

Unraveling Psychological Fragmentation in “D.H.Lawrence “ Women in love

Dévoiler la fragmentation psychologique dans 'Les Femmes amoureuses' de D.H. Lawrence

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Abstract

Lawrence's exploration on the psychological development of his characters is clearly seen in Women in Love. The psychology of the characters is the basic element in the novel, the subconscious mixed feeling of love and hate is like a driving force to promote the development of the novel and establish the relationship, while, in a sense, the novel becomes a kind of "psychodrama" Although influenced by Freud, Lawrence thought he shared little or nothing with Freud. His technique in expressing the psychology of the characters surpasses his contemporary writers and the traditional concept.

Lawrence is one of the first novelists to introduce themes of psychology into his literary works. He believed that the healthy way of the individual's psychological development lay in the primacy of the life impulse, or in another term, the sexual impulse. Human sexuality is, to Lawrence, a symbol of Life Force. Through presenting psychological experience into individual human life and human relationships, and exploring the personalities of his characters. Lawrence has

opened up a new territory in the writing of novel. This is clearly shown in *Women in Love*, and the novel is the typical of this kind of writing

Lawrence feels that the most sacred thing is love, and the sacred can be realized only in the love between a man and a woman. Only in love can man restore his true emotional self. In *Women in Love*, Lawrence invents a love story which takes the wasteland of modern industrial society as its backdrop. The novel deals with the possible unconscious influence on human relationships.. marriage and personal fulfilment. All this makes *Women in Love* an ever-lasting love novel.

Keywords:

Modernity, psychological dissociation, psychoanalytic analysis, homosexuality.

Resumé (in French)

Dévoiler la fragmentation psychologique dans 'Les Femmes amoureuses' de D.H. Lawrence : Exploration des dynamiques complexes des relations à l'ère moderne" L'article explore la psychologie de la dissociation psychologique et de la schizophrénie chez les personnages de "Les Femmes amoureuses" de D.H. Lawrence, naviguant dans le réseau complexe des relations dans le contexte de la modernité et de l'évolution intellectuelle. Cette étude s'efforce de disséquer les conflits psychologiques décrits dans le roman, manifestés à travers les interactions de ses personnages. Elle établit des liens entre le progrès sociétal et la révolution industrielle, encadrant ces conflits à travers un prisme psychanalytique. Elle discute également de l'émergence de la thérapie psychanalytique en tant que champ indépendant, aux côtés de l'application des théories freudiennes durant l'ère moderniste. Lawrence et d'autres écrivains modernistes ont incorporé ces démarches théoriques dans leurs œuvres littéraires, Lawrence se concentrant particulièrement sur le psychisme inconscient et la présentation d'idées controversées. De plus, l'étude vise à mettre en évidence les répercussions négatives de l'industrialisation et de la modernité sur la pensée humaine, en juxtaposant la libération intellectuelle avec l'émergence d'idéologies extrémistes et

inconscientes. Elle met en lumière les conséquences sociétales, y compris le chaos éthique et social, et souligne la régression vers le primitivisme intellectuel et le malaise sociétal dans les sociétés modernes libérées.

Mots clés (in French)

(Modernité, dissociation psychologique, analyse psychanalytique, homosexualité

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1. INTRODUCTION :

Modernism, the literary epoch characterized by strangeness, loneliness, meaninglessness, and aimlessness, resembles a tapestry woven with countless threads. Each colorless thread bears the distinct mark of the world's anxiety and ambiguity.

It signifies the psychological decline of individuals seeking salvation from the tumultuous modern world. The layers of the human spirit are relentlessly worn away by repeated actions and reactions, as well as constant visions and revisions. Consequently, the soul resounds with a symphony of emptiness and loss.

In "Women in Love," the concept of otherness carries various connotations, including materialism, industrialism, upper class, and women. These elements form opposing yet intertwined poles in a polarized process, ultimately serving a singular goal of destruction and annihilation. Materialism and women's desire for material possessions are depicted as synonymous in the novel.

2. Lawrence and Modernism

The term "Modernism" typically denotes not just a general shift in literary consciousness but specifically refers to the avant-garde movement associated with writers like Ezra Pound, T.S. Eliot, James Joyce, Wyndham Lewis, and Virginia Woolf. Furthermore, these writers often held divergent and sometimes conflicting views, which remain subjects of controversy. "Yet, despite this, they largely came to define the Modernist movement and were typically dismissive or condescending towards Lawrence. However, upon closer examination, his seemingly peripheral position emerges as critically central"¹. "Michel Bell"

Like other Modernist writers, Lawrence rejected traditional forms and subjects, instead opting to explore new themes, particularly those related to emerging fields such as psychology. He presented these themes in modern forms that reflected the rapid social changes of the time.

One central idea shared among Modernist writers is the exploration of themes such as "war." Postwar Modernist literature often conveyed a sense of disillusionment and fragmentation, reflecting the tumultuous period in which it was written.

There exists a significant link between D.H. Lawrence and psychoanalysis within the realm of modernism. Despite his acquaintance with various psychoanalysts and his interest in the instinctual aspects of human nature, Lawrence never underwent analysis himself. Early on, he developed a distaste for what he termed the "Freudian writers."

D.H. Lawrence had associations with members of the Bloomsbury group, where psychoanalytic themes, including Freudian ideas, were discussed. To the best of our knowledge, "Lawrence was only familiar with Freud's theories. The emergence of this new science during Lawrence's lifetime intrigued him, prompting him to delve deeper into the subject and interpret Freudian theories through literature.

For instance, in his 1913 work "Sons and Lovers," Lawrence utilized Freud's hypotheses regarding the unconscious life of the writer²".

Lawrence embarked on a period marked by vigorous resistance, often expressed in his letters, to the analytical approach, particularly psychoanalysis. This resistance, a recurring theme in his correspondence, has provided fodder for critics, many of whom have examined his work through the lens of psychoanalysis since his death. Some works of criticism aim to demonstrate the validity of psychoanalytic readings of his work, while others assess the broader implications of his relationship with psychoanalysis. Additionally, some interpretations of his work suggest a post-Freudian stance, indicating a departure from Freudian ideas.

3. Psychological fragmentation

Refers to the disruption of human identity, emotions, and personality—a condition where thoughts become so disjointed that they lose their unity, coherence, and completeness.

This fragmentation typically arises from severe traumatic experiences, particularly during childhood, leading to the development of separate identity fragments as a coping mechanism to shield oneself from overwhelming emotions and memories. In recent decades, a growing body of literature has addressed the issue of psychology's fragmentation. Ironically, there appears to be as much fragmentation among those proposing solutions to psychology's disunity as there is within the field itself. Proposed solutions range from those that reaffirm positivism to alternative approaches.

The fragmented nature of psychology is particularly evident in the clinical field.

There are six major paradigms within contemporary clinical psychology the biological the behavioral the cognitive family-systems psychoanalytic and existential

“Interpersonal approaches’ these perspectives could be distinguished from one another on the basis of their assumptions regarding the « deep structure of psychological phenomena, specific theories of psychology treatment modalitiesvalue orientation and treatment goals, historical antecedents andphilosophical fondations.”³ “Stanford”

Psychological fragmentation appeared in the modern literature in parallel with the new modernism and the new literature subjects that deals with ideas and believes in which only the modern psychological approach is the only method to treat them.

4.Homosexuality

Throughout fiction, poetry, and even plays, homosexual love is depicted in both male and female relationships. Lawrence was fascinated by the mystique of sexual relations, particularly with the working class; however, he explored this fascination from the perspective of a working-class artist. Deeply suspicious of the effects of industrialization, which he had witnessed destroying the English landscape and the remnants of communal culture, Lawrence developed a love for primitive civilizations and what he imagined they offered in terms of authentic love experiences

“ There can be no doubt that a large proportion of male inverts retain the mental quality of masculinity, that they possess relatively few of the secondary characters of the opposite sex”⁴ “Freuid”

Although Lawrence advocated for the unconscious in his prose, he rejected

psychoanalysis's attempt to fully understand human sexuality, believing it stripped modern man of the mythical power inherent in true Eros. While it's suggested that Lawrence seemed content with pursuing a heterosexual lifestyle, there's an implication that he desired freedom from traditional notions of love between men and women, husbands and wives. He opposed this lifestyle, stating, "on the whole, he hated sex, it was such a limitation. It was sex that turned the man into a broken half of a couple, the woman into the other broken half." This rejection of conventional relationships could be seen as a form of personality fragmentation linked to mental disorders when it comes to abnormal unconscious desires. Experience indicates that we each possess privileged, introspective access to our own thoughts, states of mind, moods, and other mental states. However, upon observing and reflecting on how we learn and employ so-called "mental terms," it becomes apparent that we do so based on publicly observable situations and behaviors.

Homosexual behavior can be viewed as a psychological manifestation of childhood complexes stored in the mind, leading to the development of a fragmented personality, as seen in the character "Birkin," which renders him unhappy due to the limitations of sex and satisfaction. Yet, when contemplating his homosexual desires, "he was free. He no longer desired the old sanity of the world, which had become so repulsive. He embraced the newfound world of his madness, finding it fresh, delicate, and immensely satisfying," leading to his happiness and fulfillment.

This controversial exploration of human sexuality not only challenges the physical and emotional needs of the protagonists in this novel but also prompts reflection among readers, inviting them to explore potential solutions to their own psychological complexes. The suppression and non-verbal expression of

homoerotic feelings, often accompanied by violent, primitive undertones, are highlighted as significant themes within the narrative.

5. Psychological Fragmentation of Characters

Lawrence intricately constructs a narrative of psychological fragmentation within characters amidst the mystical darkness enveloping his mining village and the underworld of miners. "Women in Love" is not merely a novel about romantic entanglements but a profound exploration of the intricate relationships between man and woman, humanity and nature, and the complexities of the mind-body connection. D.H. Lawrence's perspective on these relationships is eloquently expressed through the lenses of psychology and symbolism, revealing the innate, yet often overlooked, interplay between individuals and their environments. His work suggests a cyclical pattern of regeneration inherent in natural and inevitable human connections, inviting readers to delve into the depths of psychological fragmentation.

5.1 Gudrun Brangwen

Ursula's sister is renowned as an artist and sculptor specializing in miniature birds and animals. Immersed in an artistic circle, she exudes a vibrant aura with her brightly colored dresses and stockings. Yet, like her sister, Gudrun embodies the essence of the "modern individual,"⁵ "Homethrone" albeit unconsciously. Her uniqueness lies not merely in being a female counterpart to Gerald, but in possessing distinct traits that complement his. Complicating matters further is Lawrence's portrayal of Ursula and Gudrun as representing not just modern femininity, but the duality inherent in femininity itself.

"...Her heart was arrested with fury at the mindlessness and bestial stupidity of this struggle, her wrists were badly scored by the claws of the beast, a heavy cruelty well up in herself"⁶ "D.H. Lawrence"

In Gudrun's fantasy, her solitary presence amidst the absence of others serves as a revealing detail, offering insight into her fundamentally egoistic nature. Egoism, inherently nihilistic, seeks to eliminate any constraints or opposition to the ego, yet the mere existence of other human beings poses a limitation. Just as Lawrence does with Gerald, Gudrun's self-assertion is intertwined with illusion, often expressed innocently. This connection between egoism and illusion underscores the complexity of human psychology.

Moreover, while "Derek Hornthorne" views the will to power" as manifesting through art, particularly in eurythmic dance"⁷, Lawrence appears to delineate a distinct realm for art, shielding it from an all-encompassing notion of the will. In Gudrun, he isolates a mode of experience – aesthetic contemplation – where the will dissolves altogether.

The novel's fusion of philosophical concepts with literary innovation embodies the nuanced representation Lawrence aimed to extract from philosophical discourse. While he dismisses intellectual experience in isolation, Lawrence's incorporation of Nietzsche demonstrates his belief in the rich soil of philosophy as a framework for exploring the modern complexities of individual relationships amidst a world dominated by violent industrial forces. Through this amalgamation, Lawrence constructs a narrative that delves into the intricate interplay between individuals and their surroundings, echoing the philosophical undercurrents that shape human existence.

5.2 Berkin: (Rupert Berkin)

At the onset of the narrative, Rupert Berkin finds himself entangled in an unhappy romantic entanglement with Hermione Roddice, whose character mirrors that of Lady Ottoline Morrel, a thinly veiled aristocrat. Professionally acquainted with Ursula as the local school inspector while she serves as the school mistress, Berkin's proximity to Ursula fosters the blossoming of affection between them, leading him to abandon Hermione. This pivotal moment, depicted memorably in

the story, marks the definitive rupture in their relationship. Derek Hornthorne's analysis in "D.H. Lawrence's Women in Love: Anti-Modernism in Literature" delves into the complexities of Lawrence's portrayal of Berkin and his romantic endeavors within the broader context of anti-modernist themes in literature, between them involves Hermione trying to bludgeon him to death with a lapis.

Berkin's relationship with Ursula encounters immediate challenges, primarily stemming from his misanthropy and Schopenhauerian pessimism. While Ursula can empathize with Berkin's worldview to some extent, his intense vehemence often alienates her. Moreover, Ursula believes that if Berkin were to embrace their love fully and relinquish his overwhelming hatred of the world, he could find liberation. Despite the obstacles, Ursula persists in living her life, and through her resilience, she manages to rekindle Berkin's connection to life itself.

The character of Rupert Berkin is commonly recognized as a self-portrait of Lawrence, although it would be risky to assume that Lawrence lacks critical distance from the character. Nonetheless, Berkin often serves as a mouthpiece for Lawrence's views. Early in the novel, Berkin expresses a sentiment that humanity would be better off wiped out, suggesting that humans essentially do not exist. Later, in a conversation with Ursula, Berkin elaborates on his belief that humanity is a collective falsehood compared to the individual, who may occasionally embody truth. He argues that love, often touted as the greatest virtue, is overshadowed by the inherent falsehoods of humanity. These reflections through Berkin offer insights into Lawrence's own philosophical and existential musings. Berkin's struggles find resolution through the timeless forces of natural love and the institution of marriage. Gradually, Berkin relinquishes his abstract notions about relationships and embraces Ursula. Through their union, Ursula embodies Berkin's ideals, leading him to experience the fulfillment of what Lawrence describes as "the sweetness of accomplished marriage."⁸ "D.H. Lawrence"

However, Berkin also acknowledges the limitations of marriage, likening it to a compromise. Lawrence underscores the weight he places on the materialism and mechanization of modern industrial society through Berkin's reflections. Berkin

articulates how modernity's materialistic tendencies stem from its inherent power and mechanistic nature, hinting at the soulless essence of materialism within industrialized society.

Berkin embarked on a passionate study, delving deeply into the notion that education is the gradual construction of a comprehensive consciousness aligned with humanity's evolutionary journey toward a grand social, religious, and philosophical ideal. However, Berkin's fervor gradually wanes as he becomes disillusioned with this vision.

Despite being portrayed as physically weaker, Berkin exhibits genuine vitality in a spiritual sense, allowing him to resist becoming wholly absorbed by Ursula. This resilience stems from his inner strength, enabling him to maintain a degree of independence and individuality within their relationship.

Indeed, one of the most prominent examples of the will to power in "Women in Love" manifests through Hermione. Lawrence skillfully portrays Hermione's vehement denial of the will as knowledge, laying the foundation for the protagonist to seek deeper experiences in art and love.

Berkin's outburst articulates Hermione's flaw in unmistakable terms, attributing it to her relentless pursuit of power through intellectual dominance: "You only have your will and your concept of consciousness and your lust for power, to know"⁹ "D.H.Lawrence". This assertion underscores Hermione's inclination towards exerting control through intellectual means, highlighting the overarching theme of the will to power in the novel.

In the moral and perceptual world of the novel, Hermione commits a grave error by solely relying on her intellect to assert her will, thereby neglecting her sensual and creative aspects.

Similarly, Gerald, the industrial tycoon, is depicted as exerting his will over both the world and Gudrun. In the chapter "Coal-Dust," Gerald's control is exemplified when his horse is terrified by a roaring industrial train. As Gudrun and Ursula

observe, Gerald asserts dominance over the horse through sheer physical force, expressing his unwavering will. The mechanical undertones of the incident are intertwined with an eroticism, as experienced from Gudrun's spellbound perspective.

This scene foreshadows a later, more violent encounter in Innsbruck, where Gudrun's withdrawal into aesthetic contemplation prompts Gerald to unsuccessfully assert his will over her. This sequence underscores the interplay between power dynamics, sexuality, and the struggle for dominance within the narrative.

Berkin and Ursula reject the "will to power" as being "base," instead advocating for a different understanding of will—referred to as "volente de pouvoir." Berkin endeavors to educate Ursula in this alternative conception of will, envisioning an ideal human relationship characterized by a "pure stable equilibrium" of individual wills, where neither partner fully submits nor dominates.

On the other hand, Gudrun rejects Gerald's sexual dominance and instead seeks refuge in what appears to be a shield against it. The implication is that Gerald's importance lies primarily in his practicality, akin to Clifford. This juxtaposition highlights the contrasting approaches to power and relationships embraced by the characters, with Berkin and Ursula striving for equality and mutual respect, while Gudrun rejects submission to Gerald's will.

In "Lady Chatterley's Lover," Gerald's significance lies primarily in his purely physical prowess, contrasting sharply with his emotional and spiritual detachment. Gerald is depicted as physically numb, living solely through his intellect and disconnected from his natural instincts. His arousal is triggered not by spontaneous, animalistic impulses, but rather through intellectual stimulation. This irony is underscored by Gerald's outward appearance of strength, virility, and mastery over women. However, both his physical and spiritual virility are mere facades, as he lacks mastery over himself and his own desires, including his ability to control his erections. This discrepancy between appearance and reality adds depth to Gerald's character, highlighting the complexities of human nature and the

limitations of relying solely on intellect at the expense of innate instincts and emotions.

Gudrun Brangwen, Ursula's sister, is a renowned artist and sculptor specializing in miniature birds and animals. Immersed in an artistic circle, she is often seen adorned in brightly colored dresses and stockings. Similar to her sister, Gudrun embodies traits of the "modern individual" unconsciously, reflecting Lawrence's portrayal.

However, Gudrun's modernity is not merely a female counterpart to Gerald's. Instead, it comprises distinct characteristics that complement his own, complicating their dynamic. Additionally, Lawrence sees Ursula and Gudrun as representations of femininity as a whole, not just modern femininity.

Gudrun's fantasy, where she remains alone while others are erased, sheds light on her fundamentally egoistic nature. Despite the inherent nihilism of egoism, which seeks to cancel all limitations to the ego, the mere existence of others serves as a constraint on her ego. This insight into Gudrun's character underscores the complex interplay between egoism and the limitations imposed by external factors.

Similar to Lawrence's portrayal of Gerald, Gudrun's self-assertion is intertwined with illusion, often disguised as innocent remarks. While she enjoys the expression of the will to power through art, particularly evident in eurhythmic dance, Lawrence seems intent on preserving art from being solely defined by the will. In Gudrun, he delineates a mode of experience— aesthetic contemplation—where the will dissolves altogether, suggesting a departure from the all-encompassing notion of the will and emphasizing the transcendent nature of artistic expression. The fusion of philosophical concepts with literary innovation in the novel exemplifies Lawrence's endeavor to reclaim representations from the realm of philosophy. Despite his rejection of intellectual experience in isolation, Lawrence's utilization of Nietzsche demonstrates his recognition of philosophy as fertile

ground for crafting literary representations of modern dilemmas. Through Nietzsche's ideas, Lawrence explores the complexities of individual relationships amidst a world dominated by violent industrial forces. This integration of philosophy into literature allows Lawrence to delve deeper into the quintessentially modern challenges faced by individuals in their interactions with others and their environment.

Derek Hawthorne highlights how, similar to Gerald, Gudrun exists in a state of detachment from her body and from nature. During her first sexual encounter with Gerald, Lawrence emphasizes Gudrun's full consciousness, contrasting it with Gerald's state of lethargy and satisfaction as he lies on top of her. Gudrun is depicted as revolted by the rhythms of nature, yet ironically finds satisfaction in sculpting small animals. This contradiction is illustrated when she struggles to hold Winifred Crich's pet rabbit Bismarck, highlighting Gudrun's complex relationship with the natural world despite her detachment from it.

Gudrun experiences a moment of shock as she is caught off guard by the sudden thunderstorm that erupts around her. Her initial surprise gives way to a heavy rage, fueled by her disdain for what she perceives as the mindless and bestial struggle of the situation. As she wrestles with the beast, both physically and metaphorically, a sense of cruelty wells up within her.

The monotonous routine of daily life also repulses Gudrun early in the novel. She confesses to Ursula that the idea of bearing children evokes no feeling in her. Ursula's reaction to this confession unsettles Gudrun, and she adopts a mask-like expression to conceal her true emotions. When Ursula attempts to respond, Gudrun's face hardens, indicating her reluctance to commit to a definitive stance. This desire to remain indefinite is central to Gudrun's character; in fact, her essence could be described as nothingness.

5.3 Ursula Brangwen

Ursula Brangwen is depicted as a schoolteacher at the outset of "Women in Love." Compared to her sister Gudrun, Ursula is portrayed as more serious and less

refined, yet she exudes a strong sense of self-assurance. Throughout the novel, Ursula engages in a relationship with Rupert Berkin, ultimately marrying him. Their relationship is marked by discussions about the nature of love and what is feasible between them.

Ursula emerges as a proud and independent woman who refuses to be coerced into anything she doesn't believe in." She insists on pursuing activities and decisions that align with her own sense of purpose and desire."¹⁰

"Hornthorne "This portrayal of Ursula as assertive and self-assured is emphasized by Derek Hornthorne.

While it may seem unconventional to argue that "Women in Love" represents the continuation of Ursula's story, Ursula nonetheless emerges as the central character. Despite Gudrun being portrayed as a more vivid character, Ursula's role is pivotal. Ursula is depicted as the most natural and least conflicted of the major characters in the novel. Her authenticity and inner harmony contrast with the complexities faced by other characters. Even though Berkin is transparently Lawrence's self-portrait, Ursula still holds the central position. Berkin criticizes Hermione for lacking genuine sensuousness, indicating his appreciation for authenticity and naturalness, traits that Ursula embodies.

Ursula, the idealist, yearns for love from the opposite sex and remains optimistic in her outlook. She possesses a unique brightness that seems to emanate from a deeper, essential plane within her being. Despite spending much of her time alone, absorbed in her work and thoughts, she continually strives to grasp the essence of life and understand it on her own terms.

When she interacts with Rupert, she senses a kinship between them, an unspoken understanding that transcends words. They seem to communicate effortlessly, as if speaking the same language without the need for explicit expression. This tacit connection further reinforces" Ursula's belief in the possibility of genuine connection and understanding between individuals"¹¹ "D.H.Lawrence"

The flickering fires in his eyes intensified as he gazed into her own. Then, with a subtle flicker of satirical contempt, his eyelids lowered. Rising again, they held the same unrelenting suggestion. And in response, she yielded, allowing him to have his way. "His licentiousness was repulsively attractive, yet she acknowledged that he was accountable for his actions, and she could clearly see the truth of the situation" ¹² "D.H.Lawrence".

5.4 Gerald Crich

In his portrayal of Gerald Crich, Lawrence offers a realistic depiction of what could happen to an "over man" in real life. Lawrence's belief is that when individuals detach themselves from the natural world and suppress their innate instincts, they suffer and may even descend into madness. This is precisely what occurs with Gerald.

Gerald's detachment from nature and suppression of his primal urges lead him down a path of inner turmoil and eventual breakdown. His inability to connect with his true self and the world around him results in psychological and emotional distress, culminating in a state of madness. Lawrence's characterization of Gerald serves as a cautionary tale about the consequences of denying one's natural inclinations and disconnecting from the essential aspects of human existence.

In the concluding passages of the "Industrial Magnate" chapter, Lawrence delves into the psychological toll that mastery of matter has exacted on Gerald. Lawrence portrays Gerald's mastery of the mine as a significant achievement, yet one that has come at a cost. Gerald's early years were characterized by aimless wandering, but always in a robust and masculine manner. He lived a wild life as a student, then transitioned to a soldier and finally an adventurer. However, as Gerald attains mastery over the mine and becomes absorbed in the material world, Lawrence suggests that this pursuit has taken a toll on his psyche. Gerald's immersion in the world of industry and his relentless pursuit of success have led him to neglect his inner self, resulting in a sense of spiritual emptiness and disillusionment.

Gerald's insatiable curiosity and deep-seated desire to master something serve as a facade for his underlying feelings of helplessness and inner turmoil. However, he

finds a sense of purpose and fulfillment in running the mine, believing that he has discovered the meaning of life through this endeavor.

Upon encountering the mine, Gerald realizes the potential it holds for him. He recognizes that his true calling lies in grappling with the raw elements of the earth and coal. This realization ignites a fervent determination within him to engage in a struggle with inanimate matter, seeking to assert his mastery over the underground world. "This pursuit becomes the central focus of his existence, providing him with a sense of direction and purpose in the face of his inner uncertainties and insecurities."¹³(Derek Homthorne p 55)

Conclusion

In conclusion, Lawrence's examination of the psychological development of his characters shines through prominently in "Women in Love." The intricate psychology of the characters serves as a fundamental element in the novel, with the subconscious interplay of love and hate acting as a driving force that propels the narrative forward and establishes relationships. In a way, the novel takes on the essence of a "psychodrama."

While Lawrence was undoubtedly influenced by Freud, he believed that he diverged significantly from Freudian theory. His technique in depicting the psychology of his characters surpasses that of his contemporaries and challenges traditional literary concepts.

Lawrence stands out as one of the pioneering novelists who integrated psychological themes into his literary works. He espoused the belief that the key to healthy psychological development rested in prioritizing the life impulse, also known as the sexual impulse. To Lawrence, human sexuality served as a symbol of the Life Force itself.

By infusing psychological experiences into individual human lives and relationships, and delving deep into the personalities of his characters, Lawrence carved out new territory in the realm of novel writing. This groundbreaking

approach is vividly exemplified in "Women in Love," making it a quintessential example of his innovative style.

Lawrence holds the belief that love is the most sacred aspect of human existence, and true emotional fulfillment can only be found in the love shared between a man and a woman. In "Women in Love," Lawrence constructs a love story set against the backdrop of the desolation wrought by modern industrial society. The novel delves into the potential unconscious influences on human relationships, exploring themes such as marriage and personal fulfillment. These profound explorations render "Women in Love" a timeless masterpiece of love literature, resonating with readers across generations.

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