Chapter IV

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It is the common knowledge that the literature holds up mirror to society whose contacts are essentially linked to socio-economic scenario and aspiration as well as frustration of contemporary setting apart from this socio-economic phenomena of the time accounts for mind set and psychological articulation consummate with behavioural changes in terms of expression of libidinal paroxysm. It is equally true of the social setting of the contemporary situation of massive industrialization of England to which D.H. Lawrence belonged.

In the twentieth century due to the rapid growth of industrialization, England has been gradually changing from an agricultural country into an industrial one, the dual process of industrialization and urbanization had created restlessness in the whole culture and civilization of Europe, which has given birth to the loss of faith in God and religion. Man lost his moorings and developed a feeling of rootlessness. This caused acute anxiety which was an important characteristics of Lawrence's age.

D.H. Lawrence, one of the most eminent writers of the modern age, was a product of an unhappy marriage between a coal-miner father
and a school teacher mother. His birth place, Eastwood, was a mining village in Nottinghamshire, the heart of England's industrial midlands. Lawrence became deeply attached to his mother, who was deeply committed to helping her child escape the working class. It was Nottinghamshire where Lawrence developed his hostility towards the mining industry that had dehumanized his father, destroyed husband-wife relationship and at the same time it also destroyed the pastoral England countryside. He dislikes modern civilization very simply because it puts curbs on man's "spontaneous self" and throws the whole world into "war". This hostility against industrialization and machinery is clearly reflected in his novels but most particularly in Lady Chatterley's Lover.

Lawrence believed that sexual harmony is only the way to escape from the deadness of modern civilization. He has written a dozen of novel on the theme of love sex and marriage but among all Lady Chatterley's Lover was very famous, notorious and controversial for its story of physical and emotional relationship between a working class man and an aristocratic woman. One of the biggest objections regarding Lady Chatterley's Lover was to the frequent use of the word funk and its derivatives. Another objects involves the use of the word 'cunt'.

Lawrence's use of four-letter words and the love story of the upper class Lady with a working class man make his one of the most serious works of literature so controversial that a small edition of the
novel was brought out in Florence and privately printed in 1928. It does not experience a cordinal relationship with publishers and the public upon publication, as it was associated with a notion of the transgression of sexual and social taboos. This graphic sexual scenes captured in the novel subjected it to censorship on ground of prudery and pornography. It was banned in England for its provocative language.

In 1926, Lawrence had started to paint. He wrote his friend Earl Brewster, a Buddhist "I put a phallus, a lingam you call it, in each one of my pictures somewhere. And I paint no picture that won't shock people's castrated social spirituality." (Meyers: 1990: 367) Predictably when an exhibition of his paintings were held in London in 1929 it was raided by police and all the paintings were seized.

It was not only his painting but the copies of the novel (Lady Chatterley's Lover) were seized by customs in both the United States and Great Britain, and the reviews that appeared were brutal. One English critic declared that the novel was "the most evil outpouring that has ever besmirch the literature of our country. The sewers of French pornography would be dragged in vain to find a parallel in beastliness... Unfortunately for literature as himself, Mr. Lawrence has a diseased mind." (Ibid 362) The famous court case in Britain occurred thirty year after Lawrence's death when penguin Books brought out an unexpurgated edition of Lady Chatterley.
Lawrence's novel gets the same respond in almost all the countries. In Australia, not only the book was banned but a book describing the British trial of Lady Chatterley, was also banned. A copy was smuggled into the country and then published widely. The fallout from this eventually led to the easing of censorship of books in the country, although the country still retains the Office of Film and Literature Classification. In early October 2009, the federal institution of Australia Post banned the sale of this book in their stores and outlets claiming that book of this nature don't fit in with the 'theme of their stores.'

In 1945 McGill University Professor of Law and Canadian modernist poet F.R. Scott appeared before the Supreme Court of Canada to defend Lady Chatterley's Lover from censorship. However, despite Scott's efforts, the book was banned in Canada for 30 years due to concerns about its use of 'obscene language" and explicit depiction of sexual intercourse. On 15 November 1960 an Ontario panel of experts, appointed by Attorney General Kelso Roberts, found that novel was not obscene according to the Canadian Criminal Code.

In Japan the publication of a full translation of Lady Chatterley's Lover by Seilto in 1950 led to a famous obscenity trial in Japan extending from 8 May 1951 to 18 January 1952, with appeals lasting to 13 March 1957. Several notable literary figures testified for
the defense, but the trial ultimately ended in a guilty verdict with a £100,000 for Ito and a £250,000 fine for his publisher.

It was not only the publisher, who does not co-ordinate with Lawrence but due to his forthright and candid expression of sex he was highly criticised by even the more enlightened critics of the twentieth century. T.S. Eliot attacked him as a religious heretic in sensibility. He thought him ignorant and untrained, snobbish and humourless, insensitive to ordinary social morality, given to distinct sexual morbidity and extreme individualism. He believed that Lawrence's vision was intensely spiritual, but 'spiritually sick' and likely to mislead unwary readers. I.A. Richards criticised him for holding 'magical beliefs in an age of science. Kate Millet & Simon De Bouvoir are two feminists whose writings are a bitter backlash against Lawrence for upholding the (sexual) supremacy of the male. Both critics see the woman in Lawrence works are nothing sort of a sexual object and baby making machine, a woman who unreservedly accepts to be defined as less than the male.

From the above review it is evident that Lawrence has faced a plethora of criticism for his overt sexuality. Then the question arises that why Lawrence seemingly so preoccupied with sex? The answer is that he saw sex as a means to awaken the true self, and to discover not only our inner being but the inner being of all things. In Fantasia of the Unconscious he writes:
To the individual, the act of coition is a great psychic experience, a vital experience of tremendous importance. (Lawrence 106)

D.H. Lawrence undoubtedly was a great genius. He was also blessed with a prophetic vision which he incorporated in all his writings. So, he was not put off by these adverse criticism and he strongly defended himself against these unjust charges. In his Fantasia of the Unconscious, Lawrence carefully distinguishes between the lower and the higher planes of being and consciousness. The sensual and the spiritual aspect of sex that should be held important. He condemns Freud and other psycho-analysts who make sex the basis of all human activity. The psycho-analysts, driving us back to the sexual consummation always, do us infinite damage" says he, and in Chapter IX of the same book he writes. "When man loses his deep sense of purposive, creative activity he feels lost and is lost. When he makes the sexual consummation, even in his secret soul, he falls into the beginnings of despair... with sex as the one accepted prime motive, the world drifts into despair and anarchy."

This clearly shows that sex, as understood by Lawrence is much above gross animality and his novels adequately express his hatred of animality.

Lawrence believes that sex and beauty are as inseparable as life and consciousness, flame and fire, because of this reason, sex in
Lawrence's works carries a really comprehensive attitude to life, and only to understand this fully, one can justify with Lawrence and his philosophy.

Lawrence was highly influenced by "Schopenhaver" in his view about the metaphysical significance of sex. In his unpublished notebooks summing up views he expressed more circumspecting in his published writings Schopenhaver states:

If I am asked where the most intimate knowledge of that inner essence of the world, of that thing is itself which I have called the will to live, is to be found, or where that essence enters most clearly into our consciousness, or where it achieves the purest revelation of itself, then I must point to ecstasy in the act of Copulation, That is it! That is the true essence and core of all things, the aim and purpose of all existence. (Hawthorn: www.counter-current.com/2013/08/d...)

However, Lawrence (unlike Schopenhaver) saw the inner essence of things as having religious significance. He felt that the 'life mystery' at the core of all was the only thing that he could honestly call God. Hence, he regard, sex as sacred, indeed, as an act of divine worship—since it opens us to the life mystery. In a posthumously published essay Lawrence writes.
"In the very darkest continent of the body there is God". (Ibid)
This is the real key to understanding Lawrence's treatment of sex, it is reverential; he regards sex as sacred, not as irreligious (profane). The public attacks on Lawrence's work as smut are immensely unjust for him. He bears life long hatred of pornographer only because he saw sex as a great spiritual passion that could lead one even to the realisation of God.

There is another point that requires our closer attention. The charge that he is obscene partly centers round Lawrence's use of the taboo words. Almost on every page we encounter words entered in various dictionaries as vulgar offensive or obscene they are labeled 'swear words'. This daring authorial voice comes through Mellors who uses words (even before the great Lady Chatterley's and without squirming) such as 'fuck', 'cunt', 'penis' and 'arse'. A purpose of these words, Lawrence writes: 'I am abused most of all for using the so called obscene words. No body quite knows what the word obscene itself means, or what it is intended to mean: but gradually all the old words that belong to the body below the navel have come to be judged obscene. Obscene means today that the policeman thinks he has a right to arrest you nothing else." Lawrence has just used such language not for the sheer pleasure of transgression; he has a great purpose as he suggests is "Art and Morality" in relation to the meaning of words;
Apples are always apples! says Vox populi, Vox Dei sometimes, they're sin, sometime they're a knock on the head, sometimes, they're a belly ache' sometimes they're part of a pie, sometimes they are sauce for a goose.

What art has got to do, and will go on doing, is to reveal things in their different relationships. That is to say you've got to see in he apples the bellyache, Sir Isaac's knock on the cranium, the vast, moist wall through which the insect bores to lay her eggs in the middle, and the untested, unknown quality which Eve Saw hanging on the tree. (Beaty and Paul 358)

It is only by such relativity that we get the author's great purpose and it is this great purpose in which Richard Horgart takes an interest in an 'Introduction to Lady Chatterley's Lover. He argues that our language for sex shows us to be knotted and ashamed too dirty and too shy. Lawrence's use of the 'four letter words' he goes on to state, is aimed at throwing light into a dark corner of our emotional life so we can speak simply and naturally about sex. He adds that Lawrence did not encourage people to use these words at every end and turn. He did wish, by using them seriously in serious setting, to cleanse them of their dirt and so to clear some common confusion about sex.
Lawrence did not want sex to be equaled as Tommy Dukes does. He was one of the Clifford contemporaries, and a brigadier general in British Army. Lawrence intimate however, that Duke is a representative of all intellectuals: all talk and no action. Dukes speaks of the importance of sensuality, but he himself is incapable of sensuality and uninterested in sex talks. Lawrence often adopts religious vocabulary to talk about sex. Mellors talks about the "forked flame" that burns between he and Connie like the Holy Ghost and after their eventual sexual boding, Connie becomes "born again." Geraldine Njang Mkong has quoted Peter Fjagesund, College literature in her dissertation entitled sexual liberty as Intrinsically Human: A study of Mbella Sonne Dipoko's Because of Women and D.H. Lawrence's Lady Chatterley's Lover:

Whenever Lawrence makes an attempt to describe the sexual act, he has recourse to a religious vocabulary connected with the salvation of man and the world, an apocalyptic-millennial imagery of a new heaven and a new earth. (Mkong 49)

Fjagesund again points out that Lawrence's "view of the sexual act as a source of salvation and renewal is probably acknowledged to be the most conspicuous, and the most controversial, feature of his entire work." (Ibid) In this renewal, he envisions a world where there is
harmony between the mind and body, where sexuality can be whole and free.

Once again Mkong uses Lawrence's Pornography and Obscenity and says that, Lawrence takes on the post modern notions of the dissolution of the subject, subjectivity and decentering to question the judgment or branding of his work as pornographic or obscene. What they are, he argues, depends on the individual and what is pornography to one man is the laughter of genius to another. He goes further to add that "The law is a dreary thing, and its judgments have nothing to do with life." This is to say that, the law, most often than not, does not take into consideration natural human tendencies. Also, the meaning of words, like man, change all the time and only mean what we intend them to mean;

But Hamlet shocked all the Cromwellian Puritans and shocks nobody today... Man is a changeable beast, and words change their meanings with him, and things are not what they seemed, and what's what becomes what isn't, and if we think we know where we are it's only because we are so rapidly being translated to somewhere else. (Ibid)

This is suggestive of Saussure's view of language. Saussure distinguished between langue, and the social and systemic rules of language, and parole, the individual and particular instance of speech,
or utterance. Only the former, he insisted, can properly be the object of scientific study, for it alone is social rather than individual, essential than accidental. 'Language is not a function of the speaker; argued Saussure: it is a product that is passively assimilated by the individual... speaking... is an individual act, it is willful and intellectual, this distinction between language is thus entirely a matter of social convention, in which the signifier and the signified, and the relation between them, are all radically arbitrary.

These four-letter words" or so-called obscene words are thus so-labelled by society. The individual's reaction to them is thus not the reaction of the self, but the reaction of the super ego. And as Lawrence puts it, "hardly one person in a million escapes mob-reaction. The first reaction is almost sure to be mob-reaction, mob indignation or mob condemnation... but the real individual has second thoughts". In his "Letter to Lady Ottoline Morrel", 5 February 1929, Lawrence accused Murry of being victim of this mob-reaction

... don't you think it's nonsense when Murry says that my world is not the ordinary man's world and that I am sort of animal with a sixth sense? seems to me more likely he's a sort of animal with only four senses – the real sense of touch missing. They all seem determined to make a freak of me—to save their own short-fallings, and make them 'normal'.
Today, however, critical responses to Lawrence reveal a change in the attitudes to his diction and imagery as well as a change towards what is considered "normal" or "abnormal". Focus has been drawn to the symbolic meaning and the writer's intention. *Lady Chatterley's Lover* seemed so transgressive that it was suppressed, but as explicit sex came to seem less extreme, its symbolic meaning was often limited to ideas Lawrence expressed elsewhere. Mellors is direct and unpretentious even in the face of his high class respectability. He is symbolic of pure, natural instinctive and the primitive. Clifford and his friends, on the other hand, represent the controlled life of the mind, subjected to the dictates of society and repulsed by nature.

Most of the debate has been going on for the use of obscene words in Lawrence's works but the matter does not end here. There is another misconception about Lawrence and his novel *Lady Chatterley's Lover* being pornographic in character through the thread of sexual passages running through the novel.

It needs no explanation from the above criticism and praise that Lawrence was one of those great writers whose philosophies and novels are as complicated as the mysteries of God. When his finest novel *Lady Chatterley's Lover* was immediately confiscated, he wrote a number of pamphlets to offer a spirited defence against the charge of obscenity and pornography.
In one of his pamphlets he clearly reveals his deep concern with sex which he considered as a natural expression of deeply felt emotions. He writes, "In sex we have our basic, most elemental being". (Lawrence 185) He further declares that the procreative purpose of sex is 'Just a side-show'. (Ibid 106) He rejects scientific approach of sex. According to Lawrence, that the purpose of sex is not only for reproduction. Just as the purpose of eating is to fill our stomachs. Even we not only eat because we need nourishment actually we eat because we take pleasure in eating, in the taste of food and in the company of those we eat with. And frequently the food we enjoy ingesting has little actual nutritional value. If the purpose of eating were simply to acquire nourishment, then we ought not mind the idea of simply ingesting a tasteless paste full of vitamins, minerals, protein and carbohydrates three times daily. Likewise eating, sex has also its importance: Lawrence tells in Fantasia:

Sex is our deep form of consciousness, it is utterly non-ideal, non-mental. It is pure blood consciousness, it is the basic consciousness of the blood, the nearest thing in us to pure material consciousness. It is the consciousness of the night when the soul if almost asleep. The blood consciousness is the first and last knowledge of the living soul: the depth. (Ibid 173)
Actually when we are caught in the ecstasy of sex we are not literally unconscious. What happens in effect, is that a different sort of consciousness takes over what Lawrence calls ‘blood consciousness’. What Lawrence means by this term is pre-reflective, pre-conceptual, subterranean depth in consciousness, what he sometimes confusingly calls the unconscious.

Sometimes this type of consciousness is derisively labeled the 'animal' in us. This is misleading, for we have a tendency not to think of ourselves as animals and labeling the blood consciousness' animal become a way to disown it. But it is our own, and of course we are animals in the heat of true, ecstatic sexual passion, one loss a sense of individuality. It is common to hear the participants speak (later on) of losing the sense of bodily boundaries, and feeling as if the two bodies merged into one strange animal-like cries are uttered and motions become automatic rather than deliberately willed.

In sex we surrender our intellect and self consciousness, and open ourselves to blood consciousness which is the essential condition for the attainment of happiness in life. Psychoanalysis is one of the best approaches to understand Lawrence's philosophy. Its relevance lies in the revelation of author's mind and personality in his work. It can be termed the 'psycho biographic' approach. A psychoanalytical prospective is required in study to show how the work under study reflects the lives of their authors. This theory gives an understanding
of why the author writes in a particular way. It gives understanding of the behaviour of the literary characters and how they reflect their societies.

Psychoanalysis divided sexuality into two sexual epochs, before, and after Freud. Psychoanalytical criticism first appeared in the work of the Australian psychoanalyst Sigmund Freud's theories and concerned with the nature of the unconscious. It is on the basis of these theories that Freud suggests that the power motivating men and women is mainly unconscious. Other psychoanalysts whose approaches will be applied in the study are Jacques Lacan and Carl Jung. The finding of Freud, Lacan and Carl Jung will be very relevant in the analysis of this study.

Psychoanalysis is a method of studying the mind and treating mental and emotional disorder based on revealing and investigating the role of the unconscious mind. Psychoanalysis came into existence when biographical criticism began to turn in a psychoanalytical direction. This was a result of the interest in the proponents of psychoanalysis. Sigmund Freud carried out a study to seek a scientific understanding of the mind and mental disorder. He was more concerned with the unconscious aspect of human psyche. To better understand the social context of his study, it is necessary to state the views of some social psychologists. Gordon Allport, one of the influential figure of social psychology in a Handbook of social psychology, provides a definition of
the field that captures its essence. He states that social psychology is a discipline that uses scientific methods in "an attempt to understand and explain how the thought, feeling, and behaviour of individual are influenced by the actual, imagined or implied presence of others."

In Sons and Lovers, Lawrence fictionalizes his personal experience through Paul Morel. Lady Chatterley's Lover comes through as a culmination of his sexual theory drawn from his experiences. This suits the psychoanalytical view of work of art as a revelation of its author's mind and their personality. It studies the link between an author's work and his emotional characteristics and hold that artists are skilled creators of works that appeal to our repressed wishes and fantasies, one of which is the desire for free sexual expression.

Freud developed the idea of the dual nature of human mind. He identifies three types of mental function designated as the Id, ego and the super ego. He posits that the mind operates both consciously and unconsciously. He saw the id as a store house of desire, the predominantly irrational and unconscious part of the psyche. He opposed the id to the super ego, the part of the psyche seen as the representative of the social norms, parental standard, ethics and morality. The third part of the psyche identified by Freud is the ego which is the negotiator between the desires of the id and the controlling force of the ego. The ego is the rational, logical and conscious part of human psyche. Mkong has quoted Freud's The Interpretation of Dream
in her dissertation entitled 'Sexual Liberty as Intrinsically Human: Study of Mbella Sonne Dipko's Because of Woman and D.H. Lawrence's Lady Chatterley's Lover.

There exist images and ideas, which the individual suppresses in his working consciousness in ordered and ideas, which the individual suppresses in his working consciousness is ordered culture in a non regulated society. He takes account of the form that these images and ideas assume when the individual is steep. Then he notes the differences of the two forms by documenting the extent to which the unconscious stage of mental activities provide avenues for the wishes of the individual to find expression. (Mkong 17)

This assentation is reflected in the works under study. Lawrence's characters have to deal with the mounting conflicts between their ids and ego, that is what society expects of them and what they desire. Mellor Connie, Bertha Clifford (Lady Chatterley's Lover) are some of the major characters caught in the complex web of social responsibility and morality. Here we are propelled to psychoanalysis concerned with the intricacies of language.

Jacques Lacan's psychoanalytic writings about language and the unconscious have given critics a new theory of the subject. Form
Jacques Lacan comes the notion of the imaginary or a pre-oedipal stage in which the child has not yet differentiated himself or herself from the mother and has accordingly not yet learned language. In A Reader's Guide to Contemporary Literary Theory, Lacan considers that human subjects inter a pre-existing system of signifiers which takes on meanings only within a language system. Western thought has for so long assumed the necessity of a unified "subject". He further believes that "to know anything presupposes a unified consciousness which does the knowing. Such a consciousness is rather like a focused lens without which nothing can be seen as a distinct object. The medium through which this unified subject perceives objects and truth is syntax. An orderly syntax makes for an orderly mind." The entry of language into psychoanalytical criticism, therefore, enables readers to find a subject position within a rational system (male/ female, boy/ girl, father/ mother, and son/ daughter). This process, together with the stages that precede it, is governed by the unconscious. Lawrence upsets this existing system of signifiers by encouraging "the four letter words" to be used "seriously" and "in a serious context" so as "to cleanse them of their dirt" (Hoggarl, iv). So because Lawrence breaks away from the "unified subject" and "stable signifier" to use language the way they do, their works have been described as pornographic. Lawrence's uninhibited use of the "four letter words" have a lot to reveal about the author himself as Lacan states;
The unconscious is structural like a language, and like language its power arises from the sense of openness and play of meaning. When we read language we may identify slippage of what is signified and what signifies as a sign of the presence of the unconscious for language is a mixture of fixed meaning and metaphor. (This process is not related to now-cliched ideas of the Freudian slip). And because language is what identifies us as gender subjects, identity, truly occurs only when we enter into speech. Feminity is a language in which the unconscious reveals the fictional nature of sexual categories and it is always open to redefinition. Thus just as the notion of a coherent self is itself defined as a fiction, sexual identity is always vital because of the disruption of the unconscious. (Ibid 18)

This takes us to the more complex issue of sexuality which forms both the core of psychoanalysis and this study. A central aspect of being human throughout life encompasses sex, gender identities and roles, sexual orientation, eroticism, pleasure, intimacy and reproduction. Sexuality is experienced and expressed in thoughts, fantasies, beliefs, desire, attitudes, values, behaviour, practices, roles and relationships. While sexuality can include all these dimensions, not
all of them are always experienced or expressed. Sexuality is influenced by the interaction of biological, psychological, social, economic, political, cultural, ethical, legal, historical, religious and spiritual factors. It is an inescapable reality which is not only a drive-discharge mechanism but a matter of meanings. This view constitutes a kind of synthesis of Freud and Lacan. The universal norms by which everyone's sexual experience is often understood is through heterosexuality. And this explains why cultures set down rules of proper sexual conduct and definition of normal and abnormal sexual behaviour. Sex is attributed to the id and society's check around sexual expression is attributed to the super ego as Murfin and Supriya further explain with reference to Freud's concept;

[Freud] called the predominantly passionate irrational, unknown and unconscious part of the psyche the id and it. Freud viewed the id insatiable and pleasure seeking as the source of instinctual physical (especially libidinal) desires. Freud opposed the id to the super ego, the part of the psyche that has internalized the norms and mores of society... The third aspects of the psyche identified by Freud is the ego, or "L" which is predominantly rational, orderly, and conscious. The ego must constantly mediate between the often competing demands of the id and
the super ego... it must choose between (or balance)
liberation and self gratification on the other. (Murfin
and Supriya 31-32)

It can be said, therefore, that there exists in the mind a strong
tendency opposed by certain other forces or circumstance, so that the
final outcome always be in harmony with the tendency towards
pleasure. Anyone within the grip of pleasure seeking or the pleasure
principle is described by Freud as "anarchic, sadistic, aggressive, self-
involved and remorselessly pleasure seeking." Under the influence of
ego's instincts of self-preservation, the pleasure principle is replaced by
the reality principle.

This later principle does not abandon. The intention of
ultimately abstaining pleasure, but it nevertheless-demands and carries
into effects the postponement of satisfaction, the abandonment of a
number of possibilities of gaining satisfaction and the temporary
toleration of unpleasure as a step on the large indirect road of pleasure.
The pleasure principle long persists, however, as the method of
working employed by the sexual instincts, which are so hard to
educate, and, starting from those instincts, or in the ego itself, it often
succeeds in overcoming the reality principle, to the detriment of the
organism as a whole. It is along these lines that Woolf has described
Lady Chatterley's as Lawrence "brooding over sex." (Letter 2:476) But
this representation of desire by writer echoes Freud's arguments on Sexuality: Three Essays on the Theory of Sexuality that;

Desire is 'essentially' mobile – it has no essence, no proper object, beyond the child's hallucinatory desire for the breast. Most justifications for the proscription of desire—against homosexual acts, for example—rely on assertions about what is 'natural'. (Wolf 27)

Freud's contention here is that there is something about the nature of desire that is incompatible with satisfaction. Freud emphasizes the way in which we can never get what we want. We may think we have got it but actually desire will always have moved on. Waiting for a final fulfilment of desire is, indeed like waiting for God. (Andrew and Nicholas 56)

Sexuality thus becomes one of the clearest and most consistent barometers of our psychological state in general. It is at the center of every action Lawrence's major characters take. Their transgression of societal rules go to corroborate Michael Foucault's assertion in the History of sexuality that:

... there may be another reason that makes it so gratifying for us to define the relationship between sex and power in terms of repression: something that one might call the speaker's benefit. If sex is
repressed, that is, condemned to prohibition, non-existence and silent, then the mere fact that one is speaking about it has the appearance of a deliberate transgression... we are conscious of defying established power, our tone of voice shows that we know we are being subversive, and we ardently conjure away the present and appeal to the future, whose days will be hasted by the contribution we believe we are making. (Tamsin 6-7)

Here Foucault provides an explanation for the indeterminacy of extreme symbols. Although the aim of his argument is to show how repression of sexual discourse serves the regime of power–knowledge–pleasure that sustains the discourse on human sexuality. In our part of the world" his "repressive hypothesis" also accounts for the shock value of sexual discourse. Foucault does not limit the effect of transgressive sexual discourse to sexuality. Extremely pushes the reader beyond the empirical referent "Something that smacks of revolt, of the coming age of a different law steps easily into this discourse on sexual oppression. Some of ancient functions of prophecy are reactivated there in." From politics to religion, Foucault indicates the range of meaning transgression can evoke. When the extreme becomes the norm, however, this proliferation of non-empirical meaning stops. Lawrence was indeed conscious of defying established power is the form of rules
and convention. He notes that the desire to live, to be instinctive is stronger than the wish to reflect on the larger issues of morality. But this does not presuppose that his works are void of some moral objective.

Thus psychoanalytic criticism concerned with the constraints that society places around the individual and most especially what sexual behaviour and expression should or should not be. There is always the need and attempt to reconcile nature and culture in Lawrence.

On the basis of these observation it needs no explanation that Lawrence was not a pornographer, actually the overt sexuality that he presented in his novel *Lady Chatterley's Lover* has a defined purpose. Undoubtedly it has some brutally frank descriptions of sexual experience and immediately on its publication it earned much notoriety for its authors. Sick as he was, Lawrence was forced into a vehement defence of his work. "It is a nice and tender phallic novel" he wrote, "not a sex novel in the ordinary sense of the word... I sincerely believe in restoring the other, the phallic consciousness, because it is the source of all real beauty and all real gentleness."

Sex according to Lawrence is the way to achieve integrity and wholeness, and in order to achieve this integrity there must be a cohesion between mind and body. With the help of Lady Chatterley's Lover, Lawrence focuses on the balance of mind and body, between man
and woman relationship. Novel's protagonist, Lady Chatterley's an intellectual and social progressive, the daughter of Sir Malcolm and the sister of Hilda was a sensual being. She married Clifford Chatterley who is a minor nobleman but unfortunately becomes paralyzed from the waist down during World War I. As a result of his injury, Clifford becomes impotent. After the end of war, Clifford and Connie live at Wragby, near the grim soulless coal mining village of Tevershall. The handicapped Clifford has become totally dependent on Connie, and Connie tends to him diligently and sympathetically. But she notices that he seems curiously detached from his surroundings, disconnected from other people, he is unable to relate to the workers in the coal mines that he owns. Seeing them more as object than as men, Clifford becomes a successful author, absorbed in writing short stories, and Wragby becomes a short of salon for young intellectuals. Connie at least for a while, entranced by his intellectual life, her world structured by literature and ideas, but her father Sir Malcolm warns that there is a danger in living an intellectual life devoid of sensuality, which Connie and Clifford are living.

As time goes by, Connie becomes restless, beginning to realize the truth of her father warning. She fills that her life is filled with empty words, and not the vitality of the sensual and because of his reason the gap between her and her husband grows wider. Clifford is obsessed with financial success and fame, he is not truly interested in
love, and she feels that he has become passionless and empty. She soon realizes that Clifford is a weak, vain man, but declares his right to rule the lower classes, and he soullessly pursues money and fame through industry and the meaningless manipulation of words. His impotence is symbolic of his failings as a strong, sensual man.

From his very briefly sketched early life we gather that he was studying the technicalities of coal-mining at boon when the First World War broke out. Coming back home, he enlisted himself in the army. He met Connie in London. In course of time their intimacy developed and they married. After a month's honeymoon Clifford went back to his regiment, and six months later was shipped back totally paralysed hips downward by a bullet injury. After his discharge from hospital he settled down at Wragby, his family seat, and led a sexless conjugal life with Connie. Keith Sagar feels that because of such off hand treatment of Clifford earlier life, "our national sympathy is deliberately inhibited." (Sagar 197) One definitely feels that some more details of Clifford's earlier life would have put his "mental life" in a better perspective. We are simply told that sex did not matter much to him even before the injury, and he was virgin prior to his marriage. May be because the novelists main concern is the baneful effect of Clifford mental life on Connie, he thought it wise to dispense with his earlier life briefly.
Compared with Clifford's earlier life, Connie's maidenhood is presented in some greater detail. Born of cultivated parents, she along with her sister Hilda had an unconventional upbringing. As their father was an artist they had been taken to different art galleries of Europe: and their Fabian mother took them to many political convention quite early in their lives. The mother wanted her daughter to 'fulfill' themselves, and the father let life take its own course.

At the age of sixteen, the two sisters were sent to Durden to study music, and to find 'the full freedom of the modern womanhood'. There they freely mixed with the German boys and shared intellectual discussions and sex with them with an ironical touch the novelist writes about their sex relations:

The arguments, the discussions were the great thing:
the love-making and connection were only a sort of primitive reversion and a bit of an anti-climax.
(Lawrence 7)

For both the sisters the sex was a mere game, an instrument of wielding influence over their male friends. By holding themselves longer during the sexual act they could also asserts their female freedom and power. There was no giving and taking in the sex for them:

In the actual sex thrill within the body, the sisters nearly succumbed to the strange male power. But
quickly they recovered themselves, took the sex-thrill as a sensation, and remained free. Whereas the men, in gratitude to the women for the sex experience, let their souls go out to her. And afterwards looked rather as if they had lost a shilling and found six pence. (Ibid 9)

When both the sisters were enjoying life, all of a sudden the war broke out and they were called back home. Soon they forgot their German Lovers. Connie took up mild war-work in London, and consorted with the Cambridge intransigents. It was there that she met Clifford. But the war wrecked great calamity on them. When Clifford received a crippling bullet injury, rendering him physically invalid and sexually impotent. He became fully dependent on Connie. It was not entailed his physical care on Connie, but also robbed her of all the emotional and sexual pleasure.

Connie was an integrated being so soon she realizes the emptiness of her conjugal life. She was dying for love tenderness which she never gets from his husband. Vaguely chafing at her husband's incapacity constance initially falls prey to the charms of Michaelis, a waggish popular playwright who seduces her gently, leads her to climax, and then in a subsequent encounter complains that she has become too demanding. She realizes that and other intellectuals he is also a slave to success, a purveyor of vain ideas and empty words
passionless because Michaelis doesn't reach her as a woman thought, despite sex he does not love her. For Lawrence achieving orgasm at the same time is a key feature of true union between man and woman.

Clifford and his all aristocratic friends believed in the life of mind. Tommy Dukes the cleverest of them believes in the importance of the intelligence co-existing with warmth of heart, sexual activity and the courage to speak profanely. But he admits that he himself is incapable of this warmth and this open approach to sex and profanity.

Constant perturbed by the affair with Michaelis and the mental attitude of Clifford's aristocratic coterie. She feels that it is only to conceive a child can resurrect her life. Meanwhile she met with Mellors who rescues Connie from the aridity of the mental life. Like Connie he was also a victim of passionless, emptiness and insensitive conjugal life which he was spending with Bertha. Their married life destroyed because of her 'brutish' sexual nature, she was too rapacious not tender enough.

Mellors and Connie, both of them were brutally tortured by their so called life partners, so both of them want to resurrect their life by proper physical and mental co-ordination. These dissatisfaction and desire for perfect conjugal life lead Connie and Mellors into a relationship that builds very slowly and is based on tenderness, physical passion and mutual respect. As the relationship between Lady Chatterley's and Mellors develops they learn about the interrelation of
the mind and body, she learns that sex is more than a shameful and disappointing act, and he learns about the spiritual challenges that comes from physical love. Both of them establish their true positive blood-contact which is lacking in Mellors and Bertha or Connie and Clifford. This is the reason for the failure of their conjugal life because without blood contact new impulse will never come.

Lawrence writes, "the new impulse to life will never come without blood-contact; the true, positive blood-contact, not the nervous negative reaction. And the essential blood-contact is between man and woman, always has been so, and always will be. The contact of positive sex. The homosexual contacts are secondary, even if not merely substitutes of exasperated reaction from the utterly unsatisfactory nervous sex between men and women. If England is to be regenerated... then it will be by the arising of anew blood contact a new touch, and a new marriage, it will be a phallic rather than a sexual regeneration. For the phallus is only the great old symbol of godly vitality in a man, and of immediate contact". Thus, libido, for Lawrence, is instrumental in the birth of the phallic consciousness which is necessary for the regeneration of our society. It is not an end in itself, it is a means towards the flowering of the most vital integrated consciousness which will overcome the division in the modern human psyche. This is the sexuality of Eden as opposed to the sexuality of the sewer. The difference between the two has been well brought out by Aldoux
Huxley when he writes that there is an element in sexuality which is innocent, and there is an element in sexuality which is morally and aesthetically squalid. T.E. Lawrence very well understood his meaning of sex and expressed it in his letter of March 3, 1930 to the effect that the meaning of Lady Chatterley "is the idea of sex, and the whole strong vital instinct being considered indecent causes men to lose what might be their strength and pride of life their integrity. Ironically, or paradoxically, in humanity where in Blake's sense genitals are beauty there would be a minimum of sex and a maximum of beauty, or Art, this is what Lawrence means surely."

But even now there are people and scholars who persist in maintaining with Prof. Dehancey Ferguson that Lawrence's "Constant preoccupation with the physical mechanisms of sex and excretion is certainly proof of emotional immaturity." Actually Prof. Ferguson is not alone in his misreading of Lawrence, he is certainly among those in dwindling minority. What Lawrence meant by sex, blood-sympathy and personal interest is hostile to blood-sympathy in sexes. Lawrence further maintained that the modern cult of personality is excellent for friendship between the sexes, and fatal for marriage. Elaborating this, Lawrence writes:..... marriage is no marriage that is not basically and permanently phallic, and that is not linked up with the sun and the earth, the moon and the fixed stars and the planets, in the rhythm of days, in the rhythm of months, in the rhythm of quarters, of years of
decades and of centuries. Marriage is not a correspondence of blood. For
the blood is the substance of the soil, and of the deepest consciousness.
It is by blood that we are: and it is by the heart and the liner that we
live and have our being. In the blood, knowing and being, or feeling, we
are one and undivided: no serpent and no apples has caused a split. So
that only when the conjunction is of the blood, is marriage truly
marriage. The blood of man and the blood of woman are two eternally
different streams that can never be mingled. Even scientifically we
know it. But, therefore, they are the two rivers that encircle the whole
of life, and in marriage the circle is complete and in sex the two rivers
touch and renew one another without ever co-mingling or confusing we
know it. The phallus is a column of blood that fills the valley of blood
of woman. The great river of male blood touches, too, its depths the
great river of female blood—yet neither breaks its bounds. It is the
deepest of all communions, as all the religions, in practice, know sex is
the deepest of all communions, it is the wisdom of all religions in
practice, it is at the same time a scientific truth as defined by Lawrence.
It is that permanent impulse which works through the phallus and
connects the two rivers of blood, man and wife, and establishes the two
streams in oneness. And this oneness gradually accomplished
throughout a life-time in twoness, is the highest achievement of time
and eternity. Lawrence writes. "From it all things human spring,
children and beauty and well made things: all the true creations of
humanity. And all we know of the will of God is that he wishes this,
this oneness, to take places, fulfilled over a lifetime, this oneness within the great dual blood-stream of humanity. Lawrence is, in fact, creating a myth necessary for the modern civilized men and women in order that their torn, tormented selves may be redeemed. At the centre of this myth is the phallus, the great old symbol of godly vitality in man."

It is also emphatic assertion of the inevitability of body and its passions concretely symbolised in phallus. This myth seeks to overcome the dichotomies from which we all suffer, some more, some less. Lawrence had set himself the task of restoring to mankind its original, pre-fall integrity and innocence. Therefore, he sought to arouse in all human beings the consciousness of the fact that only through intuition, blood-sympathy and blood-contact, the original integrity can be realised. And sex being the most intimate, immediate, complete kind of blood-contact, he insisted upon its significance. He writes: "sex is the root of which intuition is the foliage and beauty the flower."

D.H. Lawrence is one of the most versatile and influential figures in the 20th century, but most of the time he is misunderstood by the critic as well as the reader as a pornographer, and his novel Lady Chatterley's Lover as a celebration of sensuality, propaganda for sexual license and free love. As D.H. Lawrence himself made clear in his essay "A prose of Lady Chatterley's Lover", he was no advocate of sex or profanity for their own sake. One should know that the ultimate goal of the novel's protagonists, Mellors and Connie, is a quite conventional
marriage, and a sex life in which it is clear that Mellors is the aggressor and the dominant partner, in which Connie plays the reception part, all who argue that Lady Chatterley's Lover is a radical novel would do well to remember the vilification that the novel heaps upon Mellor's first wife, a sexually aggressive woman rather than mere sexual radicalism. This novel's chief concern — although it is also concerned, to a far greater extent than most modernist fiction, with the pitfalls of technology and the barriers of class—is with what Lawrence understands to be the modern self to unite the mind and the body. D.H. Lawrence believes that without a realization of sex and the body, the mind wanders aimlessly in the wasteland of modern industrial technology. An important recognition in Lady Chatterley's Lover is the extent to which the modern relationship between man and women comes to resemble the relationship between men and machines.

Not only do women require an appreciation of the sexual and sensual in order to relate to each other properly, they require it even to live happily in the world, as being able to maintain human dignity and individuality in the dehumanizing atmosphere created by modern greed and the injustice of the class system. As the great writer Lawrence Durrell observed in reference to Lady Chatterley's Lover, Lawrence was "something of a puritan himself. He was out to cure, to mend; and the weapons he selected for this act of therapy were the four letter words, about which so long and idiotic a battle has raged." That is to say Lady
Chatterley's Lover was intended as a wake-up call, a call away from the hyper intellectualism embraced by so many of the modernists, and towards a balanced approach in which mind and body are equally valued. It is the method the novel was that made the wake-up call so eradicate... for its time and so effective.

It needs no explanation that in Lady Chatterley's Lover, Lawrence deals about sex, detailed sex, there are words like "penis" and "loin" and there are also words like "fuck" and "cunt" but by using these four letter words his intention was not to create titillate scenes, he just wants to create the power of touch and tenderness, because he believes that the sexual harmony is an essential condition for the attainment of happiness in life, which Connie and Mellors are searching in the novel.

To sum up, the penetrating and critical analysis of the words of D.H. Lawrence with particular focus on contextual analysis of the Lady Chatterley's Lover has brought out the subtlety of libidinal nuances to determine the gamut of relationship between men and women to chart the course of success or failure in one's life on the basis of the degree of libidinal satiety both on emotion and physical plain.

The controversy leading to the band on the publication of Lady Chatterley's Lover has been set at rest in the wake of the final recognition of the quintessence of libido to orient or disorient the human behaviour in proportion to the degree of libidinal content out of compatibility between the libidinal partners. As a matter of fact the
theory developed and illustrated in Fantasia of the Unconscious is a milestone to the psychoanalysis and psychotherapy to which a set of psychologist, psychiatrist has taken recourse to answer psychosomatic of behavioural disorder under the strain of modern life.

In a terse the theory propounded in Lady Chatterley’s Lover is precursor to psychological regiment to address the neurotic in the current scenario.
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