and an adversary of the mechanical world. On the other hand, Sir Clifford is too much a symbol, a representative of the mechanical world. Connie is an oddly colourless character, partly because she has to bear the symbolic weight of being every woman. Despite her obvious intelligence, one tends to think of her as 'just a young female creature'. The novel portrays Connie's maturation as a woman and as a sensual being. She comes to, despite her weak, ineffectual husband to love Oliver Mellors, the gamekeeper on her husband's estate. In the process of leaving her husband and conceiving a child with Mellors, Lady Chatterley moves from heartless, bloodless world of intelligence and aristocracy into a vital and profound connection rooted in sensuality and sexual fulfillment.

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