

ÇANKAYA UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LITERATURE AND CULTURAL STUDIES

MASTER THESIS

SOCIO-PSYCHOLOGICAL READING OF D. H. LAWRENCE'S
LADY CHATTERLEY'S LOVER

AHMAD SHAHEEN

DECEMBER, 2014

Title of the thesis : SOCIO-PSYCHOLOGICAL READING OF D. H. LAWRENCE'S *LADY CHATTERLEY'S LOVER*

Submitted by : Ahmad SHAHEEN

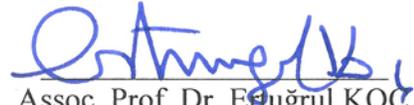
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Prof. Dr. Mehmet YAZICI
Director

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Prof. Dr. Aysu Aryel ERDEN
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.


Assoc. Prof. Dr. Ertuğrul KOÇ
Supervisor

Examination Date: 29. 12. 2014

Examining Committee Members:

Assoc. Prof. Dr. Ertuğrul KOÇ

(Çankaya University)



Assist. Prof. Dr. Gül KURTULUŞ

(Bilkent University)



Assist. Prof. Dr. Mustafa KIRCA

(Çankaya University)

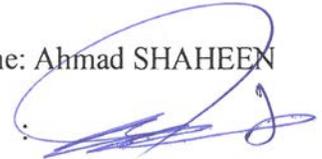


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ABSTRACT

SOCIO-PSYCHOLOGICAL READING OF D. H. LAWRENCE'S

LADY CHATTERLEY'S LOVER

SHAHEEN, Ahmad

Graduate School of Social Sciences

English Literature and Cultural Studies

Supervisor: Assoc. Prof. Dr. Ertuğrul Koç

December 2014, 59 pages

D. H. Lawrence's *Lady Chatterley's Lover* (1928) depicts the transformation of Lady Chatterley from an aristocratic lady to a classless position through her harmonious relationship with a lower class man. In fact, Lawrence usually focuses on class distinction in his novels and short stories. In *Lady Chatterley's Lover*, however, he concentrates more on the importance of sexuality as a key of the compatible relationship between Lady Chatterley and Oliver Mellors though they belong to different classes. He also depicts the impact of disturbed psychology, repressed sexuality, and gender inequality in forming the identities of the characters in the problematic social stratification of the early twentieth century. If evaluated from the Marxist perspective, it can be seen that the class conflict and the exploitation of the weak members by the capitalist (landowner) depict the materialistic superstructure of a society in which gender roles and individual identities are being reshaped. As a consequence of this transformation, Lady Chatterley gains her individuality and consciousness by blurring the conventional

boundaries of the classes through having an affair with a lower class lover. And if analyzed from the psychological perspective, the corrupting influence of the capitalist civilization that has already distorted the understanding of sexuality leads Lady Chatterley to a neurotic life, from which she saves herself by turning back to nature, by understanding her natural impulses, and by following the rule for pro-creation. Therefore, after Lady Chatterley gains consciousness and maturity, the novel ends with the compatible love relationship between Lady Chatterley and Mellors. Lady Chatterley has overcome all the social barriers in her life, and has come to assert herself as a woman with her unique personality.

Keywords: Class distinction, Marxism, Capitalism, Psychology, Neurosis, Sexual Phantasy

ÖZ

D.H. LAWRENCE'IN *LADY CHATTERLEY'NİN SEVGİLİSİ* ADLI ESERİNİN PSİKO-SOSYAL AÇIDAN DEĞERLENDİRİLMESİ

SHAHEEN, Ahmad

Yüksek Lisans Tezi

Sosyal Bilimler Enstitüsü

İngiliz Edebiyatı ve Kültür İncelemeleri

Tez Yöneticisi: Doç. Dr. Ertuğrul Koç

Aralık 2014 59 Sayfa

D.H. Lawrence, *Lady Chatterley'nin Sevgilisi* adlı eserinde aristokrat sınıfa dahil olan Lady Chatterley'nin alt sınıftan bir erkekle yaşadığı aşk yoluyla nasıl bir değişim geçirdiğini anlatırken, ahenkli bir beraberlik için sınıf bilincinden kurtulunması gerektiğini vurgulamaktadır. Kısa hikayeleri ve romanlarında sınıf farklılıkları üzerinde daha fazla durmuş olan Lawrence, bu romanında cinselliğe özel bir önem atfetmekte; Oliver Mellors ve Lady Chatterley'nin ilişkilerinde sınıf farklılıklarından ziyade cinselliğin belirleyici olduğunu iddia etmektedir. Lawrence aynı zamanda yarattığı kadın karakterin psikolojik sorunlarını da ortaya koymakta, bu rahatsızlığın kaynağı olarak da 20 yy. başındaki dağınık sosyal sınıf örüntüsünü, eksik kişilik oluşumunu, kadın-erkek arasındaki eşitsizlik ve cinselliğin bastırılmasını olası sebepler arasında göstermektedir. Roman Marksist açıdan ele alınacak olursa şunu söyleyebiliriz ki; güçsüzün güçlü tarafından

ezildiđi kapitalist kltrde kadın ve erkek kimlikleri aslında oluřturulmuř ve her daim yenilenen kimliklerdir. Buna rađmen Lady Chatterly, Mellors ile yařadığı iliřki ve beraberinde gelen dnřmle bilinç kazanmıř ve kendini kapitalist kltr tarafından tanımlanmıř kadın kimliğinin dıřına ıkarabilmiřtir. Romana Psikolojik aıdan baktığımızda ise; kapitalizmin insan iin cinselliđin tanımını deđiřtirdiđi ve bu sistemin ayartıcı yapısının bireyleri nevroza srklediđi dile getirilmekte; Lady Chatterley'nin bu bunalımdan kurtulmasını sađlayanın da; karakterin kendini keřfetmesi ve dođaya, dođal olana dnmesi olarak betimlenmektedir. Nihayetinde Lady Chatterley, bilinç kazanmıř ve kendini gerekleřtirmiř bir karakter , ařkını ve amacını bulmuř bir kadın olarak romanın sonunda karřımıza tekrar ıkar: hayatındaki sosyal ve sınıfsal engelleri ařmıř ve artık kendini kadın olarak ortaya koyabilen yeni bir kiřilik olmuřtur.

Anahtar Kelimeler: Sınıf ayrımı, Marksizm, Kapitalizm, Psikoloji, Nevroz, Cinsel Fantezi.

ACKNOWLEDGMENT

I would like to express my deepest gratitude to my supervisor Assoc. Prof. Dr. Ertuğrul Koç for his invaluable guidance and support from the initial to the final level of this study. Without his guidance and persistent help, this dissertation would not have been possible. I would like to thank the jury examiners for their useful suggestions and instructions. I am also indebted to my parents (Abdalsaheb Ali Shaheen and Farmoza Yaseen Shaheen) for their everlasting support, and trust in me. Last but not the least; I would like to express my gratitude to my wife for her help and encouragement.

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CHAPTER I

INTRODUCTION

D. H. Lawrence's masterpiece *Lady Chatterley's Lover* (1928), depicts a developing woman character, Lady Chatterley, to show the emancipation of women in the early 20th century. As a matter of fact, the British society, during the first three decades of the twentieth century, particularly in the post-war period, witnessed a dramatic development from the traditional to the modern, a transformation which caused social and psychological problems such as growing class distinctions, unequal gender-relations, repressed sexuality, and mental disturbances. The novel depicts the social panorama with its defects so as to suggest solutions to these problems. Hence, the novel can be considered as a proposal for the construction of a meaningful life through the natural interaction between the sexes and away from the corrupt capitalist civilization. Thus, Lawrence's work "seeks to express the deep-rooted, the elemental, the instinctual in people and nature. He is at constant war with the mechanical and artificial, with the constraints and hypocrisies that civilization imposes" (Greenblatt, 2012, p. 2481). Lawrence describes the time and the place of that society in the first lines of *Lady Chatterley's Lover* saying that:

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins [. . .] It is rather hard work: there is no smooth road into future: but we go round, or scramble over the obstacles.
(Lawrence. 2005, p. 1)

Portraying the sordid and tragic life conditions in the turn of the century, he highlights the sordid life conditions for the families of the age, and how these

people struggled to overcome life's obstacles. People were sacrificing their most precious possessions to survive: their lives. As an author against the capitalist civilization and against the disruption of human nature, Lawrence criticizes the hypocrisy and the brutality of the upper classes, and their hunger for power and wealth:

Lawrence was in direct touch with the sources of vitality and could clearly see the sickness of society. He was hostile to competitive, material, industrial, technological society, and to the power structures and self-destructive tendencies of modern state. He wanted to eliminate all the hypocrisy and cant in religion and sex, to create an entirely new and life-enhancing system of values. (Meyers, 1987, p. 12)

As Meyers indicates in the above quotation, Lawrence does not only depict the prevalent social, psychological, and sexual problems of such a society, but also suggests new solutions, new norms and values to cope with the problems.

In the novel, Lawrence's modern values come by presenting the development of an upper class married woman who blurs and undermines her upper class values, and joins a lower class lover through which she becomes able for emancipation, for she acquires consciousness and individuality. In fact, Constance Chatterley (Connie) is portrayed as a modern woman. As a member of an upper class family, she receives liberal education, and gets married to Clifford Chatterley, a typical traditional man of aristocracy. They live in Wragby Hall. After one month of their marriage, Clifford returns paralyzed from the war, and confined to a wheelchair. Because of the wound he received, he is sexually impotent. Since that date, Connie lives a joyless life: she spends her days under the pressure of the aristocratic traditional values. As a result of the separation of mind and body between Connie and her husband together with the corruption that surrounds them, she suffers from a psychological disturbance, which may be

labeled as neurosis¹. As she starts making frequent visits to the woods for psychological relief, she gradually finds herself in love with the gamekeeper, Oliver Mellors, the lower class guard. Despite the class distinction between them, both partners get emotional compatibility and gradually develop a joyful relationship.

Indeed, *Lady Chatterley's Lover* is a modern novel in which modern attitudes are made to clash with the conventional values of the society described in the work. In order to understand the rebellious aura the novel has created, and to make the audience understand the major themes and criticize the thematic problems, the novel suggests modern assumptions and solutions through questioning social and gender relations together with exploring the phenomenon called sexuality, which plays the triggering role in the development of Lady Chatterley. Consequently, the novel comes to discover the phenomena of the cultural change so as to argue the meaning of the individual's life in a modern sense. With modernity, these cultural changes have served to find the inner needs of individuals, and their yearning for freedom. Hence, a brief analysis of modernism is necessary to understand and appreciate the work better.

Modernity is defined as a:

period of constant transformation that affects all aspects of experience from science and philosophy to urbanization and state bureaucracy. Nothing in life is exempt from modern upheaval as the economic, political and philosophical discourses that govern social interaction are subject to continual revolutions, which in turn transform utterly the everyday lives of individuals and communities. (Malpas, 2005 p. 47-48)

¹ Neurosis is “a functional psychological disorder with no organic causes whose origins in emotional conflict can often be understood and dealt with by psychotherapy. Neurosis may be manifested as anxiety, fugue, hysteria, obsession, compulsion or phobia.” (Statt, 2003, p. 91)

Since modern English literature witnessed a transformation from the traditional to the modern in the first three decades of the twentieth century, Lawrence's *Lady Chatterley's Lover*, with its avant-garde definitions of gender, sexuality, and class, can be labeled as a modern novel. An epoch-making example in English literature, it has also contributed to the social changes by underlying the individuals' distinct lives and by questioning their traditional cultural values.

Lawrence, with his novel, has originated radical modernism in literature. He rejected the traditional values and moral principles of his age and of the earlier decades, and "by [this] rejection of literary conventions of nineteenth century and by its oppositions to conventional morality, taste, traditions and economic value" (Bonn, 2010 p. 101), he found the chance to concentrate more on the inner selves, and on the consciousness of the characters. Hence, he laid his interest more in the inner reality of the individual.

In *Lady Chatterley's Lover*, Lawrence depicts a modern woman who represents the values and assumptions that worked as solutions to free the individuals from the conventional ways of life. The focus is on the individual experience rather than the social involvement, and the characters' development from the passive, class-bound state to an active and free position is emphasized. Lawrence follows the everyday lives of his character: they are initially depicted as in accordance with their class values. Yet, they somehow manage to break the social barriers and acquire freedom and personality. It is at this point that Lawrence shows the power of sexuality, and the necessity to demolish the conventional understanding of sex and morality.

In the chapter entitled "Lawrence's Attitude toward Class in *Lady Chatterley's Lover*", the novel will be read from the historical-biographical perspectives to show Lawrence's depiction of the possible and compatible love relationship between an upper-middle class woman and a lower class man. Actually, when the class conflict is one of the prevalent social issues in Lawrence's life, the author makes this conflict one of the major themes of his

works. In his early novel, namely *Sons and Lovers* (1913), Lawrence shows that there is no possibility of a mutual and balanced relationship between a middle-class woman and a working-class man, in which the middle class woman Mrs. Morel is presented as a rigid, class conscious figure; her main concern is social position. But, later on, Lawrence changed his attitude toward the class conflict for certain reasons such as the paradigmatic shift in the social life after the First World War, the increasing freedom on sexuality and Lawrence's marriage to Frieda which affected the author and made him revise his previous ideas about class conflict. Consequently, these radical changes made Lawrence give less importance in his depiction of the class conflict, and focus more on the general views like the compatible relationships of the individuals of different genders who come from different social classes. In *Lady Chatterley's Lover*, the middle-class woman appears as no more a strict character, but she is very modern, sympathetic, and human. Besides, the mutual understanding and the harmony between the middle-class woman and working-class man becomes possible, and this is presented through the relationship between Connie and Mellors. Therefore, Lawrence, by subverting the class distinction, depicts this compatible relationship to argue the meaning of the individual's life in the modern sense.

In the chapter entitled "The Transformation of the Gender- Relations from the Traditional to the Modern", the novel can be read from the Marxist perspectives to show the transformation of gender-relations from the traditional to the modern. Actually, the concepts such as "class struggle" and "capitalism" are the other major themes, and are presented as the serious problems in the novel. On the one hand, the conflict between Sir Clifford and his wife Constance, though both of them are from the upper class, is depicted as an antagonism between the oppressor and the oppressed; a relationship doomed by male dominance and traditional marriage, in which Lady Chatterley is sexually oppressed and emotionally neglected. On the other hand, the conflict between Sir Clifford and Oliver Mellors and Mrs. Bolton can be read as conflict between master and slave.

In fact, the class conflict and the exploitation of the oppressed members by the capitalist master (Sir Clifford) reveal the materialistic superstructure of the society in which the gender-relations and the individual identities are being constructed. As a result of this transformation, the weak members gain their emancipation through destroying the conventional barriers. Thus, Lady Chatterley gains her individuality and consciousness by her own rebellion against the system: she subverts the traditional boundaries through having an affair with a lower class lover.

In the chapter entitled “Psycho-Sexual Development of Lady Chatterley”, in accordance with psychological perspectives, the novel shows the maturation of Lady Chatterley’s sexuality and gender identity. In fact, Freud’s psychological theories can be used to analyze Lady Chatterley’s psychological conflicts, her neurosis, and her identity development by focusing on her sexual relations. Throughout the novel, Lawrence’s depiction of the protagonist covers her sexual relations with different partners in order to explore the distorted understanding of sexuality that makes her suffer from neurosis.

At the beginning, and before marriage, Connie lives a free sexual life, in which sex means the connection of bodies without yielding the inner, free self. For her, the goal of sex is to have pleasure by reaching orgasm. Her life, however, turns upside-down in her marital life which witnesses the clash between the early ‘freedom’ of sexuality, and the repressed sexuality with her husband Clifford. As a conclusion of this conflict, Connie suffers from what Freud calls “sexual phantasies”. Psychologically, these sexual phantasies do not achieve the real pleasure of making sex, and lead to more psychological problems. Therefore, the failure of Connie’s sexual relation with Michaelis, the man with whom she made sex while married to Clifford, can be interpreted as her unconscious sexual wish-fulfillment. Her experience with Michaelis, however, deteriorates Connie’s health and consumes her energy. Connie, to revitalize herself, makes frequent visits to the woods to meet Oliver Mellors, the gamekeeper. With Lawrence’s focus on the natural environment, Connie realizes her maternal instincts in her love

relationship with Mellors. Since that time, she starts to change the goal of her sexual relation with Mellors to motherhood instead of emotionless mechanical orgasm. Gradually, Connie gets her maturity. Finally, from the psychological perspective, the sublimation of the sexual goals makes Connie have mutual orgasm with Mellors.

Finally, in the conclusion, the novel shows the possibility of the compatible relationship between upper middle class woman and lower class man after radical transformation in the social and gender relations, and practical sexual and psychological maturation.

CHAPTER II

LAWRENCE'S ATTITUDE TOWARD CLASS IN *LADY CHATTERLEY'S LOVER*

D. H. Lawrence's *Lady Chatterley's Lover* (1928) can be read from the historical-biographical perspectives to show Lawrence's depiction of the possible and compatible love relationship between the opposite personalities coming from different class structures. As a matter of fact, class conflict was one of the prevalent social issues in Lawrence's life. Since Lawrence's parents were from different classes, (their intellectual, economic, and social problems were the result of their class conflict) the class struggle between the two led their marriage to a disastrous end, affecting Lawrence's life to such an extent that he made this conflict the major theme of his works. But, later on, Lawrence changed his mind about the opposition of the different poles: the paradigmatic shift in the social life after the First World War, the freedom of sexuality and Lawrence's marriage to Frieda affected the author, and made him revise his previous ideas about class conflict. As a result of this radical change, Lawrence reduced the importance of class consciousness, and depicted his characters trying to break the class barriers. In *Lady Chatterley's Lover*, Connie, despite her class norms, is very sympathetic and human. Besides, the mutual understanding and the harmony between the middle-class woman and working-class man becomes possible, and this is presented through the relationship between Connie and Mellors. Therefore, Lawrence, by subverting the class distinction, depicts this compatible relationship to question the meaning of the individual's life in a modern sense. Hence, in this chapter, by focusing on the historical-biographical perspectives, I will study the reasons that made Lawrence depict a compatible relationship between an upper middle-class woman and a lower-class man, and analyze the nature of class conflict in the novel.

1. LAWRENCE'S EARLY DEPICTION OF THE CLASS CONFLICT

In terms of class distinction, Lawrence changed his attitude towards the middle-class women characters while depicting their relationships with lower-class men. To start with, the class distinction was one of the major problems in the Victorian society. In fact, it came as a result of the opposition between the classes' economic conditions. This division brought with it a social conflict, and it covered all aspects of life, like education, health, employment, and manners. Similarly, according to Karl Marx, "different classes . . . have different, if not diametrically opposed, interests, aims, and aspirations. As long as societies are divided into different classes, class conflict is inevitable" (Ball, 1991, p.128). Therefore, the opposition in the economic conditions eventually led to the opposition in the social, cultural and moral norms which have always been the product of the class in power.

Since Lawrence (1885-1930) was born in the Victorian age, he witnessed the antagonism between the classes especially in his parents' disastrous marriage. Lawrence's father, Arthur Lawrence, was a lower-class miner, while his mother, Lydia Beardsall, was a lower middle-class lady. Their class difference brought about their intellectual, economic, and social problems which were the major factors affecting the marriage, as well as influencing Lawrence's personality. As Lawrence's mother had a profound desire to leave the lower class life in which she felt captured, she urged her children to be well educated, and encouraged them to advance in life so as to get out of the mining area and earn higher social positions.

Accordingly, in his early writings, Lawrence depicted the trauma of the class distinction in which the middle-class woman character is in an incongruous relationship with the lower-class man. He depicted the woman as an ideal Victorian character who rejects the lower-class man; she pays more attention to the social values than the emotional needs. She is fixed to her class norms, and she lacks the balance or the harmony in her relations. In fact, this kind of depiction

can be seen in *Sons and Lovers*, the autobiographical novel of Lawrence himself. Mr. Morel, the working-class man, is a symbol of social failure in the family. While Mrs. Morel, the lower middle-class woman, is superior in the house. Because of the class distinction, their relationship becomes impossible, and the family gradually descends into more separation.

2. LAWRENCE'S CHANGING ATTITUDE TOWARD THE CLASS CONFLICT

In his last years, Lawrence changed his attitude towards the depiction of the women characters in terms of the class distinction. Throughout *Lady Chatterley's Lover*, Lawrence describes the concept of class distinction as the major reason for the characters' conflict. But he lets Connie break the barriers, and she finally becomes a free woman. Though she has been brought up in an upper middle-class family and her husband belongs to the aristocratic class, Connie despises her social position and joins the lower-class Mellors to have a meaningful life with an expected child. Actually, Lawrence's main concern is to display an assumption that reveals a modern understanding of the social relations away from the class structure. Ultimately, Lawrence's depiction of the compatible relationship between Connie and Mellors comes from the certain radical changes in his social life that led him to the creation of this novel.

2.1. Paradigmatic Shifts in Lawrence's Social Milieu

Among the social changes that have pushed Lawrence to depict the possibility of a unity between the middle-class Connie and lower-class Mellors can be taken as the result of a paradigmatic shift. Firstly, the British society, during the first three decades of the twentieth century, particularly after the First World War, witnessed a great change in the social system which affected women. In fact, when the First World War started in 1914, the traditional British society

had already undergone great changes. With the beginning of the war, lower class people acquired the chance of good employments, and good money to be made. The middle and upper classes had reduction in their living manners, and they were affected by the death of younger members of their families as they joined the army. In accordance with these incidents, in the novel, Lawrence comes to reveal the deterioration of aristocracy (together with the upper-middle class) by informing the reader that Sir Clifford's brother has been killed in the war while Clifford was able to hold on life marvelously.

His hold on life was marvellous. He didn't die, and the bits seemed to grow together again. For two years he remained in the doctor's hands. Then he was pronounced a cure, and could return to life again, with the lower half of his body, from the hips down, paralysed forever. (Lawrence, 2005, p. 1)

The war has also affected the Chatterley family as well: they lost the father, Sir Geoffrey. Indeed, Lawrence's attitude towards the class distinction appears in depicting the deterioration of the upper-class people especially in their economic condition together with their cruelty and selfishness in the social relations, for "Lawrence attacks the upper-class, intellectual, materialistic, and mechanical civilization that thwarts this potential regeneration. It is embodied not only in paralyzed Clifford Chatterley but also in Connie's lover, the 'street rat' Michaelis" (Meyers, 1990, p. 358). Focusing more on Clifford, Lawrence intentionally depicts him as physically and socially disabled: he tries to show the outcomes of the dehumanization of the upper-class people.

Secondly, women emancipation was also one of developments that pushed Lawrence to depict the possibility of the mutual balance between the classes. Indeed, the enormous reduction in the male work force the war demanded gave women the chance to participate in economy and industry which changed the traditional roles women played. "During the war a total of over one million women were engaged for the first time in paid work. By the end of the war five million women were employed as opposed to three million in 1914" (Ecker. 1995,

p: 25). The newly achieved position in the economy helped the women to free themselves from the family boundaries, and from the social and public oppressions. One important “element of British society above all other gained from the wartime experience . . . was an era of emancipation. Women in Britain were supreme beneficiaries of the war years” (Morgan. 2000, p. 9). Gradually, the community opened the doors for women, who now seemed empowered individuals, deserving freedom and independence. And this new identity of the female brought about a new and different understanding of both the gender roles and the sexual concepts.

In this concern, Lawrence, in the novel, comes to create the free female characters like Connie and her sister Hilda for they “lived freely among the students, they argued with the men . . . They sang the Wandervogel songs, and they were free. Free! That was the great word” (Lawrence, 2005, p. 2). In fact, the freedom that women demanded “included a decline in control and influence over young women by their elders, male and female. As a consequence, there was a new sexual climate” (Black, 2000, p. 113). When sexuality acquired its freedom, social relations were to assume new shapes: The traditional cultural values, blurred with the freedom of sexuality, and the class distinctions reduced, people from different classes became equal in sex.

2.2. Freedom of Sexuality and its Role in Destroying the Class Barriers

Freedom of sexuality plays the vital role in blurring the class boundaries in *Lady Chatterley's Lover*. Kate Millett says that: “the last three decades of nineteenth as well as the first three decades of the twentieth century were a time of greatly increasing sexual freedom for both sexes” (Millett, 2000, p. 62-63). One of the consequences of the freedom of sexuality was that marriage underwent a reform outside the patriarchal relationships of the Victorian and Edwardian periods. It reached the extent that people from different classes, and for the

purpose of happy relations, not only had pre-marital sex, but also they had free lovers during their married lives. Marriage was no longer limited with respect, physical union, and duty, but it gradually came to mean emotional compatibility and sexual enjoyment. The awakening of women created a new social climate in which women felt the freedom to choose their long-term partners which eventually changed the concept of marriage. “The increasing independence of middle and upper class women gave rise to the discussion of ‘free love’, mostly defined as a monogamous long-term relationship outside legal marriage” (Ecker, 1995, p. 26). Thus, marriage became flexible in its new shape.

In *Lady Chatterley’s Lover*, Lawrence depicts the freedom of sexuality as something that stimulates Connie and blurs the class boundaries. In fact, the novel “represents Lawrence’s last desperate effort to adjust his own emotional difficulties, or to find an ideal formula for men more happy than he in their sex life” (Beach, 1960, 370). Despite the class difference between the characters, Lawrence shows the possibility of the pre-marital sexual relations, the illegal long-term love relationships, and the flexibility of the new marriage. He depicts Connie’s social life through the stages of free sexual relations without making her take the class structure into consideration. Before her marriage, Connie has free sexual relations with a German boy. During her marriage, she makes sex with Michaelis. But later, she finds herself alienated from her own class, and she loves the working-class Mellors, despite his extreme contrast with Clifford. Mellors, however, has the characteristics of a real gentleman. Though both of them, Connie and Mellors, discuss the class distinction that separates them socially, Connie shows readiness to lose her own class for Mellors’s sake:

'Ay, you think that! But you'll care! You'll have to care, everybody has. You've got to remember your Ladyship is carrying on with a game-keeper. It's not as if I was a gentleman. Yes, you'd care. You'd care.'

'I shouldn't. What do I care about my ladyship! I hate it really.
(Lawrence, 2005, p.107)

For Connie, Mellors is a real man who gives her warmth and safety. In contrast, Lawrence shows the hypocritical relationship between the middle-class Connie and the upper-class Clifford, in which Clifford regards Connie as a machine that will support him with children. But the novel shows the collapse of this marriage by Connie's departure with Mellors. Finally, Lawrence asserts that the reduction of the class distinction will result in the proper social relation and successful marriage.

2.3. Lawrence's Marriage Affecting the Composition of the Novel

Lawrence's marriage with Frieda had its direct influence on *Lady Chatterley's Lover*, where the author presents Connie as a modern woman who does not care about her social class. Actually, Lawrence searched for a love relationship that could fill the lacuna created by his mother's death. Thus, in 1912, he found himself in love with his professor's wife, Frieda. She was six years older than Lawrence, and she was the daughter of an aristocratic baron. After all, she was an unconventional and self-assured woman: she was married to an English university professor, Ernest Weekley. Their marriage had continued for thirteen years, and she eloped with Lawrence in 1912. They got married in 1914.

In terms of class distinction, Lawrence's experience with Frieda can be seen in *Lady Chatterley's Lover*. The portrait of "Connie Chatterley is nevertheless one of the most delightful Lawrence ever drew of a woman. She resembles Frieda in her early days with Lawrence" (Feinstein, 1993, p. 223). Lawrence's love relationship with Frieda is similar to Mellors's love relationship with Connie. Frieda's character as a free and modern woman was an inspiration for Lawrence to create Connie. The similarity between Frieda and Connie is in their belonging to the upper middle-class. In fact, Connie's search for freedom comes in a resemblance to Frieda's free and modern personality that rejects the conventional values. Connie is "like his own wife Frieda von Richthofen, she is a real lady, not that disappointed little woman of the mining village with chapped

red hands who fears her clothes are too shabby to be seen in Lincoln cathedral” (Millett, 2000, p. 248). Both of them are independent characters and married to upper-class husbands. Besides, Frieda and Connie have free sexual lives and free sexual relations that make them finally elope with the lower class- men to build a love relationship.

To summarize, Lawrence’s depiction of Lady Chatterley comes from certain social changes in the author’s own life. In terms of the class distinction, the First World War affected the upper-class people and gave a chance for the emancipation of women. The consequence of these changes is the freedom of sexuality that altered the concept of marriage and the class system. Therefore, Lawrence’s depiction of the relationship between a middle-class woman and a lower-class man is transformed from the traditional to the modern. He reduces the importance of class, and emphasizes harmonious relationship between the genders.

Finally, the semi-autobiographical work of Lawrence has the claim that a better world can be created if class boundaries are shattered. Creating a free woman who comes to reject class distinction and social norms, and emphasizing the role of sexuality in destroying the fabricated obstacles between genders, Lawrence depicts a fulfilling love relationship away from the capitalist civilization and its negative impact on people that hinders them from acquiring individual identities.

CHAPTER III

THE TRANSFORMATION OF THE GENDER- RELATIONS FROM THE TRADITIONAL TO THE MODERN

D. H. Lawrence's *Lady Chatterley's Lover* can be read from the Marxist perspectives to show the transformation of gender-relations from the traditional to the modern. First of all, Marxist concept of "class struggle" is one of the major themes, and a serious problem in the novel. On the one hand, the conflict between Sir Clifford and his wife Constance, though both of them are from the upper class, is depicted as a clash between the oppressor and the oppressed; a relationship doomed by male dominance through traditional marriage, in which Lady Chatterley is sexually oppressed and emotionally neglected. On the other hand, the conflict between Sir Clifford and Oliver Mellors and Mrs. Bolton can be read as the conflict between master and slave. Besides, Marxist concept of "capitalism" has its influence on the transformation of the gender-relations, in which the competition among the capitalists, and their desire to exploit the working class people lead to the radical changes in the superstructure of society. As a result of this change, the transformation of individuals becomes something inevitable. Moreover, with regard to Marxist view of "revolution", the emergence of the individual's consciousness comes as a solution or as an assumption that will help the oppressed characters to rebel against the traditional values and build free, safe gender-relations. Hence, the aim of this chapter is to study *Lady Chatterley's Lover* in accordance with Marx's perspectives of class struggle and capitalism. In this chapter I will try to show the transformation of the gender relations from the traditional to the modern through a Marxist reading of the text. These gender-relations are traditional ones in the sense that the relationship between Sir Clifford and his wife Connie is as the one between an oppressor and an oppressed. While the relationship between Sir Clifford and Mellors or Mrs. Bolton is depicted as the

conflict between master and slave. But throughout the novel (and according to Karl Marx), these gender- relations are to be transformed to modern shapes because of the changes in the superstructure of the society, and the emergence of individual consciousness.

1. CLASS STRUGGLE AND THE FORMATION OF THE GENDER ROLES AND RELATIONS

In *Lady Chatterley's Lover*, “class struggle” can be explained through the Marxist perspective for this struggle has an essential role in forming the traditional gender-relations. Marx’s perspective of “class” seems to have been adopted by Lawrence to show the antagonism between the classes of England of that time. Although Lawrence’s depiction of class struggle indicates the oppositions of aims, beliefs, norms, and values among the classes, he also deals with the individual conflicts within the same class. Throughout the novel, the relationship between Sir Clifford and Lady Chatterley is revealed as the conflict between the oppressor and the oppressed, in which their marriage is dominated by the dehumanizing traditional values that guide one’s consciousness.

In his book, *The Communist Manifesto*, Marx explains that human history is the story of class struggle:

The history of all hitherto existing societies is the history of class struggles. Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another ... (Marx and Engels, 1948, p. 9)

According to this view, the concept of class struggle in the novel can be seen through the opposition between Sir Clifford and his wife Constance. In other words, the opposition between the two is the way they freely express their human experiences and relationships. As Sir Clifford suppresses Lady Chatterley’s sexual

desires by asserting the traditional norms of marriage, Connie demands for her right to make love, and to be a mother.

1.1. Oppressor and Oppressed Relationship

In the novel, Sir Clifford, who looks like a typical Victorian, is now the responsible aristocrat of Wragby estate, in the Midlands of England. Having descended from an old family, Clifford is the baronet after his father's death. As an invalid, he focuses more on mental life, and pays more attention to the moral values. He is rather disdainful of sexual matters, and "He had been virgin when he married: and the sex part did not mean much to him" (Lawrence, 2005, p. 8). The separation between reason and sexuality that Clifford has adopted all through his life is the reason behind oppressing and neglecting Connie's sexual needs. "Even before his paralysis, we are told, Clifford thought sex to be 'not really necessary,' and it is this belief that characterizes his actions and conversations throughout the novel" (Buckley, 1993, p. 43). That is to say, after being wounded and permanently paralyzed, he becomes an impotent husband: sexually, Clifford has lost his role as a husband. Although he accepts the fact that Connie needs sex, he takes this phenomenon (sexuality) as the temporary need of his wife. Hence, as an aristocrat prohibiting the freedom of sexuality, he never acknowledges the importance of sex in a love relationship because, for him, there is no such concept as love.

In his *History of Sexuality*, Michel Foucault shows that the Victorian bourgeoisie regarded sex as a prohibited matter and this class generalized the repression acting on sex. In fact, Foucault focuses on how sex in the Victorian society was denied; how it was driven out, and reduced to silence. Furthermore, in such societies:

Sexuality was carefully confined; it moved into the home. The conjugal family took custody of it and absorbed it into the serious function of reproduction. On the subject of sex, silence

became the rule. The legitimate and procreative couple laid down the law. The couple imposed itself as model, enforced the norm, safeguarded the truth, and reserved the right to speak while retaining the principle of secrecy . . . [sex] had no right to exist and would be made to disappear upon its least manifestation- whether in acts or in words. (Foucault, 1978, p. 3-4)

Accordingly, Clifford's prejudices on sex stem from the traditional norms of his class. For example, in chapter four of the novel, Clifford reserves the rule of secrecy and opinionates to the moral values of his class when Tommy Dukes, Hammond, and May (Clifford's friends) are talking about sex. The conversation shows that Clifford is not only sexually impotent, but he also tries to ignore any subjects concerning sex. He does not want to express any idea about it. He enforces the legitimation of sexual matters as a law of procreativity. Tommy Dukes says:

that sex is just another form of talk, where you act the words instead of saying them. I suppose it's quite true. I suppose we might exchange as many sensations and emotions with women as we do ideas about weather, and so on. Sex might be a sort of normal, physical conversation between a man and a woman. (Lawrence, 2005, p. 26-27)

Here, Clifford's situation leads to the conclusion that he will naturally despise and oppress any discussion about sex. Because of that, during the conversation, "his ideas were really not vital enough for it; he was too confused and emotional. Now he blushed and looked uncomfortable" (Lawrence, 2005, p. 27). In this situation, Clifford is in between the free conversation about sex, and his moral values. In contrast to his impotence, Clifford chooses to oppress the others' sexual needs, and affirms their nonexistence.

In this regard, Connie is an oppressed female figure in her traditional marriage with Sir Clifford. At the beginning, Connie, as a girl, lives an

unconventional life: “Constance and her sister Hilda had had what might be called an aesthetic unconventional upbringing” (Lawrence, 2005, p. 2). But, when she meets and marries Sir Clifford, she finds herself in a patriarchal marriage, in which she lives under the pressure of Clifford’s moral values. Besides, bodily and sexually, they are non-existent to one another, and they start living a purely mental life because of Clifford’s impotence. Though Connie and Clifford belong to the same class, they have different perspectives in life. For Connie, the separation between mind and body does not give any sense to life, and it widens the gap between husband and wife. She suffers from Clifford’s class-bound, traditional oppression on her as a female. As a male, Clifford practices his authority to suppress Connie’s sensual needs, and he oppresses her sexual desires by describing sexual actions as nothing: “Nothing almost. It seems to me that . . . [sex] isn’t these little acts and little connections we make in our lives that matter so very much. They pass away, and where are they?” (Lawrence, 2005, p. 36) Furthermore, he believes that sex in the marital life is just a “habit” of living together. For him, the real secret of marriage is not sex, but a kind of unity that helps people to get interwoven in marriage.

You and I are married, no matter what happens to us. We have the habit of each other. And habit, to my thinking, is more vital than any occasional excitement . . . Little by little, living together, two people fall into as sort of unison, they vibrate so intricately to one another. That’s the real secret of marriage, not sex; at least not the function of sex. (Lawrence, 2005, p. 36)

In accordance with what he says, Clifford kills the emotional and sensational side in Connie; he is eager to demolish Connie’s sexual desires until she comes under his patriarchal dominance. In such a marriage, Connie is neither a wife nor a mother; she has nothing to do for her sake or for living a joyful life. She has to put the needs of her husband ahead of her own. Clifford undermines her role as wife by limiting her to his own service. She is oppressed to such an extent that she has to do all the disgusting intimate things any woman-servant is supposed to do.

“She was to get up at seven, and going downstairs to Clifford. She had to help him in all the intimate things, for he has no man, and refused a woman- servant” (Lawrence, 2005, p. 60). Such a life reduces Connie to the level of a genderless being. As Staggenborg states:

Men and women have been long held separate and unequal positions in many different societies, yet they have not always recognized or questioned the unfairness of gender relations. In industrialized western societies, women conventionally have been expected to care for the home, make the coffee at work, and in general put the needs of men and children ahead of their own. Men have been expected to earn a living, outshine women in social status, and act as authority figures in the home. (1998, p. 13)

Despite the fact that Clifford is able to earn the living, his patriarchal authority continues to turn Connie into an unemotional machine. Clifford believes that Connie is one of his belongings; therefore, she must be limited with Clifford’s house with no friends. Gradually, she becomes unhappy and distressed. Because of the lack of the sexual warmth of a real man, Connie feels that she is an outcast and has an unjust marital life.

1.2. Master- Slave Relationship

In *Lady Chatterley’s Lover*, gender- relations are described in accordance with the individuals’ economic status and class struggle. The relationship between Sir Clifford and Oliver Mellors or Mrs. Bolton represents the conflict between the haves and the have nots, or the oppressor and the oppressed. Accordingly, Marxist theory describes “society as containing two antagonistic classes, one of which dominates the other. A slave society has dominant class of masters and a subservient class of slaves” (Ball, 1991, p. 129). In this respect, Lawrence, in the novel, depicts the lives of the characters through class conflict. “And in an industrial capitalist society these classes are the capitalists - the bourgeoisie, Marx calls them - and the wage laborers, or proletariat” (Ball, 1991, p.129). Sir Clifford

Chatterley is the capitalist (master), and Oliver Mellors and Mrs. Bolton are the proletariats (slaves). In fact, this conflict between the master and slave is something inevitable because of their different interests, aims, and aspirations.

Terence Ball, in his illustration of Marx's view about class conflict, shows that:

Different classes - masters and slaves in slave societies, lords and serfs in feudal society, and, later, capitalists and workers in capitalist society - have different, if not diametrically opposed, interests, aims, and aspirations. As long as societies are divided into different classes, class conflict is inevitable. (Ball, 1991, p. 128)

As a consequence to this diametrical opposition between the classes, the gender – relations are formed. In *Lady Chatterley's Lover*, Clifford's relation with his workers is dominated by contempt. The arrogant master, Clifford, deals with the miners or the workers with a rather haughty and contemptuous mood; he has the habit of being unfriendly with them. He considers the people in the lower classes as the objects of his own more than human beings. "The miners were, in a sense, his own men; but he saw them as objects rather than men, parts of the pit rather than parts of life, cruel raw phenomena rather than human beings a long with him" (Lawrence, 2005, p. 11). This disdainfulness covers Clifford's relationship with his worker Oliver Mellors, the gamekeeper at the Wragby estate, and Mrs. Bolton, the caretaker.

The idea of master- slave conflict resonates throughout Clifford's dominance on his gamekeeper, Mellors. In chapter thirteen, as Clifford and Connie are in the wood, Clifford's chair, that enables him to move around his estate, breaks down, and he is forced to call Mellors for help. On this occasion, Mellors physically and symbolically lies under his master's chair to repair the machine. In order to emphasize the master-slave relationship between the two, the narrator recalls the classes they belong to: "The keeper lay on his stomach again.

The ruling classes and the serving classes!” (Lawrence, 2005, p. 166) Besides, this situation signals the domination of the master, in which the crippled Clifford climbs the hill on his “slave” ’ s shoulders.

Clifford, however, putting on all his pressure, managed to steer into the riding, and with a strange noise the chair was fighting the hill. Mellors pushed steadily behind, and up she went, as if to retrieve herself.

‘You see, she’s doing it!’ said Clifford, victorious, glancing over his shoulder. There he saw the keeper’s face. (Lawrence, 2005, p. 165)

In this occasion, the keeper is obliged to lie down more than once in order to achieve his arrogant master’s order. Connie notices Clifford’s authority on his “weak” keeper, and “Connie thought what a pathetic sort of thing a man was, feeble and small looking, when he was lying on his belly on the big earth” (Lawrence, 2005, p. 164-165). In fact, through Connie is revealed the opposition between Clifford and Mellors: She thinks of them as “fire and water” (Lawrence, 2005, 168), and she finally believes that her arrogant husband is the bad master. Furthermore, Clifford rejects the idea of being a man like his gamekeeper; he sees the class that he himself belongs to is more important than being a human. For Clifford, the social class is the measurement for humanity. If Mellors were from the upper class, he would deserve to be respected and get well treatment, and otherwise he must be treated as no different from a slave, “My gamekeeper to boot, and I pay him two pounds a week and give him a house,” (Lawrence, 2005, p. 169) says Clifford. When Connie notices that Clifford insults the gamekeeper, she exceeds her boundaries as a decorous lady, and criticizes Clifford’s social ideologies and traditional values:

You and rule! she said. You don’t rule, don’t flatter yourself. You have only got more than your share of money, and make people work for you for two pounds a week, or threaten them with starvation. Rule! What do you give for the rule? Why,

you're dried up! You only bully with your money, like any Jew or any Schieber! (Lawrence, 2005, p. 170)

Clifford's treatment of Mellors as an arrogant man pushes Connie to choose Mellors to be her lover, and the real man who deserves to be the father of her child and her husband in the future. But when Clifford learns about Connie's pregnancy from his servant Mellors, he falls into a rage. Therefore, Clifford can hardly endure Mellors's existence: Clifford "looked at her weirdly, without an answer. It was obvious he couldn't even accept the fact of the existence of Mellors, in any connection with his own life. It was sheer, unspeakable, impotent hate" (Lawrence, 2005, p. 263). For Clifford, this is the ultimate humiliation that will destroy his reputation as an upper class man, and the source of embarrassment for his lack of sexual potency.

The gender- relation between Sir Clifford and Mrs. Bolton can also be taken as the relationship between the master and the slave despite the fact that there are psychological reasons behind his behavior. As no different from men, women were the sufferers from class distinction, but with an additional disadvantage: they were, most of the time, under social oppression in a male-dominated capitalist system which exploited their work-force: "Apart from managing the household expenditure and looking after the children a lot of women joined the work force, especially as domestic servants" (Ecker, 1995, p. 24). In the novel, Mrs. Bolton is a lower class woman; she is Clifford's nurse and caretaker. She is an attractive middle-aged widow. She has lost her husband in an accident in the coal mine. Actually, her husband dies in one of the mines owned by Clifford. Although Mrs. Bolton resents Clifford, because she thinks that Clifford and the upper-class people are behind the death of her husband and her tragic life, she still has a worshipful attitude towards her master and his class. Upon deterioration of Connie's health, Clifford needs to find a nurse. Mrs. Bolton is hired to look after him. But Clifford's class consciousness and superiority on the lower class people constitute the master- slave relation between Sir Clifford and Mrs. Bolton. For

instance, Clifford's traditional values and his superior attitudes enable him to slave Mrs. Bolton on account of her social status.

For the first work or so, Mrs. Bolton, however, was very quiet at Wragby; her assured, bossy manner left her, and she was nervous. With Clifford she was shy, almost frightened, and silent. He liked that, and soon recovered his self-possession, letting her do things for him without even noticing her. (Lawrence, 2005, p. 69)

For Clifford, Mrs. Bolton is not a nurse who is responsible for the health of her patient, but a servant. As a master, Clifford relishes his power on her by teaching her games such as chess, piquet, or bezique. He enjoys teaching the games to her because "it [gives] him a sense of power" (Lawrence, 2005, p. 85). As it seems, his social class gives him the right to underestimate others' entities. He enjoys possessing others' lives, and he looks down on them. Although Clifford thinks that Mrs. Bolton is useful, he undermines her social being to a worthless entity, in fact to "a useful nonentity" (Lawrence, 2005, p. 69). Clifford unconsciously possesses the others as his slaves because his class has taught him to be superior, and to control others' destinies:

And he soon became rather superb, somewhat lordly with the nurse. She had rather expected it, and he played up without knowing. So susceptible we are to what is expected of us! The colliers had been so like children, talking to her, and telling her what hurt them, while she bandaged, almost superhuman in administrations. Now Clifford made her feel small, and like a servant, and she accepted it without a word, adjusting herself to the upper class. (Lawrence, 2005, p. 69)

Consequently, in the context of the gender- relations, Mrs. Bolton loses her role as a nurse, and works as a slave. Since she comes to Wragby state, her social position is undermined, and she loses her self-respect. When Clifford learns that Mrs. Bolton is in need of money, he starts exploiting her efforts. Therefore, she

has to obey all the orders, and respect all the laws because of her low economic status.

2. CAPITALIST SUPERSTRUCTURE AND THE EXPLOITATION OF THE WEAK MEMBERS OF SOCIETY

In *Lady Chatterley's lover*, D. H. Lawrence depicts the gender-relations in accordance with Marx's definition of capitalist society², in which any change in the economic conditions leads to a change in the superstructure of society. In a capitalist society, the industrial capitalists dominate the wage laborers: the proletariats. In other words, the private ownership enslaves the ones with low economic roles regardless of their genders. In such a "machine world", every social relationship is determined according to the economic status, and the bourgeoisie fosters through the exploitation of the lower classes. In the text, Sir Clifford is the representative member of capitalism, because he owns the forces of production and the labor values. While the miners and the workers like Mellors and Mrs. Bolton are the exploited ones, Clifford is the exploiter. In regard to Marx's idea of "extracting surplus value", Clifford earns much by paying the workers less than what they really deserve. This exploitation is what makes the capitalists richer, and the proletarians poorer.

The capitalist exploits the worker by paying him less than his labor is worth. By thus "extracting surplus value" - Marx's phrase for making a profit from labor - the capitalist is able to live luxuriously and well while the worker can barely eke out a living. Their relationship, though ostensibly reciprocal, is far from equal. The worker is impoverished even as the capitalist is enriched. The poorer the proletarian is, the richer the capitalist will be. (Ball, 1991, p. 135)

² Capitalism is "a general term for economic and social system characterized by the domination of private ownership of the means of production, distribution and exchange."(Docherty, 1997, p. 56)

Clifford's materialism evokes Connie's rage. As Connie usually sympathizes with the workers, she rejects Clifford's unjust way of making profit from his miners. She says, "you have only got more than your share of money, and make people work for you for two pounds a week, or threaten them with starvation" (Lawrence, 2005, p. 170). The inequality in the way of making money between the capitalist and the worker is exemplified in Mellors's life, too. He lives alone, away from his wife, Bertha Coutts, and his daughter, while Clifford and the other capitalists try to expand their authority and gain more power.

In Marxism, for the purpose of longevity, the bourgeoisie has to expand their power, and modernize the means of production. The capitalists have to invent new ways of extracting surplus values. Therefore, for the dynamic expansion of his power, Clifford practices economic cruelty on the subservient classes, and makes them obedient and dependent. He also competes with other capitalists to increase his power. By doing so, he wants to maximize his profits and earns more from his workers. As Marx states:

capitalism is dominated by not only exploitation but also competition. Competition between capitals provides the system's core compulsion, 'accumulation for the sake of accumulation'. Each capital, in order to survive, must endlessly innovate in ways of extracting surplus value from labour, giving capitalism its dynamic expansionism. This unprecedented system has generated vast increases in human productivity, forcibly drawing the entire globe into a single interacting world economy. It is also a system beyond anyone's power to control. (Barker, 2013, p. 45)

Throughout the novel, Sir Clifford, like the other capitalists, truly starts his project of expansion. He increases his profits by modernizing the technology in the pits. "He [begins] to read again his technical works in the coal mining industry, he [studies] the government reports, and he [reads] with care the latest things on mining and chemistry of coals..." (Lawrence, 2005, p. 92). Technologically,

Clifford believes that he can earn too much by converting coal into electricity, but then he finds that the Germans' invention is a good choice to cope with.

At first he thought the solution lay in electricity: convert the coal into electric power. Then a new idea came. The Germans invented a new locomotive engine with self-feeder, that did not need a fireman. And it was to be fed with a new fuel, that burnt in small quantities at a great heat, under peculiar conditions. (Lawrence, 2005, p. 93)

For expansion and long survival in the capitalist world, Clifford thinks that the capitalists have the right to dominate the means of production, control trade, and get benefit from the other classes, while the workers have already got their living from the ruling class. But, he forgets the destructive side of what he does. Clifford does not mention the severe conditions the workers live in, or the wages that hardly let the proletarians survive.

According to Marxism, the capitalist system has its own self-subverting logic, just because it has to compete with itself. For capitalists, the richness goes hand in hand with the social destructiveness. "Capitalism simultaneously generates untold riches alongside grinding poverty, ferocious expansions and convulsive collapses, immense growth in both human creativity and destructiveness" (Barker, 2013, p. 45). The ferocious expansion that Clifford looks for, results in "a fight that each time ended, either in a revolutionary reconstitution of society in large, or in the common ruin of the contending classes"(Marx, 1948, p. 3). In other words, Clifford is responsible for the social annihilation. Thus, Clifford's cruelty is similar to that of the capitalist system itself. He does not know what humanity means. He is a product of the corrupt civilization which only focuses on economic development. Consequently, the growth in the economic field creates a revolutionist change in the superstructure of the society.

2.1. Change in the Superstructure

In the capitalist society, the expansion in the economic status leads to the change in the superstructure of that society, in which the shift in the gender-relations becomes something inevitable. According to Marx's view, the social relations, of any society, emerge as a result of the material life of people. It means that, these social relations are determined by the productive forces. If these relations and productive forces come together, they will constitute "the economic structure of society or what is more commonly known by Marxism as the economic 'base'" (Eagleton, 1976, p. 5). From this base, emerges the superstructure of society, which represents certain forms of law and politics, and ideology. In fact, "consciousness does not determine life; but life determines consciousness" (Williams, 1977, p.75). But the essential function of the superstructure is to legitimize the authority of the capitalists and the exploitation of working class people who are the producers in this economic structure:

From this economic base, in every period, emerges a 'superstructure' - certain forms of law and politics, a certain kind of state, whose essential function is to legitimate the power of the social class which owns the means of economic production. But the superstructure contains more than this: it also consists of certain 'definite forms of social consciousness' (political, religious, ethical, aesthetic and so on), which is what Marxism designates as ideology. The function of the ideology, also, is to legitimate the power of the ruling class in society. (Eagleton, 1976, p. 5)

In consequence, the superstructure of society is determined by the people who own the means of production and control the economic base. According to Marx, the development in the modes of productions, changes the superstructure that governs people's life.

In the social production of their life, men enter into definite relations that are indispensable and independent of their will,

relations of production which correspond to definite stage of development of their material productive forces. The sum total of these relations of production constitutes the economic structure of society, the real foundation, on which rises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness. (Williams, 1977, p. 75)

Thus, the British society, during the first three decades of the twentieth century, particularly after the First World War witnessed a paradigmatic shift from the traditional to the modern in terms of social relations. The traditional norms were subverted, and a new superstructure appeared with new legal, political, and social ideologies. Consequently, any change in the superstructure of society will be expressed as a dramatic shift in the gender- relations of that society.

Lady Chatterley's Lover deals with this paradigmatic shift, and reveals the newly formed gender- relations transformed from the traditional to the modern. Although Clifford's social relations are determined by his upper class norms, as a capitalist, his life witnesses some ideological changes that let him give up some conventional values. His ideas of exploitation and expansion urge him to make one remarkable sacrifice in the moral conventional values: he wants Connie to get a child by another man, "Give me a son, and he will be able to rule his portion after me" (Lawrence, 2005, p. 160). Conventionally, the aristocratic families, and their moral values, do not allow any sexual relation out of marriage. But when Clifford and Connie go for a walk in the damaged wood, Clifford renounces the importance of moral conventions for the longevity of the upper classes. "One may go against convention, but must keep up tradition," (Lawrence, 2005, p. 35) he says. Therefore, for the purpose of extending the life of his own class, Clifford suggests Connie get pregnant by another man. "It would almost be a good thing if you have a child by another man . . . it would belong to us and to the place. I don't

believe very intensely in fatherhood” (Lawrence, 2005, p. 35). Despite the fact that Clifford’s suggestion to have an heir for Wragby estate works as a reservation for his family’s future, it opens the way for Connie to rebel against Clifford’s oppression, and to revolt against the traditional restrictions of society.

2.2 Revolution

The change in the superstructure of the society and the emergence of the individual consciousness participate in forming modern gender-relations, in which the characters can practice their social roles freely. To start with, in Marxism, the transformation in the gender- relations demands a social revolution to enable the oppressed people to get rid of traditional ideologies, and to transform themselves into individuals capable of winning their fights.

Transformation of the entire immense superstructure, in the social revolution which begins from the altered relations of productive forces and relations of production, is a process in which men become conscious of this conflict and fight it out in ideological forms. (Williams, 1977, p. 76)

Similarly, Lawrence shows the necessity of individuality for the purpose of the social change and prosperity. He “[becomes] increasingly concerned with individual fulfillment and savior-figures as he [feels] that man [is] being threatened by the rise of mass civilization” (Katz-Roy, 1996, p. 169). In addition, Lawrence concentrates on the emergence of the individual consciousness and its change. “There must be social change if creative life is to thrive, Lawrence suggests, but there can be no change without profound individual change” (Poplawski, 1993, p. 15). Furthermore, in the novel, Clifford also believes in the functions of the ruling and serving classes, and he asserts the emergence of the individual for each function. He says:

. . . when it comes to expressive or executive functioning, I believe there is a gulf and an absolute one, between the ruling and the serving classes. The two functions are opposed. And the function determines the individual. (Lawrence, 2005, p.160)

By emphasizing that “the function determines the individual”, Clifford, in fact, supports the development of Connie’s individual consciousness. Although Connie’s major problem with Clifford revolves around sexual oppression (in which she is neither a wife nor a mother) she tries to meet her needs with Michaelis as a first attempt to construct a meaningful life. But she discovers that he, like Clifford, passively oppresses her emotions, and wants to kill her ambitions. And when the time for rebellion comes, and when Clifford allows Connie to have a child by another man, Connie starts to locate herself in the world as now a unique individual different from the type Clifford has designed. Connie emerges as a modern woman, and she breaks up her marriage with Clifford. She insults the representative figure of the upper- class capitalist; she rejects Clifford and chooses his gamekeeper as her lover. Her emancipation reveals a modern mind willing to practice its vital role in life. Connie resists against the class discrimination and gender bias. She rejects devoting her life to a crippled husband.

Connie’s resistance can be explained by Marx and Engels’s views that “class struggle [does] not simply describe a core characteristic of historical forms of society, but [is] the means by which capitalism [can] be revolutionized and classes themselves [can] be eradicated” (Barker, 2013, p. 41-42). Thus, Connie blurs the capitalists’ fetters and eradicates the class distinction by showing the possibility of having a compatible and joyful relationship with the lower class gamekeeper. Her revolutionary character reveals her progressive self-consciousness: she makes pivotal decisions.

Connie’s revolutionary potential is activated when she starts having an affair with Oliver Mellors. It is the first time in which she decides her future life away from oppression. She gradually begins to realize the missing things in her life, and

she understands that she needs a radical change so as not to be broken down physically and mentally. Being a conscious character, Connie asks Clifford to divorce her, and she arranges Duncan as the co-respondent. In a letter to Clifford, she writes:

Dear Clifford, I am afraid what you foresaw has happened. I am really in love with another man, and do hope you will divorce me. I am staying at present with Duncan in his flat . . . and I can't bear to come back to Wragby. I'm awfully sorry. But do try to forgive me, and divorce me and find someone better . . . You didn't really care about me personally. So do forgive me and get rid of me. (Lawrence, 2005, p. 255)

Here, Connie rejects the conventional life in Wragby estate; she wants to run her own things outside Clifford's control. For Connie, it is high time she started living a fulfilling life with a real man, who will treat her as a human being, not as a machine. Though Clifford implores her to regard the commitments of their marriage, she insists on cutting off all the bonds with him in order to assume her role as wife and mother.

Towards the end of the novel, Mellors emerges as a conscious and conscientious man with modern individuality traits. He rejects both the capitalist system and advancement. He tells Connie: "I don't believe in the world, not in money, nor in advancement, nor in the future of our civilization. If there's got to be a future for humanity, there'll have to be a very big change from what now is" (Lawrence, 2005, p. 245). Therefore, as a modern man he

must learn to yearn for change: not merely to be open to changes in their personal and social lives, but positively to demand them, actively to seek them out and carry them through. . . [and] to look forward to future developments in their conditions of life and their relations with their fellow men. (Berman, 1983, p. 95-96)

In terms of the class conflict, after being despised as a lower class man by Clifford's arrogance, Mellors subverts the class boundaries by entering into a love relationship with Connie. The uncivilized slave overmasters the civilized master by respecting humanity, and by being a real man for Connie. Mellors's rebellion becomes something concrete by being the legal father of Connie's expected child. Such a daring puts Clifford in a hysterical situation, in which Clifford starts swearing: "That scum! That bumptious lout! That miserable cad! And carrying on with him all the time, while you were here and he was one of my servants!"(Lawrence, 2005, p. 263) For Clifford, Mellors becomes a powerful rival, because Mellors gains Connie by respect while Clifford loses her.

In regard to Mrs. Bolton's relationship with Sir Clifford, after Connie's departure, Mrs. Bolton holds Connie's position as the closest person to Clifford. Despite the fact that Mrs. Bolton represents the motherly figure for Sir Clifford, her social development is limited with her service inside the house. She neither rebels against the class ideologies, nor gains her individuality. In contrast, for Mrs. Bolton, it is a wish-fulfillment to hold a high social position, and she helps Clifford to forget Connie. She loves to be among the upper class people so that she compensates the lack of female presence in Clifford's life. Though there is no kinship between the two, Mrs. Bolton plays the role of Clifford's mother for "he let her shave him or sponge all his body as if he were a child, really as if he were a child" (Lawrence, 2005, p. 93). Progressively, Mrs. Bolton becomes the responsible person whom Clifford depends on after Connie's departure.

To conclude, according to Marxist reading, in *Lady Chatterley's Lover*, the gender- relations are transformed from the traditional to the modern because of the progression in history which paves the way for the change in the superstructure of society and the emergence of individual consciousness. When we take Marxist concepts of class struggle and capitalism into consideration, it can be said that, in the novel, the gender- relations between Sir Clifford and his wife Constance are depicted as a relation between the oppressor and the oppressed. Their relationship is doomed by the inhuman dominance of Clifford's

values. Besides, the conflict between Sir Clifford and Oliver Mellors and Mrs. Bolton is like the conflict between master and slave. But in a capitalist society, the economic exploitation and the industrial expansion, which have been accepted as the most important mottos by Clifford, result in the rebellion of the oppressed. Consequently, any change in the superstructure of society will be expressed as a dramatic shift in the gender- relations of that society.

CHAPTER IV

PSYCHO-SEXUAL DEVELOPMENT OF LADY CHATTERLEY

D. H. Lawrence's *Lady Chatterley's Lover* can be read from the psychological perspective to show the maturation of Lady Chatterley's sexuality and gender identity. In fact, psychology can be regarded as an eye for exploring the character's inner life. "The study of the psychological types and laws present within works of literature emphasizes the unconscious motivation of fictional characters" (Watson and Ducharme, 1990, p. 202). Hence, Sigmund Freud's psychological theories will be used in this chapter, with the focus on sexuality, to analyze Lady Chatterley's conflicts, her neurosis, and her identity development. Besides, Lawrence's depiction of his protagonist, Connie, covers her sexual relations with different partners in order to explore the unconscious part of her psyche. Therefore, Connie's neurosis, which emerges as a result of her distorted sexual relations with different partners, will be analyzed in accordance with the development of her female identity.

At the beginning, and before marriage, Connie lives a free sexual life. Her father, Sir Malcolm Reid, and her mother, the cultivated Fabians, give Connie and her sister Hilda an unconventional upbringing. In Dresden, the two sisters live freely among the traditional students. There, Connie has some sexual relations, in which sex means the connection of bodies without yielding her inner, free self. Having thus defined sex, Connie is not aware that she has already repressed herself despite enjoying more sexual freedom than her friends. For her, the goal of sex is to have pleasure by reaching orgasm. Her life, however, turns upside-down in her marital life: Connie's marital life witnesses the clashes between the early 'freedom' of sexuality, and the repressed sexuality with her husband Clifford. As a conclusion of this conflict, Connie comes to suffer from what Freud calls: sexual

phantasies³ . Psychologically, these sexual phantasies do not achieve the real pleasure of sexuality, and lead to more psychological problems. Therefore, the failure of Connie's sexual relation with Michaelis, the man with whom she made sex while being married to Clifford, can be interpreted as her unconscious sexual wish-fulfillment. Her experience with Michaelis, however, deteriorates Connie's health and consumes her energy. Connie, to revitalize herself, makes frequent visits to the wood to meet Oliver Mellors, the gamekeeper. With Lawrence's focus on the natural environment, Connie realizes her maternal instincts in her love relationship with Mellors. Since that time, she starts to change the goal of her sexual relation with Mellors to motherhood instead of emotionless mechanical orgasm. Gradually, Connie gets her maturity. Finally, from the psychological perspectives, the sublimation of the sexual goals makes Connie have mutual orgasm with Mellors. In this Chapter, in regard to Freud's theories of psychoanalysis, I will try to show Lady Chatterley's sexual development and formation of her identity as a female and potential mother.

1. THE CONFLICT AMONG REPRESSION, FIXATION, SEXUAL PHANTASIES AND WISH-FULFILLMENT LEADING TO NEUROSIS

In *Lady Chatterley's Lover*, Connie suffers from neurosis. Her neurotic life is the result of the conflict between her sexual desires, and the repressive power of society. To start with, psychologically, "there is no neurosis without a conflict. This conflict, evoked by frustration, is of opposing and contradictory wishes" (Mullahy, 1948, p. 52). In fact, the conflict between the contradictory wishes is managed by the ego. That is to say, the sexual desires are repressed by the power of the ego which is extracted from the superego. Since the ego is said to obey the reality and the society's standards, it will disapprove any sexual impulse opposite to the conventional values. Thus, "if a person has an impulse to engage in sexual activity, the ego, if threatened or if it feels threatened, will disapprove and, by

³ "The term sexual fantasy refers to almost any mental imagery that is sexually arousing or erotic to the individual." (Leitenberg and Henning, 1995, p. 470)

preventing the necessary motor innervation, inhibit the impulse” (Mullahy, 1948, p. 7). Similarly, throughout the novel, Connie’s conflict arises from her early free sexual experiences before marriage, and the inhibited sexuality after marriage. It means that, Connie’s sexuality has been repressed by the moral values of society.

1.1. Repression

Throughout her married life, Connie suffers from neurosis because of the repressed sexual life with her husband, Sir Clifford. Psychologically, repression is the unconscious defense mechanism, by which the ego eliminates the uninvited desires, especially the sexual ones. In *Lady Chatterley’s Lover*, Connie’s sexual repression is depicted through the conflict between the sexual desires and social values, and this is demonstrated through the disconnection between Connie and Sir Clifford. In fact, repression occurs when certain “wishes and desires, notably sexual ones . . . are in sharp opposition to the ethical, aesthetic and personal values (“pretensions” in Freud’s language) of the personality and cannot be reconciled” (Mullahy, 1948, p. 10). Thus, Connie experiences a repressed sexual life because of certain marital and social problems. Her marriage to Clifford lacks the sexual touch and the intimate warmth. The impotent husband, Clifford, focuses more on the intellectual side of life, and he despises any emotional and sexual interaction. His personal inadequacy and lack of connection makes Connie feel that “she herself [does not] really, not really touch him; perhaps there [is] nothing to get at ultimately; just a negation of human contact” (Lawrence, 2005, p. 11). By his disembodied concept of life, Clifford loses the spiritual connection with Connie.

Moreover, Lawrence evokes the same feeling about Clifford while describing the evolution of his work. He says: “in *Lady Chatterley’s Lover* we have a man, Sir Clifford who is purely a personality, having lost entirely all connexion with his fellow-men and women, except those of usage” (Lawrence, 1961, p. 123). In fact, Lawrence shows that “the absence of ‘touch’ is represented in Sir Clifford who, throughout the novel, embodies the negatives of modern society: industrialism, intellectualism, mechanicism” (Filippis, 1989, p. 117).

Clifford's focus on the intellectual life and on the mechanization of his mines makes him lack the necessity of attraction towards Connie. Therefore, he is frustrated by his wife to the extent that, as a result, there is no feeling of tenderness between them.

Clifford is not the only responsible character for Connie's sexual repression, but the society is also responsible for that. The society has certain conventional standards which are regarded as the habits in the sexual relations, such as emotionless mechanical sexuality and male dominance. In fact, these habits have reduced women's sexual rights and repressed their sexual identities.

Sexuality becomes purely instrument and the sole domain of manhood. The wife is to satisfy the male sexual urges, her functions are instrumental as well. Therefore it is the woman's responsibility to protect the man against himself, against the misuse of sexuality and its ultimate punishment: male impotence. (Ecker, 1995, p. 22)

As understood from Ecker, the wife has to control her sexual desires for the sake of her husband. Besides, in such society, she has to suppress her passion, and thus "to be at the disposal of her husband's passion. Abstinence [becomes] one of the prime virtues and duties of middle-class woman" (Ecker, 1995, p. 22-23). But in the novel, the situation seems worse than that because Connie has to be under male dominance despite the fact that she has an impotent husband.

Lady Chatterley's Lover reveals that Clifford's abasement and the social repression of female sexuality come from the crippled British civilization. To illustrate, the intellectual and material focus in such a civilization is more valuable than the sexual sense that comes out with emotionless contacts in the sexual relations. Such a civilization undermines human impulses and humanity in general. As, "early in the novel, Tommy Dukes, one of the author's humbler mouthpieces, has deplored the fact that there are no real men and women left in the world, predicting the fall of civilization on this account" (Millett, 2000, p.

242). Thus, Connie has no real contact either with Clifford or his relatives. In this decadent civilization, Connie's inner conflict increases to such an extent that she is about to get mad for "It [thrills] inside her body, in her womb, somewhere, till she [feels] she must jump into water and swim to get away from it; a mad restlessness" (Lawrence, 2005, p.14). Besides, Connie's father notices the deterioration in his daughter's health, and urges her not to let the conditions force her into being "a demi-vierge" which means "a half- virgin". Therefore, Connie tries to find a way out of this repression through finding a real man so as to release her repressed sexual desires and to ease her loneliness.

As a solution for the neurotic life and the repressed sexuality, Connie has a sexual affair with Michaelis, the young playwright who frequently comes to visit Clifford. He is an "Irishman who had already made a large fortune by his plays in America" (Lawrence, 2005, p. 15). He, like Clifford, searches for fame and money. In fact, Michaelis enters in the right time into Connie's life. Thus, he easily impresses her and persuades her to have sexual intercourses. Nevertheless, Connie's attempt to find a solution to her miserable life ends in further disappointed and neurosis, giving way to anxiety. Connie's sexual failure with Michaelis is because of her fixation on her early sexual knowledge.

1.2. Fixation

Connie's sexual relationship with Michaelis results in additional neurosis because she focuses on the early sexual goals of her youth. Fixation⁴ leads to neurotic sexual life. In fact, "Three conditions are necessary in the etiology of neurosis: privation, fixation, and a susceptibility to conflict produced by the ego" (Mullahy, 1948, p. 52). As a matter of fact, Connie's youth has witnessed tentative sexual relations, in which she regarded the partner as a tool to reach orgasm. Namely, before her marriage, Connie lived a free life as "modern" woman. At the age of eighteen, she has had tentative love-affairs, and she gradually developed her love experiences. But she has learned not to yield her

⁴ Fixation "in Freudian theory, "the 'freezing' of psychosexual development at an 'immature' stage" (Hamilton, 2007, p. 116)

inner, free self. Thus, Connie's early sexual experience results in the sexual misconception that sexuality just means mechanical sexual relations to reach orgasm. Therefore, she has only to "hold herself back in sexual intercourse, and let him finish and expend himself without herself coming to the crisis: and then she [can] prolong the connection and achieve her orgasm and her crisis while he [is] merely her tool" (Lawrence, 2005, p. 3). Such emotionless or cold bodily sexual performance results in considering orgasm as the fixated goal in Connie's later life.

After her marriage to an impotent husband and a long absence of the sexual intercourse, Connie recalls her early sexual knowledge into her sexual relation with Michaels. Her "only meaningful existence is sexual and has been distorted by education and the indecent liberties of the modern woman" (Millett, 2000, p. 242). In fact, Connie's first sexual intercourse with Michaelis shows her early usual performance. They do not have mutual orgasm because Michaelis always comes so quickly. As usual, Connie takes her turn to reach orgasm while Michaelis is her tool.

But then she soon learnt to hold him, to keep him there inside her when his crisis was over. And there he was generous and curiously potent; he stayed firm inside her, giving to her, while she was active ... wildly, passionately active, coming to her own crisis. (Lawrence, 2005. p. 23)

Actually, this sexual satisfaction that Connie and Michaelis get, leads to the conclusion that their relation is not based on love. But it is just a way to keep them connected and to ease their (especially Connie's) loneliness. Besides, they both have the same goal in their sexual intercourse, which is orgasm or wish-fulfillment. Furthermore, psychologically, Connie does not recover her neurosis by this sexual intercourse, but it becomes more complicated because she needs psychological satisfaction more than the physical one. Thus, her relationship with Michaelis increases her hopelessness. She never understands him, "but, in her way, she loved him. And all the time she felt the reflection of his hopelessness in

her. She couldn't quite, quite love in hopelessness. And he, being hopeless, couldn't ever quite love at all" (Lawrence, 2005, p. 23). Though they meet occasionally in London to satisfy their physical and sexual thrills, Connie's fixated sexuality does not bring psychological relief. But it comes to construct more sexual phantasies in her psyche.

1.3. Sexual Phantasies

Connie's psychological disturbance results from her sexual phantasies that work as the unconscious neurotic symptoms. In the normal sexual intercourse, the sexual satisfaction leads to psychological relief. However, with the sexual phantasies, the person is pushed to have frequent sexual intercourses, but without any real psychological relief. In fact "phantasies in general serve as a substitute for the pleasure (sexual and other) which reality compels one renounce temporarily or permanently. The phantasy life of people serves as a substitute gratification, a wish fulfillment" (Mullahy, 1948, p. 55). These phantasies work unconsciously, and they are the sole cause for the sexual orgasm. However, they increase anxiety and stress. Thus, "the symptoms yield a satisfaction lacking in reality, although the person is not conscious of it. Consciously he suffers and complains" (Mullahy, 1948, p. 54-55). Besides, the sexual phantasies have their direct influence over the sexual behavior since those fancies are the wrong way for the psychological relief. In the novel, Connie's frequent sexual intercourses with Michaels show that her sexual life is driven by those phantasies for the sake of physical pleasure. In other words, "the pleasurable consequences of the act [lead] humans to seek to repeat the experience. This need for recreation of experience [is] desire" (Hawkes, 1996, p. 10). Namely, Connie's sexual desire makes her repeat the physical involvement in her sexual intercourses, though she lacks the spiritual intimacy. Her sexual phantasies make her reach orgasm by using the partner as a tool. But, in their sexual intercourses, Connie makes sex

alone, like masturbation. She uses her partner's body to come off. Apparently, she has a partner, but in fact she is alone.

Therefore, Connie suffers from a psychological disturbance. She feels hopeless because of the psychological dissatisfaction after her copulation with Michaelis. Since Connie's psychological dissatisfaction pushes her to realize her sexual phantasies, Connie keeps her relation with Michaelis. She thinks that she can achieve her desires through this relationship. For her, the sexual phantasies are closely connected with her psychological relief so that she regards them as wish-fulfillment.

1.4. Wish- Fulfillment

Connie's misunderstanding of the wish-fulfillment pushes her to have frequent sexual contacts with Michaelis, and leads her to a psychological torture. "The modes of outlet of the libido take the form of phantasy and sometimes neurotic symptoms. The symptom is a derivative, a distorted expression of an unconscious libidinal wish- fulfillment" (Mullahy, 1948, p. 54). In the novel, Michaelis makes his second visit to Clifford's house mainly to resume the sexual affair. He offers to marry Connie as a means for sexual stimulation. Similarly, Connie also aims to have her sexual wish-fulfillment by treating the partner as a vehicle for her private pleasure, but she knows that she has to wait for his crisis. Connie "found it impossible to come to her crisis before he had really finished his" (Lawrence, 2005, p. 44-45). She foolishly "carries this harmful misinterpretation into the affairs she has with other men behind Clifford's back" (Dorbad, 1991, p. 134). But this time, Connie's discount of the normal flow of desire and tenderness receives a cruel shock. In fact Michaelis criticizes Connie's approach of sexuality, her sexual disengagement. He comments her lack of intimacy and her incapacity of coming to crisis at the same time saying that:

'You couldn't go off at the same time as a man, could you?
You'd have to bring yourself off! You'd have to run the show!' . .
. You keep on for hours after I've gone off... and I have to hang

on with my teeth till you bring yourself off by your own exertions.' (Lawrence, 2005, p. 45)

On this account, Connie's insensitive separateness brings her psychological trauma. She is stunned by the unexpected brutality. Certainly, "this speech [is] one of the crucial blows of Connie's life. It [kills] something in her. She [has] not been so very keen on Michaelis; [and] she [does] not want him" (Lawrence, 2005, p. 45). Connie starts to reject the relationship since he humiliates her personality and raises her inner conflict. Connie's experience with Michaelis comes to suggest "the inadequacy of physical sensuality by itself, just as Clifford shows the inadequacy of mental intimacy. Both contrast with Mellors, who will offer Connie both sexual passion and 'tenderness', a more fully human love" (Journet, 1988, p. 66). Beside this, Connie's neurotic life becomes worse because of the constant expenditure of energy. Her sexual phantasies have exhausted her. Eventually, Connie starts to be more alienated despite her existence among the family members. Therefore, Connie thinks of changing the environment: she starts to make frequent visits to the woods; to nature.

2. NEUROTIC NEED FOR AFFECTION

Connie's new environment helps her to radically change her sexual life. Being close to nature, Connie follows the natural laws and becomes a fertile woman. Karen Horney states the importance of the external circumstances to affect the sexual expression and its vitality. She says:

To some extent a sexual expression of the need for affection depends on whether or not the external circumstances favor it. To some extent it depends on differences in culture, in vitality and sexual temperament. And finally it depends on whether the person's sexual life is satisfactory. (Horney, 1937, p. 129-130)

Accordingly, the natural environment that Connie visits frequently indicates the development of her sexuality. Indeed, since Connie's neurotic life is under the

control of the sexual phantasies, she keeps looking for an outlet by which she can gain her real sexual satisfaction because “the meager satisfaction which man can extract from reality leaves him starving” (Mullahy, 1948, p. 55). One day, in the wood, Connie carries a message from Clifford to the gamekeeper, Oliver Mellors, who lives alone in the wood and works as a guard. But Connie does not find him in the cottage. She then goes round the side of the house to search for the man. In the little yard “the man [is] washing himself, utterly unaware. He [is] naked to the hips, his velveteen breeches slipping down over his slender loins” (Lawrence, 2005, p. 55). In fact, this scene evokes Connie’s emotions and makes her receive a shock in her womb:

Yet in some curious way it was a visionary experience: it had hit her in the middle of the body. She saw the clumsy breeches slipping down over the pure, delicate, white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone, overwhelmed her. Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that, a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, white flame of a single life, revealing itself in contours that one might touch: a body! (Lawrence, 2005, p. 55-56)

The same evening, this vision makes Connie recall her sexual phantasies, and “these phantasies, such as day-dreams, enable one to find the way back to the repressed fixations” (Mullahy, 1948, p. 56). One of the fixated sexual phantasies that Connie uses is to be naked in front of the mirror contemplating her body, recalling her early sexual relations, and thinking of the possibility of being pregnant with slack body.

When Connie went up to her bedroom she did what she had not done for a long time: took off all her clothes, and looked at herself naked in the huge mirror. She did not know what she was looking for, or at, very definitely, yet she moved the lamp till it shone full on her. And she thought, as she had thought so often,

what a frail, easily hurt, rather pathetic thing a human body is, naked; somehow a little unfinished, incomplete! (Lawrence, 2005,p. 58)

Psychologically, wish-fulfillment is “an attempt to fulfill an impulse or desire, usually by fantasy and in dreams” (Statt, 2003, p. 137). Being naked in front of the mirror contemplating her body reveals Connie’s attempt for the wish-fulfillment. “What it forecloses in the real, however, it recovers in fantasy, as the “ruins” upon which the hallucinatory orgasmic construction is raised. Thus the orgasm trades, not in the real, but in fantasies of complete wish – fulfillment” (Doherty, 1999, p.104). Therefore, the scene that Connie encountered makes her admire the keeper’s body, and motivates her to pay frequent visits to the woods.

2.1. Maternal Instincts

Connie’s frequent visits to the wood help her to realize her maternal instincts by changing her attitude toward sex. As nature teaches her how to be a fertile woman, in one of her visits to the woods to ease her depression, Connie meets Mellors, near the coops of the hen where she warms her heart by touching the little hens. In the presence of these “formidable creatures she ‘feels herself on the brink of fainting all the time’ and the sight of a pheasant chick breaking its shell reduces her hysterical weeping” (Millett, 2000, p. 242). Actually, this is the first time Connie cries, and her maternal instincts evoke her heart to the motherly needs.

"There!" he said, holding out his hand to her. She took the little drab thing between her hands, and there it stood, on its impossible little stalks of legs, its atom of balancing life trembling through its almost weightless feet into Connie's hands. But it lifted its handsome, clean-shaped little head boldly, and looked sharply round, and gave a little 'peep'. 'So adorable! So cheeky!' she said softly. The keeper, squatting beside her, was

also watching with an amused face the bold little bird in her hands. Suddenly he saw a tear fall on to her wrist. (Lawrence, 2005, p. 98)

On this account, Mellors's influence on Connie happens in these moments, in which he treats her gently and softly. He tries to comfort her, and takes her to the hut. There, Connie's maternal instincts push her to accept the first sexual intercourse with Mellors without any preceding seduction. Indeed, and for the first time, Connie is involved in an intercourse without focusing on orgasm or recalling any sexual phantasies. She has now a different goal in sex: she looks for spiritual intimacy and tenderness; she needs to be pregnant. She wonders whether this is real, for she thinks that she should not yield to him. And finally, "she could bear the burden of herself no more. She was to be had for the taking. To be had for the taking" (Lawrence, 2005, p.100). Therefore, "Connie saves herself in the vital reality that escapes Clifford's rigid ego . . . [and] the maternal instincts ultimately lead her towards life" (Ephraim, 1985, p. 145). In psychological terms, Connie's substitution of her goal in the sexual relations is known as sublimation. That is to say, by the affection of the maternal instincts, Connie has shifted her sexual goals from the physical satisfaction to the importance of being pregnant. She is no longer focusing on the mechanical sexual performance, but on motherhood.

2.2. Sublimation

Connie's first sexual encounter with Mellors makes her sublimate her sexual phantasies to focus more on the spiritual purpose that reduces her neurosis. Considering Freud's theory of defense mechanism, sublimation comes as a solution to Connie's neurotic life, for sublimation is "an unconscious defense mechanism in which the energy associated with unacceptable impulses or drives is diverted into personally and socially acceptable channels" (Bhatia, 2009, p. 398). Unlike other defense mechanisms, sublimation abandons the sexual gratification and a new aim is substituted. Furthermore, Freud shows the possibility of using the secondary advantage of neurosis to find a way out of the conflict. He points out that:

A person pays heavily for his neurosis. The suffering is as serve as the conflict it replaces, often much worse. Still he will try to get all of the “secondary advantage” from it that he can, that is he will try to use it for various purposes, such as for getting attention, and especially as a *modus vivendi*, wherein the neurosis appears useful and expedient. The neurosis comes to represent a way of life. (Mullahy, 1948, p. 56)

Here, “*modus vivendi*” means the way of living that the neurotic person can find with his conflict. Hence, neurosis becomes not only the torturing source, but also the key for substituting its goals. In fact, any change takes time. The change in the sexual goals cannot be achieved immediately, but it takes time to be fulfilled. Its progression needs certain stages.

As a matter of fact, Connie’s aim in sexual relation changes from physical satisfaction to both physical and psychological one. She starts to realize the spiritual intimacy with her partner. She feels that her neurotic tensions have been reduced since she met Mellors’s warmth. She thinks that “he was kind. There was something, a sort of warm naive kindness, curious and sudden, that almost opened her womb to him” (Lawrence, 2005, p. 104). In fact, Connie’s progress towards female maturity is noticeable from the first step.

Subsequently, Connie’s second sexual intercourse with Mellors shows a step back. Though she comes to his cottage to have sex, she seems not prepared. She is unable to be active or involved. She needs time. But, now, she comes to blame herself because she is aware that it is her own fault.

And when he came into her, with an intensification of relief and consummation that was pure peace to him, still she was waiting. She felt herself a little left out. And she knew, partly it was her own fault. She willed herself into this separateness. Now perhaps she was condemned to it. (Lawrence, 2005, p. 108)

In this situation, Mellors really appreciates her body and femininity, but Connie cries and considers it as ridiculous because she is lost. Therefore, Connie does not go to the woods for three days. While in the fourth day, she pays a visit to her neighbor. She then goes to the woods and meets Mellors who insists on having sex with her.

2.3. The Psychological Relief

In their third meeting, Connie and Mellors reach the climax of their sexuality because they have orgasm simultaneously. In fact, this simultaneous orgasm between the two is the basis of their relationship. Engaged in the intercourse, Connie comes to open herself completely and to ease her will.

Whilst all her womb was open and soft, and softly clamouring, like a sea-anemone under the tide, clamouring for him to come in again and make a fulfillment for her. She clung to him unconscious in passion, and he never quite slipped from her, and she felt the soft bud of him within her stirring, and strange rhythms flushing up into her with a strange rhythmic growing motion, swelling and swelling till it filled all her cleaving consciousness, and then began again the unspeakable motion that was not really motion, but pure deepening whirlpools of sensation swirling deeper and deeper through all her tissue and consciousness, till she was one perfect concentric fluid of feeling, and she lay there crying in unconscious inarticulate cries. The voice out of the uttermost night, the life! (Lawrence, 2005, p. 115-116)

Connie comes to discover new things in this intercourse. She enjoys all the wonderful sensations. She gets her physical and spiritual satisfaction. She has developed, and she takes a step forward. She breaks her inner blocks. She masters

the perfect orgasm. Gerald Doherty shows the importance of the vicissitudes of the female to mastery perfect orgasm. He states that:

Lady Chatterley's Lover offers an intriguing variation on this dynamic progress: the female protagonist is assigned the role, not of remapping, but of painstakingly mastering the royal route to the perfected male orgasm. Female inadequacy is the prerequisite of female attainment. Through a four-stage advancement, each stage eliminating a block, Connie slowly penetrates to this new-found domain . . . the female must approach it circuitously through ritual tribulations and trails . . . in the first two encounters, female inadequacy is linked to traditional female passivity- Connie's inability to participation in the action. . . . From this point onwards, ever more complicated trial-runs ensure that Connie's mastery is achieved only through the requisite female vicissitudes. (Doherty, 1999, p. 46)

Connie's change and development in her very nature leads her to maturity as a woman. She "progresses from a kind of clitoral masturbation with her prewar German lover and again with Michaelis, to early sex with Mellors where only he is satisfied, to vaginal and simultaneous climax" (Meyers, 1990, p. 359). Thus, she shares a different view of sex with her lover. For Connie and Mellors "sex is an essential element in the growth of the self. It is for Connie an answer to 'the anguish of her generation's forlornness'" (Burns, 1980, p.107). By sex, Connie achieves her consciousness. She becomes aware of her existence; she starts to taste everything around her. She realizes that "another self was alive in her, burning molten and soft in her womb and bowels, and with this self she adored him . . . It feels like a child, she said to herself it feels like a child in me" (Lawrence, 2005, p. 117). Connie's feminine maturity is associated with the importance of her womb. Neither Clifford nor Michealis appreciates her femininity or entity. But Mellors is the only man who appreciates her womb which suggests the importance of "that organ [womb] through both the precise phrasing of Mellors's admiration and through Lawrence's association of the

uterus in a female with the source of her instinctual passion” (Balbert, 1989, p.167-168). Therefore, being a mature woman, Connie keeps her relationship with Mellors, and becomes faithful to him.

Among her conscious actions, in her journey to Italy, Connie appears as a mature woman discarding any fabricated sexual desire after being in love with Mellors. Her rejection to dance with others is a reference to her loyalty to Mellors. In the jazz party, “Connie was unhappy. She wouldn’t jazz, because simply she couldn’t plaster her stomach against some ‘creature’s’ stomach” (Lawrence, 2005, p. 229). Furthermore, she hates the gondolier, Giovanni, who is “perfectly ready to prostitute himself to them, if they wanted him . . . he rather hoped it would be the young milady [Connie] who would select him for l’amore [love]” (Lawrence, 2005, p. 230). Thus, Connie’s consciousness governs her future: she will be with Mellors, forming the free couple.

To sum up, in *Lady Chatterley’s lover*, Connie’s neurotic life comes from her sexual problems. In fact, in this novel, Lawrence wants to indicate that understanding sex is more important than the act itself. Through Connie’s multiple sexual intercours with different partners, one can conclude Connie’s realization of the sexual meaning more than its entertainment. In her youth, Connie lives a free sexual life, in which she regards the partner as merely a tool to reach orgasm. This misconception of sexuality, which has been formed in the ‘civilized’ world, shows Connie’s selfishness by focusing on her physical copulation more than spiritual intimacy. Before, her goal in sexuality was limited by pleasure. Actually, this misconception clashes with the repressed sexuality after her marriage to a crippled man. Thus, Connie comes to suffer from neurosis. As a way out of this psychological disturbance, Connie makes sex with Michaelis, the dramatist. Their copulations indicate Connie’s immature sexuality which is driven by the sexual phantasies for she has been fixated to her early stages of her own sex life, and she simply thought that her relation with Michaelis would recover her psychological damage. But their relation is broken because Connie

feels hopeless after unsuccessful sexual intercourses. Therefore, Connie's anxiety is increased because of her sexual phantasies.

Connie changes her environment so as to reduce her psychological problems. She learns from the natural laws how to be a fertile woman. Therefore, near the pheasants' coop, she realizes her maternal instincts that push her to have an intercourse with Mellors, the keeper. Since that time, she changes her aim in sexuality from the physical interaction to spiritual intimacy and tenderness and her sexual relations change "from secular, adulterous and contraceptive to sacramental, marital and procreative with Mellors" (Meyers, 1990, p. 359). She sublimates the sexual phantasies, and gives herself to him and rediscovers the meaning of sexuality. Thus, she reaches orgasm simultaneously with Mellors for the first time in all her sexual practices. She finds herself and becomes a mature woman.

CHAPTER V

CONCLUSION

D. H. Lawrence, in his novel *Lady Chatterley's Lover*, as I have already argued in the previous chapters, shows the possibility of the compatible relationship between an upper middle class woman and a lower class man regardless of class and gender differences between the two. What is needed for such a sincere bond is a radical transformation from class-bound and gender-biased capitalist superstructure to a more human paradigm in which individual and biological impulses are accepted as natural. In fact, Lawrence's focus on the harmonious relationship in the social life comes as suggestions to solve the prevalent problems of his time. Having changed his attitude toward the depiction of the class distinction and the expression of sexuality in the early twentieth century, his suggestions include acquiring individuality and sexual maturity which will bring psychological equilibrium: in the first stage, Lawrence shows how Lady Chatterley gains her gender equality and individuality by blurring the class boundaries through making Connie join a lower class man, while in the second stage, he depicts Lady Chatterley's sexual maturation and psychological relief by way of the experiences she has had with three men as a "married" woman. Ultimately, Lawrence depicts sexuality as a major element, the core in human beings which forms and deforms the relations. He also emphasizes sexuality to be the main stimulus for Lady Chatterley's development.

Lawrence's attitude toward the class system goes in parallel with the social developments in the British society of that time. In fact, all through his life he was against class distinction, and in *Lady Chatterley's Lover*, the concept of class is shattered through the relationship between a middle-class woman and a

lower-class man: Lawrence shows the possibility of the compatible love relationship between Connie and Mellors by depicting Connie as a modern woman who rejects her traditional roles and finds her meaningful life with Mellors away from the class considerations. Besides, Lawrence's antagonistic attitude towards the class distinction makes him undermine the importance of the class conflict. For him, sexuality is the key to blur the boundaries among the classes. Moreover, the compatible love relationship between Connie and Mellors represents the possibility of a relationship between any two partners despite their class affiliations.

Concerning the gender-relations, Lawrence expresses his modern attitude: he shows the evolution of the gender-relations from the traditional to the modern because of the change in the superstructure of society, which goes in parallel with the development of individual consciousness. When we take Marxist concepts of class struggle and capitalism into consideration, it can be said that, in the novel, the class conflict and the exploitation of the oppressed characters lead to their emancipation from the traditional codes. Actually, in a capitalist society, the economic exploitation and the industrial expansion result in a change in the superstructure, and help the individual consciousness emerge. Consequently, the shift is demonstrated through the gender-relations and through the individual aspiration for freedom. In the novel, Connie's liberation from her husband eventually "infects" her lover, Mellors, who rebels against his master, Clifford, by accepting Connie's love relationship, and he comes to hold Clifford's position as the father of the expected child. Besides, Connie's behavior as a conscious modern woman pushes her to ask Clifford to divorce her in order to be free from his social limits, and to run her own life with Mellors and their expected child. Finally, as a result of Clifford's cruel materialistic life which dehumanizes Lady Chatterley's needs, she emancipates herself from the class ideologies to have a more fulfilling life with Mellors.

Considering Mrs. Bolton's social position, she is also transformed from a slave in the house to a motherly figure by holding Clifford's intimate

responsibilities. In fact, Mrs. Bolton's transformation is different from Connie's: she does rebel against the ideology or emancipate herself from the restrictions, but she joins the world of upper class people. She likes to be superior to the "common" people and assumes an aristocratic role. For her, class is more important than freedom. Therefore, her transformation goes in the opposite direction in which her role as a female is developed from being a slave to the motherly figure and finally to a pseudo-aristocrat.

In the context of psychology, Connie's neurotic life comes from her sexual problems. In her youth, she regards the partner in the copulation as merely a tool to reach orgasm. This notion, which has been formed in the 'civilized' world, shows Connie's misconception about sexuality. In fact, the previous immature sexuality and her repressed sexuality in marriage together with her sexual phantasies have pushed Connie to make sex with Michaelis. She simply thought that her relation with him would recover her psychological damage. But their relation does not last long because of Connie's focus on orgasm in her unsuccessful sexual intercourses. Therefore, Connie's anxiety is increased because of her unfulfilled sexual phantasies.

But with Mellors, she realizes her maternal instincts that push her to have an intercourse with him and to learn that sexuality does not only mean orgasm. It is, after all, a spiritual intimacy. Since that time, she changes her aim in sexuality from the physical interaction to spiritual intimacy and tenderness, and her sexual relations assume maturity. In fact, being in the natural environment with Mellors, Connie follows the natural laws and gets pregnant by sublimating her sexual phantasies, and by discovering the real purpose of sexuality. Nature teaches her the necessity of being fertile. Therefore, Connie changes her goal in the sexual intercourse from orgasm to fertility. Thus, she reaches orgasm simultaneously with Mellors for the first time in all her sexual practices. She finds herself and gains her psychological relief as a mature woman. Finally, through Connie's multiple sexual intercourses with different partners, one can conclude that it is nature not the nurture that bestows its rules on the individuals.

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CURRICULUM VITAE

Personal Information

Surname, Name: Ahmad, Shaheen

Nationality: Iraqi

Date and Place of Birth: 01 January 1983, Ninawa- Iraq

Marital Status: Married

Phone: 00905380774108/ 009647701840373

Email: ahmad_abdulsahab@yahoo.com

Education

Degree	Institution	Year of Graduation
MA	ÇANKAYA UNIV. English Literature and Cultural Studies	2014
BA	Mosul Univ. Education College- Department of English Language and Literature	2004
High School	Al Mustaqbal High School. Ninawa	2000

WORK EXPERIENCE

Year	Place	Enrollment
2005-2013	Directorate of Education in Ninawa	English Teacher
2014-present	Medinate Al Salam High Schools in Ankara	English Teacher

FOREIGN LANGUAGES

Advanced English and Advanced Arabic

AREAS OF INTEREST

Literature, History and Psychology