

Archetypal Mothering: DH Lawrence's *Lady Chatterley's Lover*¹

Pradeep Sharma

Northern Border University

ÖZET D. H. Lawrence, *Lady Chatterley'in Sevgilisi*'nin yayımlanmasından sonra anlatıdaki iki değişik izlek nedeniyle gelişime açık bir yazar olarak kabul gördü. Bu izleklerden ilki kadın cinselliği ve evlilikleri başarısız olan kadınların cinsel tatmini konusundaki özgür seçimleri, diğeri ise üst sınıfa ait bir erkeğin karısıyla cinsel açıdan tatmin edici olmayan bir ilişki yaşarken, işçi sınıfından bir erkeğin aristokrat bir kadınla yaşadığı cinsel ilişkidir.

Fakat 1970'lerin önde gelen feminist eleştirmenleri D. H. Lawrence ve romanını, kadın cinselliğini görmezden gelip cinsellik konusunda erkek bakış açısını yansıttığı, duygusal anlamda tek tatmin edici ilişki türü olarak heteroseksüel ilişkiyi kabul ettiği ve kadınların annelik yoluyla tatmin olmalarını öne sürdüğü için eleştirmişlerdir.

Arketiplerin insan kişiliği üzerindeki etkilerini göz önünde bulunduran Jung eleştirisine göre, romanın ana erkek karakteri olan Mellors, ana kadın karaktere göre ne daha üstün ne de daha aşağıdadır. Ama yazar, erkek ana karakterin kadının gözünde onu tanrısalılaştıran özellikleri olduğu ve evlilikte karşılıklı mutluluğun yalnızca kadının erkeğinin hayranlık uyandırıcı özelliğine uyum sağlamasına bağlı olduğu düşüncelerini okura dayatır.

ANAHTAR KELİMELER annelik, babalık, psikanaliz, feminist kuram, arketipler

ABSTRACT DH Lawrence was hailed as a progressive writer after the publication of *Lady Chatterley's Lover* as the theme of the narrative suggests a shift in emphasis through (a) giving expression to women's sexuality, speaking for their freedom of choice in sexual fulfillment if their marriage fails, and (b) depicting a working class man having sexual relations with an aristocratic woman, when the ruling class man fails to have sexually fulfilling relations with his wife.

But, in the 1970s prominent feminist critics launched a tirade against DH Lawrence and *Lady Chatterley's Lover* saying that (a) the novel undermines women's sexuality, endorsing male-centered view of sexuality, hailing heterosexual relationship as the only emotionally satisfying relationship, and (b) it advocates women seeking fulfillment through motherhood.

From Jungian perspective on the effects of archetypes upon human personality the principal male character in the novel, Mellors, is hermaphrodite, therefore, neither superior, nor inferior to the principal female character. However, the writer imposes upon the reader the belief that (a) the male protagonist possesses traits that make him a demigod to be looked at with awe by the female protagonist, and (b) conjugal happiness in married life solely depends upon the adjustments a woman needs to make owing to the awe-inspiring prowess of her man.

KEYWORDS mothering, fatherhood, psychoanalysis, feminist theory, archetypes.

1. DH Lawrence, *Lady Chatterley's Lover* (London: Wordsworth Classics, New Edition, 2005). All subsequent references to the book are to the same edition.

INTRODUCING THE PROBLEM

DH Lawrence's novels have attracted public attention for two basic reasons: initially as outrageously immodest, (s)explicit, rather pornographic, depiction of sex and thus branded unfit for the consumption of the "decent" reading public, and later as old mod-eled attempts to talk about sexuality and its relation to human happiness, even religiosity. Later on, feminist scholars picked up the issue of endorsement of patriarchal (traditional/ Victorian) thinking with regard to female sexuality in Lawrence. They condemned Lawrence for favouring the idea of woman seeking pleasure in submission and motherhood. In fact, furthering the feminist scholars' views on Lawrence's negative theorization on women's sexuality, especially in *Lady Chatterley's Lover*, and taking into consideration the critiques of the novel from the perspective of psychoanalytic literary criticism, I wish to add that the novel is interspersed with signs revealing the impacts of archetypes on the personality of Mellors which may be interpreted that the author supported and deliberately created the myth that "superiority" of man (in the novel the male character Mellors) is the basis of conjugal happiness. The idea of collective unconscious affecting the behavior of the male protagonist is still unexplored, even by feminist critics, and a critical analysis through Jungian perspective lays bare the deeper issues in Lawrence's work, like the notion of human happiness, explored and subtly emphasized by Lawrence in *Lady Chatterley's Lover* based on the belief that women's happiness lies in subscribing to the idea of male superiority, seeking fulfillment living under male domination and through motherhood, with the underlying assumption that it is the male sexual prowess that matters most in conjugal happiness.

Most of the critical studies on Lawrence are generally based on Freudian perspective of human sexuality.² Freud's theory of sexuality was based on strong patriarchal norms. Freud even denies women a complete body – his theory of women's behaviour is based on the notion of a certain *lack* as cause in women which affects women's psyche.

2. The most impressive study of DH Lawrence from Freudian perspective is Alfred Booth Kuttner's review of *Sons and Lovers* (Alfred Booth Kuttner, 'Sons and Lovers': A Freudian Appreciation,' The Psychoanalytic Review, 3/3 (1916), accessible from <http://ecmd.nju.edu.cn>; some notable works on the same lines are: Mark Kinhead-Weakes, "The Marble and the Statue: The Exploratory Imagination of DH Lawrence," in Gregor, Ian and Maynard Mack (eds.) *Imagined Worlds: Essays in Honour of John Butt* (London: Methuen, 1968); L.D. Clark, *The Minoan Distance: The Symbolism of Travel in DH Lawrence* (Tucson: University of Arizona Press, 1980); Sheila Macleod, *Lawrence's Men and Women* (London: Heinemann, 1985); Daniel J Schneider, *The Consciousness of DH Lawrence: An Intellectual Biography* (Kansas: University Press of Kansas, Lawrence, 1986); Ronald Granofsky, "His Father's Dirty Digging": Recuperating the Masculine in DH Lawrence's *Sons and Lovers*, *Modern Fiction Studies*, 55/2 (2009) pp.242-264.

OBJECTIVES

The primary objective of the present study is to look at the character traits of the male and female protagonists in DH Lawrence's *Lady Chatterley's Lover* with a view to trace the effects of the 'collective unconscious' and archetypes (like, mother, hermaphrodite, etc.) on their personality as discussed by C. G. Jung. This is aimed to show that the superior status accorded to man over woman in "civilized" societies is a cultural product, not an outcome of some natural, essential trait bestowed upon him by nature as some people believe, and which even DH Lawrence appears to endorse in the novel to be analyzed here. The collective unconscious of human race hints at the hermaphrodite nature of men and women, a state where there is no way of one being superior to the other. Similarly, the mother archetype visible in human behavior in various forms hints at a common source of the desire to nurture and nourish as well as to receive nurture and nourishment, dismantling the myth that nurture and nourishment are the essential natural traits of only females, leading to the idea that women have fulfillment through motherhood and it is natural to them.

WHY JUNGIAN PERSPECTIVE?

Carl Gustav Jung's theory of psychoanalysis with his emphasis on the effects of collective unconscious on human personality is quite helpful to understand the nature of a narrative and its underlying motives. Subjection of women is sought in civilized societies and is often justified through numberless alibis. Feminist scholars have shown through analyses that male writers have been actively engaged in such exercises, and DH Lawrence was no exception to this. One of the prominent features of his *Lady Chatterley's Lover* that draws attention is that at the conscious level DH Lawrence projects a different picture of the central figure in the novel from the one he paints at the unconscious level. At the conscious level he depicts a male-dominated picture of sexuality that seeks subjugation of women in awe of male prowess (this may be because Lawrence, though offered a strong critique of his contemporary British society for its predominantly capitalist mode of thought and class prejudices and even advocated for women's freedom, could not get over the male prejudice against women hidden in the same capitalist mode of thought), but unconsciously he draws the picture of a hermaphrodite as his hero, neither male nor female. This aspect of the novel is open to analysis from Jungian psychoanalytic perspective.

DH Lawrence makes a connection between the past events as causes of the present events in the novel to justify his narrative as, perhaps, he wished to avoid a strong criticism from the elite society for showing an elite woman in sexual complicity with a working class man. This fits in well with Jung's analysis since Jungian psychoanalysis also finds explanation of our present actions in our (collective) past. Also, Lawrence generalizes the source of happiness for mankind while Jung hints at a common source in our past which surfaces in visible human behavior now. The idea gives enough reasons to believe we know why Man looks for what he looks for.

SIGNIFICANCE AND SCOPE OF THE STUDY

There are misconceptions in the academia as regards the position of DH Lawrence as a writer – ranging from charges of obscenity against him to male chauvinism in his writings. Studies from psychoanalytic point of view also tilt towards one of these positions – identifying various complexes in the writer's psyche and in his productions, like, Oedipus complex and inferiority complex owing to his "low" origins, and the likes. The major significance of this study lies in the hypothesis that the existing studies haven't exhausted the possibilities of looking at Lawrence from a psychoanalytic perspective; especially looking at *Lady Chatterley's Lover* from the perspective of Jungian archetypes revealed through human behavior and symbolism.

The present study is limited in scope to the interpretation of only one novel by Lawrence, i.e., *Lady Chatterley's Lover*. The novel *Lady Chatterley's Lover* is interpreted only from psychoanalytic perspective of archetypes, like, mothering and hermaphrodite, etc. in human individuals as discussed by C. G. Jung, and to unravel the contradiction creeping in Lawrence's narrative owing to the stand taken by him at the conscious level and what he unconsciously weaves in the fabric of the characters drawn by him. So, the conclusions drawn apply only to *Lady Chatterley's Lover* and are not to be generalized for his other works.

ANALYSIS

FEMALE: THE GOAL OF MALE ASPIRATION

In "The Art of Appropriation: the Rhetoric of Sexuality in D.H. Lawrence," Gerald Doherty, using Jakobson's binary rhetoric in narratives, analyzes how metaphor and

metonymy, the two major tropes discussed by Jakobson, are handy in construction of masculinity and femininity in erotic narratives too, through substitution and contiguity. "In his essays," says Doherty, "Lawrence develops his own theories about the dynamics of the sexual exchange, theories that reverberate in his narratives."³ Lawrence's narratives are clear testimony to his underlying wish to use metaphor and metonymy to serve his desire. To quote Doherty again,

Although they both dispose of the female as merely the object of male aspirations and goals, each trope locates her within a specific male plot of appropriation: each tells the story of her subjection with its own special emphasis. While in theory Lawrence sometimes celebrates the perfect polarization (or balance) of sexual roles, his narratives in fact project the male as the source of the erotic power that transfigures the female.⁴

I would like to extend the argument further and say that there are inner contradictions in Lawrence's narratives. For instance, in *Lady Chatterley's Lover* he builds the mystique of masculine sexuality which, according to him, must be accepted unquestionably superior by the female character. But, the representative of dominant male sexuality in the novel, the gamekeeper Mellors, betrays character traits that in symbolic form are an expression of the so-called "feminine nature," traceable everywhere in the novel. That leads to indeterminacy and to the unresolved nature of the binaries – male and female sexuality.

FEMALES: EQUAL TO MOTHERS

All the major characters in the novel appear to be used as mere pawns to the working of a systematic preaching about tender love in which the man should be the dominant force, never the woman. So, not surprisingly, no other important role is assigned to Connie in the novel except seeking and surreptitiously enticing partners, and she is shown to love her position. One significant character in the novel, Connie's sister Hilda holds a contrary opinion about the role of women in society, and therefore, she is denounced as a trouble maker. Connie is depicted as having relationship with one young man before marriage, after marriage with her husband for a while, then with Michaelis and finally with the gamekeeper Mellors. The significant point is that after establishing relationship with Mellors she stopped looking for other man/men. And there is no hint in

3. Gerald Doherty, "The Art of Appropriation: The Rhetoric of Sexuality in D.H. Lawrence," *Style*, 30/2 (Summer 1996), p.289.

4. Gerald Doherty, "The Art of Appropriation" p.289.

the novel of her pregnancy in any other relationship other than with Mellors, as if she was waiting only to be a mother.

Marlene Zuk's (2002) argument in her interesting book *Sexual Selections: What We Can and Can't Learn About Sex from Animals* that "the maternal instinct, as a behaviour that arises absolute and predetermined from its primordial genetic roots, is a myth"⁵ is quite intriguing. Her particular emphasis, especially as title of a section "Females are not the Equivalent of Mothers," on the idea that if one is freed from the idea of the maternal instinct, the belief that mothering is necessarily "natural," one is also freed from equating being female with being a mother, as if no other role was possible or important,' led me to think that that mothering instinct is found strong among males of the species too, once again leading to indeterminacy of gender roles based on certain "natural" traits. Marlene Zuk continues:

females are, of course, mothers, and behave as mothers, and female animals from many different species care for their young in many different ways. Yet the assumption that female equals mother is wrong on two counts, both of which limit our appreciation of what animals can show us. Females do many other things besides act as caregivers to offspring. They may even behave in ways that are not characteristically feminine, which may be difficult for observers even to register if they are expecting nothing from females besides nurturing maternal behavior.⁶

WOMEN'S SEXUALITY: NEGATIVE THEORIZATIONS

Kate Millett's *Sexual Politics* finds, among others, DH Lawrence's *Lady Chatterley's Lover* as a deliberate attempt at theorizing women's sexuality negatively, i.e., based upon the feelings of narcissism, masochism and passivity⁷ (which goes very well with Freud's views on women's sexuality as well, and some people laud Lawrence as "so perfect" on women's psychology, even without being acquainted much with Freud!); that it endorses the idea of women seeking completeness through the agency of males, implying that otherwise they are not complete at all, there is always felt a lack somewhere; and that it endorses the patriarchal idea of completeness of women only through motherhood.

5. Marlene Zuk, *Sexual Selections: What We Can and Can't Learn About Sex from Animals* (Berkeley: University of California Press, 2002), p.51.

6. Marlene Zuk, to support her argument, cites the results of experiments conducted by two ornithologists John Marzluff and Russ Balda, who studied the sociality behavior in pinyon jay (a member of the crow family) and they noted that plenty of aggression occurred in jays and it just didn't occur among males. Instead, females engaged in vigorous battles which the scientists acknowledged "was the most aggressive behaviour observed during the year." Marlene Zuk, *Sexual Selections*, p.52.

7. Kate Millett, *Sexual Politics* (Urbana: University of Illinois Press, 2000), pp.237-245.

My argument, supported through the observations by Marlene Zuk (2002) that “maternal instinct arising predetermined from genetic roots is a myth”, is that it is scientifically established through experiments in birds and some beasts that females do behave contrary to their expected behavior.⁸ The same applies to male behavior as well. The observation supports Jung’s theory of hermaphrodite nature in humans. So, depiction of women as passive receptacles and men as active agents, whether with regard to sexuality or social activities, is strongly debatable. There are instances in *Lady Chatterley Lover* that subvert the superficial male dominance advocated by Lawrence in sexual matters, which are the clear symptoms of the way in which female sexual experience is devalued and female subjugation is justified in the novel. The novel shows bisexual nature of the characters,⁹ with special emphasis being on Mellors’ character who reveals being hermaphrodite. The archetypal mothering in the novel is prevalent in the character of Mellors and it diffuses the initial patriarchal notion of male superiority completely.

Lady Chatterley’s Lover weaves an ideological network that tries to prove that man/woman happiness in married life (or a life of sexual partnership) is solely based on a mutually fulfilling sexual relationship, or a life of purely bodily, or rather animalistic, sensuous satisfaction for each other. But the underlying thread in the narrative is that it is only a strong, sexually powerful man that provides the source of stability in the relationship. The other aspect of the story is that in his narratives Lawrence laments about men’s weakness and women looking for “real men” implying that seeking is natural to women as providing is natural to men, obviously building a case of dependence. Let me quote Doris Lessing here, who says,

From the start of Lawrence’s work, to the end, we find men described as inadequate, weak, unmale, feeble, and women are always looking for “real” men. In *Women in Love*, in “St. Mawr,” in stories

-
8. This may not have been proved through scientific experiments, yet a very common occurrence on farms is that buffaloes and cows “forget” their newly-born calves; they don’t recognize them as their young foals and don’t allow them suckling; they do lactate but don’t offer their milk either to the calf or to their owners. In sum, they don’t care for nurture, nourishment, protection or love for their new-born. In villages some quack animal behaviourists apply some crude techniques and artistry to bring back the “memory” of the animal back to the calf since otherwise the animal wont yield any milk to the owner leading to financial loss to him/her.
 9. Mellors displays bisexuality in the sense that he too, like Constance Chatterley, looks for fulfillment through begetting, i.e., he awaits for the arrival of the baby with equal eagerness as does Connie; Hilda, Connie’s sister, shows strong “masculine traits” in the same degree as Michaelis displays “feminine traits” like *submissiveness*; Mellors’ estranged wife Bertha Coutts displays ‘masculinity’ as she wishes ‘to grind her own coffee’ which is hated by Mellors since he cannot tolerate her assertiveness in sex; Mrs. Bolton is ‘feminine’ in her submissiveness to Mr. Chatterley but she has managed her life boldly ‘like a man’ after the death of her husband.

like “The Captain’s Doll” men are mocked, derided, women ride away in search of “real” men, look for gamekeepers, gypsies, Indians, all the time cruelly jeering.¹⁰

For a stable marriage a woman should be ready to worship her man, look at him with awe and make all the necessary adjustments in her life to make way for the demands of her man. If that does not happen, the relationship breaks down. Man and woman had better live separate lives in such cases like, Bertha Coutts and Mellors do. It is worth noting here that Mellors cannot imagine any relationship with Hilda, the elder sister of Connie because she speaks of equality and the rights of women. He is very happy with Connie as she is always silent and undemanding; she worships him like a demigod, and she even complies with his desire for anal sex.

Another important aspect of the novel is that Connie is shown to be desperate to bear a child, and she is extremely blissful conceiving one as it “fulfills her desire” to have completeness of her “self” through motherhood. Constance Chatterley wants a baby; she is desperate to be a mother; all her yearnings are centered round that wish. The mothering archetype is the prime moving factor here; all else, for instance, sex and lust - sacred or profane – are only contributory factors. The point is that there is nothing wrong in it, and there is nothing degrading in that wish-fulfillment. It is not that she is looking for fulfillment only through mothering, and that otherwise she is afraid that she would fall from the grace she enjoys now. The other aspects of her personality are equally significant: she enjoys her full freedom; she even revolts against the bourgeois ideal of mothering for the sake of providing an heir to the clan; she does not comply to the capitalist control of means of production, including women as means of production, commodifying the body of women; she enjoys the freedom of the choice of her man and finally she chooses to lead a life to her satisfaction, away from the name, fame, power and comforts of Chatterley home. So, Connie is not like some women ready to be sacrificed for the sake of patriarchal rules and made submissive to comply with the demands of authority of man. Connie cannot be subjugated.

MOTHER ARCHETYPE

Mother archetype is the collective unconscious Mellors is symptomatic of. Mother archetype is visible not just in the behavior traits of males; it is a universal human behavior trait visible in males and females both since the collective unconscious of the human race

10. Doris Lessing, “Testament of Love” *The Guardian* (15 July 2006).

is overpowered by the desire for protection, nourishment and sustenance. And it is not just seeking but also giving that is a visible trait of mother archetype. So, in women it is not a wish-fulfillment to be complete through giving birth, or to plug a psychological hole in the psyche of women that makes them acutely aware of being incomplete without motherhood. Moreover, the desire to *give* (like, nourishment, protection), supposed to be a female trait, is equally visible in males. This desire, to give, an expression of mother archetype, is possible to be fulfilled without motherhood as well, through various other means – through being in a relationship that seeks satisfaction just *in being in a relationship*, social work, self-sacrifice for others, etc. That is what we realize in the behavior of Connie. There are instances in their sex scenes when Connie feels Mellors was just a little child, a helpless naked creature seeking comfort and protection, and her heart goes out for him.

Negative theorization of women's sexuality implies that women are passive recipients: women are seekers and men are givers. Jung's archetypal mothering challenges this state of affairs. Men also seek. The mother archetype appears in human behavior in various symbolic forms, like in the notion of motherland, Mother Mary, female deities in other cultures, etc, where men seek, not give. Mellors in *Lady Chatterley's Lover* finds solace and satisfaction in living in the woods with his dog, hens and other forest creatures. From Jungian perspective seeking solace in woods or forest is a symbol of mother archetype – the great mother – protective, nurturing, feeding, comforting and sheltering. Connie, on her first encounter with the man, finds him mysterious, silent, frightening, like “the sudden rush of threat out of nowhere.”¹¹ “He was a curious, quick, separate fellow, alone, but sure of himself.”¹² He appears to be moving guided by some other greater design than just sex and lust, something mysterious and beyond his comprehension, which I prefer to read as mother archetype in human race – men and women.¹³

HERMAPHRODITE NATURE

“Anima” and “animus” are complementary to each other. In other words, the concept of “hermaphrodite” human beings is helpful in overcoming the complexities arising

11. DH Lawrence, *Lady Chatterley's Lover*, p.37.

12. DH Lawrence, *Lady Chatterley's Lover*, p.38.

13. My reading is guided by Jungian suggestion of mother archetype being a mysterious force we humans inherit as collective unconscious, which is mysterious, silent, frightening and at the same time nurturing, protecting and life-sustaining. In almost all world cultures this mother archetype is worshipped in various forms of female deities.

out of essentializing the characteristic features of men and women, that is, stating what a man is or what a woman is. A hermaphrodite, if man, possesses all the characteristics essentialized as the characteristics of women, and if woman, possesses all the characteristics essentialized as the characteristics of men. This is not merely about social roles and gendered activities of people but about the established link between the fetus in its developing stage (prior to its determined sex as a male or female child) and the later behavior of grown up men/women. Social roles and gendered expectations frame us into a single role but human personality is a matter of striking equilibrium between the two, usually foregrounding the traits of one's expected gender roles at the cost of suppression of other traits. Mellors and Connie are no exceptions to this, so, it would be a futile exercise fraught with essentialization of traits to say that one displays the traits of the other in his/her behavior. Suffice it would be to state that both Mellors and Connie are good examples of hermaphrodite nature in man and woman. Mellors, on close psychoanalysis and taking into consideration the archetypes, betrays hermaphrodite traits, not a unitary male (and supposedly superior) persona. Similarly, Lady Constance Chatterley also displays hermaphrodite nature (predominantly male-oriented) persona. This is the characteristic of the humanity in general, not of just individuals. In this scheme of things there is no scope for the dominance of one over the other. Of course, Lawrence also realized this but because he strongly supports the theory of male supremacy, he presents the events and ideas the way we find in the novel. What he reiterates again and again, that is, peaceful and harmonious existence of man/woman through blissful love-life, is a realizable possibility only if we recognize and respect our hermaphrodite nature, not through submission of woman to the co-called sexual prowess of man, endorsed by Lawrence.

SELF-ACTUALIZATION: TRANSCENDING THE OPPOSITES

Jung's hypothesis is that with gradual realization (with age, accumulation of knowledge and experience, etc.) of their hermaphrodite nature men/women overcome the prejudices against their "other" selves. They learn to live with what appears to be alien to their own self: transcending the opposites. This is the phase of self-actualization when the distinction between self/other dissolves. DH Lawrence appears to have touched upon this note when he speaks of pure animalistic love that transcends bounds of the material world which hinders the tender passion. Lawrence may be understood to be hinting at appropriating the unconscious through defying the conscious structure of psyche which always functions through distinctions, like, nature/culture, primitive/civilized,

passion/reason, etc. But, Lawrence fails to realize that the unconscious level (which psychologists believe is not available for appropriation) transcends sexuality, sexual orientation as well as wish-fulfillment through motherhood or fatherhood. Lawrence wished for the appropriation of the unconscious but messed it up with the conscious behavior of man which seeks subjugation of "other" for the protection of the "self."

CONCLUSION

To summarize, in *Lady Chatterley's Lover* Lawrence advocates –

1. Submission of women in love if they wish to have a loving, long-lasting relationship; women "grinding their own coffee" are despised and slighted;
2. Submission of women in social relations as well if they wish to have a loving married life; outspoken women, for example, Hilda, are disfavoured; feminists of the day are despised;
3. Submission of women in awe of male sexual prowess; phallus oriented marriage is the only way to satisfaction and peace at home; phallus in Lawrence, as in Freud, stands for male superiority, power, and authority; so, ultimately, it is the male authority which must rule the roost.

All the major arguments in the novel are built around the notion of female satisfaction achieved through male prowess; all the erotic scenes in the novel are woven around this single premise.

But, the character of Mellors, symptomatic of male prowess, symbolizes in many ways, what Jung calls, being under the impact of archetypal mothering and displays hermaphrodite nature. Not only he displays in his character the traits that are characteristically attributed to females: passivity, softness, tenderness and receptivity, and all those characteristics he advocates for women to have long-lasting loving relationship with men, but also he reveals his built-in ability to seek, recognize and build a relationship of "mothering," projecting this abstract archetype onto Connie who is so comforting, cooperative, protective and giving, in contrast to his estranged wife Bertha Coutts who behaves just the contrary to what he expects from his "archetypal mother."

Thus, a psychoanalytic interpretation of the novel reveals that the argument in support of male sexuality and degrading female sexuality are built upon mutually contradicting fluid character traits in persons, and therefore, they lead to indeterminacy and unstable nature of the argument.

REFERENCES

- Clark, L.D. *The Minoan Distance: The Symbolism of Travel in DH Lawrence* (Tucson: University of Arizona Press, 1980).
- Doherty, Gerald. "The Art of Appropriation: The Rhetoric of Sexuality in D.H. Lawrence," *Style*, 30/2 (Summer 1996), pp.289-304.
- Granofsky, Ronald. "'His Father's Dirty Digging:' Recuperating the Masculine in DH Lawrence's Sons and Lovers," *Modern Fiction Studies*, 55/2 (2009), pp.242-264.
- Lawrence, DH. *Lady Chatterley's Lover*, New Edition (London: Wordsworth Classics, 2005).
- Lessing, Doris. "Testament of Love" *The Guardian* (15 July 2006).
- Kinhead-Weakes, Mark. "The Marble and the Statue: The Exploratory Imagination of DH Lawrence," in Gregor, Ian and Maynard Mack (eds.), *Imagined Worlds: Essays in Honour of John Butt* (London: Methuen, 1968).
- Kuttner, Alfred Booth. "Sons and Lovers: A Freudian Appreciation," *The Psychoanalytic Review*, 3/3 (1916), retrieved from: <http://ecmd.nju.edu.cn>.
- Macleod, Sheila. *Lawrence's Men and Women* (London: Heinemann, 1985).
- Millett, Kate. *Sexual Politics* (Urbana: University of Illinois Press, 2000).
- Schneider, Daniel J. *The Consciousness of DH Lawrence: An Intellectual Biography* (Kansas: University Press of Kansas, Lawrence, 1986).
- Zuk, Marlene. *Sexual Selections: What We Can and Can't Learn About Sex from Animals* (Berkeley: University of California Press, 2002).