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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

**D.H. LAWRENCE'IN GÖKKUŞAĞI VE ADALARI SEVEN
ADAM ESERLERİNİN PSİKANALİTİK AÇIDAN ANALİZİ**

Halil SEVİMLİ

YÜKSEK LİSANS TEZİ

Danışman

Dr. Öğr. Üyesi Özlem ULUCAN

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BİNGÖL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**A PSYCHOANALYTICAL READING OF D.H.LAWRENCE'S
THE RAINBOW AND THE MAN WHO LOVED THE ISLANDS**

Halil SEVİMLİ

MASTER'S THESIS

Advisor

Assist. Prof. Dr Özlem ULUCAN

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BİLİMSEL ETİK BİLDİRİMİ

Yüksek Lisans tezi olarak hazırladığım D.H. LAWRENCE'İN GÖKKUŞAĞI VE ADALARI SEVEN ADAM ESERLERİNİN PSİKANALİTİK AÇIDAN ANALİZİ adlı çalışmanın öneri aşamasından sonuçlanmasına kadar geçen süreçte bilimsel etiğe ve akademik kurallara özenle uyduğumu, tez içindeki tüm bilgileri bilimsel ahlak ve gelenek çerçevesinde elde ettiğimi, tez yazım kurallarına uygun olarak hazırladığım bu çalışmamda doğrudan veya dolaylı olarak yaptığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu beyan ederim.

28/11/2022

İmza

Halil SEVİMLİ

TEZ KABUL VE ONAY

BİNGÖL ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Halil SEVİMLİ tarafından hazırlanan “D.H. LAWRENCE’IN GÖKKUŞAĞI VE ADALARI SEVEN ADAM ESERLERİNİN PSİKANALİTİK AÇIDAN ANALİZİ” başlıklı bu çalışma, 28.11.2022 tarihinde yapılan tez savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim Dalı’nda Yüksek Lisans tezi olarak kabul edilmiştir.

TEZ JÜRİSİ ÜYELERİ (Unvanı, Adı ve Soyadı)

Başkan: Dr. Öğr. Üyesi Çilem AYDOĞDU İmza:

Danışman: Dr. Öğr. Üyesi Özlem ULUCAN İmza:

Üye: Doç. Dr. Aydın GÖRMEZ İmza:

ONAY

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ÖZET

Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Yüksek Lisans Tez Özeti

Tez Önerisinin Başlığı : D.H Lawrence’ın <i>Gökkuşáğı</i> ve <i>Adaları Seven Adam</i> Eserlerinin Psikanalitik Açıdan Analizi	
Yazarı	: Halil SEVİMLİ
Danışman	: Dr.Öğr. Üyesi Özlem ULUCAN
Anabilim Dalı	: İngiliz Dili ve Edebiyatı Anabilim Dalı
<p>Edebiyat dünyasında var olan birçok eserdeki karakterde olduđu gibi, D.H Lawrence’ın “Gökkuşáğı” ve “Adaları Seven Adam” eserlerinde geçen karakterler de psikanalitik bakış açısı ile incelendiğinde, psikanalitik bakış açısının eserlerin yazar ile olan ilişkisini ortaya çıkardığı görülmektedir. Bu açıdan bakıldığında, D.H Lawrence’ın “Gökkuşáğı” eserinde Sigmund Freud’un Psikanalitik Eleştiri Kuramı, çalışmanın temelini oluştururken öte yandan ikinci eser olan “Adaları Seven Adam” eserinde de Sigmund Freud’un Yaşam (Eros) ve Ölüm (Thanatos) dürtüleri olarak ortaya attığı teorisinin eserin karakterleri üzerindeki yansımaları incelenmiştir.</p> <p>Lawrence’ın hayatı ile ilgili birçok kesit yer almakla birlikte, çocukların bebeklik döneminde karşılaştıkları aşırı sevgi veya sevgisizliğin sonuçlarının ebeveynler ve çocuklar arasındaki ilişki üzerindeki etkisi ele alınmaktadır. Bu sebeple Oedipal evrende sorunların ortaya çıkması ve bu çatışmalar ile baş edilmesi ele alınmıştır. Çatışmanın sonucunda yaşanan bazı kimlik karmaşaları ve sonuçları incelenmiştir.</p> <p>Lawrence’ın “Adaları Seven Adam” eseri ele alınmıştır. Bu eserde, yaşanan olayların Freud’un yaşam ve ölüm dürtülerinin birlikte yaşadığı çatışmalar ve bu çatışmalar sonucunda ortaya çıkan sorunlar ele alınmıştır. Bazen insanların yalnız kalmak için başvurduğu durumlar hiç beklenmedik sonuçlara sebebiyet verebilir. Bu sebeple alınan kararlar içsel dürtüleri harekete geçirir. Yaşam ve ölüm arasında geçen bu mücadele eserde Eros ve Thanatos dürtüleri ile ele alınmıştır.</p>	
Anahtar Kelimeler: Psikanaliz, D.H Lawrence, Eros and Thanatos, Sigmund Freud	

ABSTRACT

Bingol University Institute of Social Sciences Abstract of Master's Thesis

Title of the Thesis Proposal: A Psychoanalytical Reading of D.H. Lawrence's <i>The Rainbow</i> and <i>The Man Who Loved Islands</i>	
Author	: Halil SEVİMLİ
Supervisor	: Assist. Prof. Dr. Özlem ULUCAN
Department	: English Language and Literature
Date	:/..../2022
<p>When the characters in D.H. Lawrence's <i>The Rainbow</i> and <i>The Man Who Loved Islands</i> are analysed from a psychoanalytic point of view, it is seen that the psychoanalytic point of view reveals the relationship between the works and the author, as is the case with the characters in many works in the world of literature. From this point of view, Sigmund Freud's Psychoanalytic Theory of Criticism in D.H. Lawrence's <i>The Rainbow</i> forms the basis of the study, while in the second work, <i>The Man Who Loved Islands</i>, the reflections of Sigmund Freud's theory of life (Eros) and death (Thanatos) impulses on the characters of the work are examined. Although there are many episodes from Lawrence's life, the effects of excessive love or lack of love that children encounter in infancy on the relationship between parents and children are discussed. For this reason, the emergences of problems in the Oedipal complex and coping with these conflicts are discussed. Some identity confusions and their consequences as a result of the conflict are analysed. D.H. Lawrence's <i>The Man Who Loved the Islands</i> is discussed. In this work, the conflicts between Freud's life and death impulses and the problems that arise as a result of these conflicts are discussed. Sometimes the situations that people resort to in order to be alone can lead to unexpected results. For this reason, the decisions taken mobilize internal impulses. The work with the impulses of Eros and Thanatos addresses this struggle between life and death.</p>	
Key Words: Psychoanalysis, D.H Lawrence, Eros and Thanatos, Sigmund Freud	

ABBREVIATIONS

Etc: Et cetera

No: Number

P: Page

Qtd: quoted

Vol: Volume

INTRODUCTION

The best way of understanding psycho-analysis is still by tracing its origin and development (Freud, 1922, p.235).

Sigmund Freud's psychoanalytical ideas are very applicable to D.H. Lawrence's works, as they typically include characters with psychological issues arising from prior events. Freudian ideas assist the reader to sympathize with Lawrence's characters and draw connections between the causes and effects of their actions and attitudes when reading his works. D.H. Lawrence (1885-1930) is a significant twentieth-century writer and poet. While his peers come from wealthy, upper-class, highly educated homes, he is the son of a miner and a housewife. Understanding the dismal tone of his paintings requires knowledge of the historical context. Beginning in the seventeenth century, Western culture saw significant transformations beginning from the seventeenth century similar to The Industrial Revolution characterized the transition between the eighteenth and nineteenth centuries. World War I also led to significant advances in the West, including the First and Second World Wars. Institutions such as the church, government, etc. lost their former prestige. People did not know what to believe in or to whom they should attach themselves since their beliefs did not assist them.

It is seen that problems such as the inability to establish healthy relationships with other individuals in society and the difficulties of being human are reflected in literary works. The source of these problems is sometimes due to the fact that individuals cannot pass the psychological stages that they had to overcome during their past lives due to various factors and cannot make a healthy transition to the next stage. One of the problems that are need to be solved is that individuals become depressed in the face of the problems they encounter and exhibit attitudes and behaviors those are out of the ordinary. In this case, the philosophers who contributed to the psychoanalytic theory think that by identifying the flawed and revealing the causes of these flaws, healing may occur. While making use of psychoanalytic theories in the analysis of literary works, it is aimed at understanding how the individual and his problems are reflected in the works and what the causes of these problems are. In line with this goal, the characters in the works, their relations with each other, their perspectives on marriage and the problems they

experience during their togetherness are revealed, the causes of these problems are investigated with the help of psychoanalysis, and solutions are offered in line with the views of the philosophers. In this situation, the main goal of psychoanalytic theories is to look at the person's whole life and relationships.

Since both of books reflect human existence, why does not it describe the most fundamental human impulse, which is sexuality? Not just authors, but all English people have the same perspective on this topic. It is a forbidden issue; thus they should refrain from discussing it. Sexuality cannot be suppressed, according to Lawrence, since it is a fundamental instinct of human existence. As Lawrence remarks, accept the sexual and physical natures of yourself and all other beings. Have no fear about it. Do not be terrified of the bodily processes. Do not fear the so-called profane language. There is nothing incorrect with the language. Your fear, which is unnecessary, is what makes them evil (qtd in Urgan, 2004, p.66). However, he was unable to prevent his works from being prohibited due to their sexual content.

As mentioned above, Lawrence, inspired by human life directly, tells the story of The Brangwens' three generations in *The Rainbow*. D.H. Lawrence rejects social influence and, contrary to the general assumption at the time, he depicts the individuality of women as people and exhibits urges repressed by society. The depiction of some characters is like a challenge to society because they do not accept societal rules. There are three major characters in the novel; Tom, Anna, and Ursula Brangwen, and the novel is based on these characters' relationships, experiences, and desires. The characters are in search of consciousness throughout the novel. The social and spiritual changes of these characters are reflected in their experiences throughout the novel. These changes affect their lives directly and society indirectly. D.H. Lawrence's another important work, *The Man Who Loved Islands*; the psychological and spiritual problems of our main character in this work were expressed. Suddenly, a collapse is seen with the happiness he experiences due to his/her effort to see himself in the upper steps in society and the endless desire that comes afterwards.

This research provides the appropriate historical and theoretical context for the interpretation of D.H. Lawrence's literary works. For instance, the First World War, the changes in the role of women in society, and the topic of 'loneliness' are

prominent themes in his writings. The relationships between characters in *The Rainbow* are sophisticated because the characters cannot complete the sturdy phases that Freud creates in the psychoanalytic approach. Characters' problems occur owing to the absence of a person or feeling in their life. In parallel to this, Mbanefo S. Ogene defines; implemented psychoanalytic theory to literature is a pragmatic assessment that aiming to use psychoanalytic techniques to perceive characters, behavior, events, and occurrences in either genre of literature. There seem to be four main archetypal figures that frequently appear in D.H. Lawrence's writings. The sensuality, mindless father; the possessive, loving mother; the pining, divine girl; and the mature woman who helps bring satisfaction all are instances (Ogene, 2015, p.24).

Because of the characters in the novel, repressed feelings are formed in the unconscious, and the effects of these feelings come out in the following years. Characters' unconscious, sexual desires, and whole life, in addition to Lawrence's life is paid special attention when Lawrence's novels are interpreted in the light of psychoanalytic criticism.

Literature is one of the domains in which new movements were deemed necessary. Modernism arose in response to this need. During the first decade of the 20th century, the modernist movement attempted to reinvent diverse art genres in a radical fashion. Modernism is a viable word, according to Astradur Eysteinnsson, denoting a massive revolution, commencing in the middle and late 19th century, against the prevailing Western literary and artistic traditions (Eysteinnsson, 1994, p. 2). From a literary standpoint, Eysteinnsson notices and explains the following key elements of modernism. Modernism is characterized by a shift away from the seeming objectivity afforded by omniscient third-person narrators, stable narrative points of view, and unambiguous moral attitudes. The focus was on how seeing (reading or perception) occurs, as opposed to what is experienced.

Being a representative of the modernist movement, Lawrence, unlike other modernists, put sexuality at the center of human relations and broke new ground by breaking a taboo that has been going on for years. Since Lawrence is uncomfortable with the monopoly of sexuality, he also reveals the sexual experiences of women in his works. Lawrence sees sexuality as a way for people to live in harmony with the universe and nature so that they can become healthy, harmonious individuals.

The main reason why Lawrence presents psychology and literature so intertwined is the contradictions that the author has experienced in his own life, the deadlocks he has been dragged into and partially unsuccessful human relations. The Oedipal love that develops between Lawrence and his mother causes disruptions in the author's process of gaining his sexual identity; For this reason, Lawrence's psychology adventure, which started with his first attempt to understand his own problem, later combined with his writing talent and reflected on his works.

Lawrence's works can be interpreted in the light of psychoanalytic criticism as mentioned above since Lawrence mirrors his inner world in his works. One of these works is *The Rainbow*. In this novel, the Brangwens' daily life and three generations are mentioned, and the characters' spiritual, social and religious upheavals are reflected. He tries to reflect social changes over characters' change profoundly. By refusing social rules, Lawrence is careful to reflect the characters' sexual approaches. Also, he displays the characters' all experiences, especially sexual experiences. Like his other novels, this novel represents humans and events in his real life and inner world. He shows his suppressed feelings, thoughts, and desires through characters.

Lawrence argues that men can be healthy, successful, and compatible if they experience sexuality in unison with nature and the universe because suppressed feelings and desires cause psychoanalytic problems. For instance, the Brangwens live in the countryside to be in unison with nature. As a result, the sexual experiences of the characters in *The Rainbow* are displayed without making sexism. Ogene defines that the novel's dominant factor is Lawrence's sexual passion, which takes precedence over everything else (Ogene, 2015, p.26). According to Lawrence, desires should be the center of the novel and life. Lawrence tries to show his desires thanks to characters because writing about desires, feelings, and thoughts is a way of relaxing. Consequently, all his works mirror his mind, so the characters in his novels have his characteristics and the novels can be interpreted by psychoanalytic criticism. Briefly, *The Rainbow* and *The Man Who Loved Islands* like his other novels reflected Lawrence's feelings and desires so this novel can be interpreted according to psychoanalytic criticism.

On the other hand, Lawrence's *The Man Who Loved Islands*, showed how the feeling of loneliness and distance in human existence felt in his work. It shows the pragmatic side of human effort to achieve happiness in life. People use all means just to be happy. He or she just tries to destroy all the obstacles that come his way to create his own order. The purpose of creating each island is insatiability and the satisfaction of our desires. The three islands created are actually due to the fact that human life oscillates between options. This predicament leads us to a long eternity. It is the inability to make a decision or to measure how satisfied we are with the decision we have made. There is always an effort to fill the place of endless desires and desires of man. It is seen that life continues in an effort to satisfy our desires, desires, and sexual impulses.

The psychological development of each island shows the individual's effort to find a place in society. The social and psychological situations that take place on the islands actually show what will happen as a result of the effort of the person to isolate himself/herself in society. It is seen what will happen when a person stays away from society or reaches the highest point of pleasure that the person wants to reach. As a result of the struggle for the satisfaction of one's own pleasure, it causes the individual to suffer psychological depression and to adopt an introverted life over time.

The Rainbow and *The Man Who Loved Islands*, mentioned above, are Lawrence's significant novels contributing to psychoanalytic criticism. These novels reflect Lawrence's inner world and suppressed feelings extremely. The novel, consisting of three chapters, tells the story of three generations. In the first chapter of this novel, Tom Brangwen's marriage, his personal transformation and to what extent he was influenced by the characteristics of society will be examined. In the second chapter of the novel, the relationship, and marriage of Anna and Will Brangwen are described; this relationship is problematic like other relationships in the novel. Anna's spiritual and social changes are told. In the last chapter of the novel, Ursula Brangwen, who is the daughter of Will and Anna Brangwen, has lots of problematic relationships. Ursula is a character refusing conventional rules and duties and she is a rebellious character challenging society. The transformation of society and men are reflected in these characters. And the second work of Lawrence, *The Man Who*

Loved Islands, is about an individual's struggle to create a world of his own. Three islands are mentioned in the work. Each island also refers to the wreckage of the struggle. These three interconnected islands are treated as three different stories. It consists of different feelings and thoughts that each island reveals.

This analysis is based on Freud's ideas and focuses on the psychoanalytic interpretation of the characters in two significant books by D.H. Lawrence. All of the historical, theoretical, and personal details will provide resources for comprehending these perspectives. There will be allusions to D. H. Lawrence's own life in the interpretation of both works, since traces of his life may be found in either book.

1. BACKGROUND INFORMATION

1.1. Historical Background: The Twentieth Century

The writings of D.H. Lawrence reflect the lifestyle, economic situations, and psychology of individuals who lived in the twentieth century, and it may be important to have background knowledge on the era. It will be easier to identify links in D. H. Lawrence's writings with the aid of facts about the time period in which he lived. D.H. Lawrence was one of the authors whose writings, which are often centered on human interactions, mirrored these shifts. To comprehend Lawrence's female characters, the reader must be familiar with the evolution of women's roles in the 20th century.

However, authors were negatively impacted by the terrible events that occurred during World War I (14-18). D.H. Lawrence was one of the authors whose work was profoundly affected by the war and its aftermath. Numerous of his works composed during this period reflect the melancholy atmosphere of the time. In the transition period to the modern period, some social problems began to take place in the works of the authors. Later, this situation started to be the subject of works by the authors. An essential time in the evolution of the modern novel was its "Heroic Age." It resulted in the removal of authors' common religious basis. According to their own intuitions, the primary issue was human affairs, thus authors shifted their focus to personality.

Novelists in the 1950s and 1960s adopted a new perspective on consciousness, depicting it as stream of consciousness rather than a series of discrete events. This was connected to the new views established by Sigmund Freud and Carl Jung regarding the nature of consciousness.

This view of multiple levels of consciousness existing simultaneously, coupled with the view of time as a constant flow rather than a series of separate moments, meant that novelists preferred to plunge into the consciousness of their characters in order to tell their stories rather than to provide external frameworks of chronological narrative (Abrams, 1997, p.2201).

In the 1920s, a novelistic approach known as "stream of consciousness" emerged. Based on the author's desire to express the structure of a character's consciousness, this method was employed. Because these exterior embellishments were deemed to

detract from the overall image, no background information about the place was provided to the reader.

In the 1950s and 1960s, people lived in a society where they were required to maintain their own inherently unknowable consciousnesses and where public ideals were not viewed as the foundation of their identities. These modifications resulted in a greater emphasis on the individual's isolation. Joyce, Lawrence, Woolf, Forster, and Conrad, to name a few modern authors, were all preoccupied with the experience of isolation in their work. The potential of love, the formation of emotional communion, in a community of private consciousness was their major preoccupation.

The theme of all Lawrence's novels is human relationships, the ideal of which he restlessly explored with shifting emphasis throughout his career; such relationships can be all too easily distorted by the mechanical conventions of society, by notions of respectability or propriety, by all the shams and frauds of middle-class life, by the demands of power or Money or success. One might almost say that the greatest modern novels are about the difficulty and at the same time the inevitability, of being human (Abrams, 199, p.2202).

D.H. Lawrence's protagonists personify isolation in his novels. These individuals experience a psychological form of loneliness where they feel isolated even when surrounded by other people.

1.2. Sigmund Freud and Psychoanalysis

Psychoanalytic criticism is an approach to criticism that seeks to understand the causes of human acts, as opposed to just criticizing them based on their psychic make-up. Psychoanalytic criticism is more of a method than a school of literary analysis. It uses Freudian psychoanalysis to deconstruct literary texts. Because of Freud's claim that a literary work represents the author's unconscious imagination, it may be evaluated in the same way as a dream. Surely many of us have tried to make sense of our own or other people's dreams. Many people have also said that their dreams reflect their deepest motivations and priorities in life. Do they really serve any purpose, or do they contain any truth? Curiously, there have been instances that provide a definitive answer to this question.

Psychoanalytic criticism is a field that is related to psychology; and it is the branch of psychology founded by Sigmund Freud (Bateman and Holmes, 1995, p.17). Accordingly, it is a method that examines the behavioural reactions of human

being stemming from the mental mood or attitude developed within their psyche. In this sense, Norman Holland argues that the theory of human individuality is psychoanalysis. It gives insight into the author's opinion; thinking styles, having a dream, imagining, desiring, and, most importantly, ways of concealing from oneself. Although we do not have access to the imaginations of others, we should eventually discover those alternatives in our own minds (Holland, 1992, p.13). In other words, psychoanalysis is related to people's way of behaving, reacting, thinking, and dreaming. And while doing this, it utilizes not only psychology but also scientific fields such as sociology, philosophy, linguistics, and literature. If anybody takes a moment to comprehend some important ideas about human existence provided by psychoanalysis, we may begin to comprehend how these notions interact in our daily lives in meaningful rather than superficial ways, and we'll begin to understand people's actions that have previously appeared entirely incomprehensible (Tyson, 2006, p.11).

Psychoanalysis was defined by Sigmund Freud as; an example of a global therapy aimed at assisting clients in bringing about a significant change in their overall outlook on life (Comer, 1995, p.140). The reason for the emergence of this theory is to provide a clearer understanding of the unconsciousness of the human mind. According to Sigmund Freud, this state of unconsciousness is the removal of repressed or unresolved problems in an individual's development process. Such psychological problems are seen in the development of speech, ideology, movement, and some other behaviors. The unconscious is the repository for those painful feelings and stories, lacerations, worries, accused needs and wants, and personal conflict that we would not want to understand about for fear of being overtaken by them (Tyson, 2006, p. 15). Thus, it shows that psychoanalysis will help an individual to better understand and analyze their actions, motives and attitudes. The goal of psychoanalysis is to assist us in resolving our psychological issues, also known as illnesses or disorder (and none of us is totally free of psychological issues), with a focus on dangerous behavioral patterns. I have referred to behavioral patterns, despite the fact that our repeated abusive behavior suggests the presence of a significant psychological issue that has likely been attempting to affect us without our understanding (Tyson, 2006, p. 12-13).

Apart from being closely related to the fields mentioned above, psychoanalysis is also related to literature because literary texts reflect authors' views and ways of behaving or thinking. In this sense, in her seminal work titled *Psychoanalytic Criticism Theory in Practice*, Elizabeth Wright defines that the aesthetics of id-psychology are based on the idea that art is the hidden embodiment of its creator's unconscious desire. Classical applied psychoanalytic critique of the author's psyche is derived from what is known about the author's life, the evaluation of his fictional characters, and the assessment of his 'typical symbols' (Wright, 1984, p.38). This definition implies that the events an author experiences during his/her childhood can have a deep influence on his literary works, which means that the psychoanalytical criticism has to consider the psychological theories while examining literary texts. In this sense, Peter Barry defines that Psychoanalytic criticism is a type of literary theory that employs some psychoanalytic methods in the explanation of literature (Barry, 1995, p.96). This definition implies that psychoanalytic criticism is an essential approach to scrutinizing, clarifying, and interpreting literary texts in terms of evaluating the behavioural attitudes of the personae of the plot.

1.3. Freudian Psychoanalysis

The psychoanalytic theory of Freud offers a novel method for analyzing and treating aberrant behaviour. It acknowledges that neurotic behavior is not random or meaningless, but rather is tied to past events and suppressed ideas. Psychoanalysis by Freud has made the most significant contribution to human psychology. Brenner's theory of mind is predicated on the notion that every psychological case is influenced by previous cases, yet this is insufficient to explain all facets of psychoanalysis. Brenner draws emphasis to Breuer's effect on Freud's thought and contends that Breuer had a significant impact on the development of psychoanalytic theory. German psychiatrist Leonhard Breuer and French psychiatrist Auguste Berheim, who worked on hypnotism in the 19th century, was created Freudian psychoanalysis. Experiments conducted by Breuer demonstrated that hypnotic individuals could recollect their prior experiences when prompted to do so. The success of psychoanalytic treatment depends on the patients' ability to freely express their thoughts to the analyst. Patients can recollect what they forgot under hypnosis if they are subjected to sufficient and consistent coercion to recall everything. Freud

believed that hysteria-related forgetfulness might be remembered using the same technique. Freudian psychoanalysis is a form of psychotherapy in which patients are urged to relinquish conscious control of their ideas in order to investigate their unconscious processes. Through his research into these mechanisms, Freud came to understand that the unconscious produces not only hysterical symptoms, but also typical and atypical patterns of behavior and thought.

1.4. Topography of the Mind

Sigmund Freud, a Viennese neurologist and psychologist, was one of the early researchers into the workings of the unconscious. The application of Freud's psychoanalytic techniques to the understanding of literary works gives rise to the field we now call psychoanalytic criticism, which means that Freud's conclusions are of great importance. It was Freud who established a new theory about how our brains and minds function. Freud theorized, our actions, thoughts, and emotions all have deep roots in the unconscious, which is not directly accessible to the logical reasoning of the conscious mind. Dreams provide the most reliable window into the workings of the unconscious, both in terms of content and activity. The conscious and unconscious minds operate together, and separately, to form our identities and the world around us (Bressler, 1994, p.88). Freud then devised a theoretical and practical strategy for treating emotional and psychological disorders by having the patient openly discuss his experience and dreams (in a patient-analyst scenario).

The term topographical model of mind refers to Freud's iceberg model for the conscious, preconscious, and unconscious. According to Freud, there are three distinct levels of consciousness, each having its own experience levels. Prior to their explanations, a quick synopsis will be beneficial for gaining a broad understanding. The contents of our consciousness, which is only a fleeting awareness of some of our thoughts, may change from one moment to the next. There is a barrier of repression that prevents some of the mind's contents from reaching consciousness. In his early topographical model of the mind, Freud referred to the portion of the mind that is conscious as the preconscious and the portion that is not conscious as the unconscious (Jackson, 2000, p.49-50).

Psychoanalytic literary theory is based on Freud's work on human mental life in the early 20th century. In the works of Sigmund Freud, he thought that the

biological and physiological causes of unexplained nervous disorders were due to psychological injuries (trauma) that the person once experienced and later forgot, and sought the origin of traumas in childhood (Freud, 2000, p.65). Freud examined the human mind, which he considered as a mental device, in three parts: Id (Es), Ego (Ich), Super-ego (Über-Ich) (Freud, 2000, p.288). According to Freud, the id is the repressed dark part of the personality and is unconscious. It is inherited in man and he wants his bodily needs to be satisfied. Freud called the bodily volitions “triebe” (instincts), which are innate and have a provocative power over the mind. He spoke of the existence of two basic instincts in the id: “thanatos” (death) and “eros” (love). At the same time, he overlapped the sexual functions with the eros instinct in the Id and named the energy load hidden in eros as “libido”. He argued that, under the influence of narcissistic libido, the death instinct also emerged alongside the sexual instinct and acted in the service of sexuality (Freud, 2000, p. 371-373).

Conscious: The conscious mind is the portion of the brain that you are aware of, and it contains all of the information you are aware of. Because they are neither concealed nor forgotten, aware experiences are easily communicated. Everyone uses the knowledge stored in this region of the mind to make sense of the world.

Preconscious: This portion of the iceberg represents memories, stored information, and certain ideas. They are analogous to clothing that is placed in a closet and forgotten there. However, you may recall your garments when you open and examine your closet or when you think about them.

Unconscious: Sex is the iceberg - the portion of the human mind that holds all repressed, rejected, and pushed away ideas, emotions, and experiences. This domain encompasses irrational fears, greedy demands, irrational desires, embarrassing experiences, violent motivations, immoral impulses, etc. The unconscious is the region of the mind that contains all realities that guide conscious judgments. These kinds of thoughts or sensations are severely repressed by consciousness and are inaccessible to awareness. The unconscious impacts our behaviors and conscious consciousness in ways we cannot see or comprehend. In fact, Freud regarded the unconscious as the “true psyche”, its fundamental nature is just as unknown to us as the reality of the external world, and it is just as poorly reflected by the data of consciousness as the external world is by the signals of our senses (Hoffman, p.29).

In contrast to the pre conscious, the unconscious contains many things that may be recalled but cannot be brought to awareness in the same manner as conscious cognition.

1.5. Structural Model of the Mind

According to Freud's theory of personality, the psyche consists of three components: the id, the ego, and the superego. They are inseparable because they contribute to complicated human behavior. All human behavior is conceived and generated by the interaction of these three elements. According to Hoffman, "in *The Ego and the Id* he attempted to redefine the psychic constitution and to establish the proper relationship between consciousness and unconsciousness" (Hoffman, 1957, p.24).

Id: The Id is the unconscious aspect of personality that is present from birth and is the origin of all psychic activity. This component of the psyche is completely unconscious and involves primordial and instinctual activities. According to Freud, the id is the basic component of a person's personality structure. According to Hall, it is the pleasure of principle. The id is only concerned with the satisfaction of fundamental urges such as hunger, water, sex, and instincts. It disregards morals and other governing principles. "The Id is the repository of all basic drives, the ego's enemy; 'the obscure inaccessible part of our personality. It is entirely unconscious, hence remote from our understanding and difficult to manage (Hoffman, 1957, p.25). It is generally about selfish and egocentric. According to Hall, the id is all-powerful due to its mystical ability to fulfill wants via fantasies, dreams, and hallucinations (Hall, 1999, p.34). Freud maintains that humans are motivated not just by the desire for pleasure and survival, but also by the desire for death, because death ends the quest for happiness.

Ego: According to Hoffman explanation, the fact that the Ego is both aware and unconscious explains the struggle between instinctive pleasure and reality that occurs inside it (Hoffman, 1957, p.25). This refers to the reality principle. The truth principle is not antithetical to the pleasure principle; rather, it works to protect it (Hoffman, 1957, p.26). As a result of its goal, the ego is in a fragile situation as it seeks the optimal moment and location for the satisfying of demands.

Superego: The superego is the element of the psyche responsible for morality and judgment. It encompasses all of the moral values and ideas inherited from parents and society. It determines if something is genuine or wrong and seeks perfection rather than pleasure or realism. Sagan contends that suppressing the Oedipus complex would not be feasible without the development of the superego, whose primary role is to eliminate oedipal desires. Freud thinks that parents are seen as an impediment to Oedipal wants, thus the child ego attempts to internalize this impediment and eliminate this pressure (Sagan, 2001, p.9). According to Sagan, the fundamental purpose of the superego is to eliminate the Oedipus complex.

1.6. Oedipal Complex

According to Freud's theory of sexual development, a child's sexual development is defined by the period between the ages of three and seven in which pleasure is focused towards the phallus. This stage is crucial for every male, since it is at this time that children endure a severe trauma: the Oedipus complex. In Greek mythology, Oedipus is a hero who murders his father unwittingly and marries his mother. As Hall says clearly, every young boy connects with his father and adores his mother. As in Freud's *A General Introduction to Psychoanalysis* defined as following, what does direct observation of the infant during object choosing prior to the latent phase reveal about the Oedipus complex? One may clearly see that the child would like to have his mother to himself, that he finds his father's presence upsetting, that he feels annoyed when his father displays affection for his mother, and that he exhibits happiness when his father is absent or on a trip. He often communicates his sentiments in blunt language and assures his mother he would marry her (Freud, 1997, p.287-288).

The Oedipus complex is the condition of a youngster who grows envious of his father's sexuality. According to Hall, it is triggered by a boy's desire to possess his mother's sexuality and his antipathy towards his father. Freud points out role of mother and father let us not forget to mention that often the parents exercise a major impact on the kid in the development of the Oedipus complex, in that they themselves have a sex preference when there are many children. The father expresses his choice for the daughter in the clearest way, while the mother is more loving with the son (Freud, 1997, p.289).

A mother's warm demeanor may lead her son to believe she has sexual urges for him. On the contrary, Freud suggests that sexual interest derives from early experiences. Children may perceive various parental methods in a manner that exacerbates their oedipal inclinations. "We have already mentioned that sexual curiosity with all its consequences usually grows out of these experiences of the child." (Freud, 1997, p.289) If a youngster is unable to attain his independence by emancipating himself from his mother, he cannot attain his autonomy. According to Freud, the individual must now commit himself to the monumental effort of emancipating himself from his parents; only then can he cease to be a kid and become member of the social society (Freud, 1997, p.291). In addition, he emphasizes the need of controlling libidinal desires. The youngster should divert his libidinal desires away from his mother and toward another thing.

The Oedipus complex is his fear of being castrated by his father as a result of his sexual attraction to his mother. When the boy sees a girl's or his mother's genitalia, he realizes that he was right to be afraid of being castrated. According to Freud, censored content is pushed into the unconscious by the conscious mind, and it does not vanish. They manifest in dreams, language (mistakes), neurotic behavior, and art. Freud said that our dreams have important meanings because they are disguised versions of our feelings and experiences that we are trying to hide.

Oedipus complex is one of those suppressed, unconscious childhood urges. Thus, they appear in dreams, neurotic behaviors, and literature. *The Rainbow* and *The Man Who Loved Islands*, particularly the former, are replete with oedipal characteristics. The writings of Lawrence mirror his own repressions and inner difficulties. As an Oedipal sufferer, he reflects his own life experiences via his characters.

1.7. Eros (Life Drive) and Thanatos (Death Drive) Instincts

The drive theory has been the most used concept in Freud's works; He built man and his inner life on impulses. For this reason, the concept of the drive has become the basis of Freud's work. At the beginning of his work, Freud defines the libidinal, that is, the life drives, he refers to this cosmic consciousness or urge evidenced in humans as libido and relates it to physics energy (Freud, 1950, p.283). He argues that life drives are responsible for most of our behavior and uses the

definition of Eros for this concept. Although he recognizes, like Freud and many others, that the primal impulse of procreation as the basis of many features and current actions of human civilization is no longer sexual, he rejects the idea of still trying to call them sexual, and although their advancement was initially an expansion out of the sexual (Freud, 1950, p.283-284).

The concept of Eros is Eros itself, which is defined as the god of love, sexuality, and lust in Greek mythology, “another area of psychological experience that has tended to elicit abstract explanations—and as we saw above, this points to its frightening power in our lives—is human sexuality” (Tyson, 2006, p.22). Later, Freud realized that the life instinct was insufficient to explain all the impulses and behaviors of the human, the Libido of our sexual impulses corresponds to the eros of authors and philosophers, which maintains the coexistence of all things (Freud, 1940, p.64). In addition to the sexual drive, he accepts aggression as a second impulse and places Thanatos, the god of death, against Eros, that is, the life impulse, to the aggressive impulse that drive was dubbed eros by Freud, and it was pitted against thanatos, the death drive (Tyson, 2006, p.22). Although these two forces are opposites of each other, they have a balancing and complementary aspect to each other.

Sigmund Freud asserts that “On the contrary, we took as our starting point a sharp distinction between the ego-instincts (=deathinstincts) and the sexual instincts (=life-instincts)” (Freud, 1940, p.67). According to Freud's dual drive theory, all the drives we have were compatible with one of two classes: Life or Death. These two impulses are also known as Sexuality and Aggression. The representation of these two concepts is based on the archetypes in Greek mythology, Eros and Thanatos, who first defined these two impulses. While the life impulse (Eros) is related to constructivism, the death drive (Thanatos) is about aggression and destructiveness.

What keeps us alive in this time before death? Eros, a primitive god in Greek mythology, is known as the love of god and desires. Freud used this term for concepts such as gratifications, desires, and survival drives. He argues that what keeps us alive is Eros, the life impulse. . Our hypothesis posits that Eros has been functioning from the beginning of life, often manifesting itself as the 'life-instinct' as opposed to the 'death-instinct' that emerged via the introduction of the inorganic

(Freud, 1950, p.79). This impulse acts as a force for us to live our lives and desires. At the same time, it helps the individual to live with sexual impulses and establish a new life.

The sub-motive underlying the life instinct is sexuality (Hall, 1954, p.58). Any object of desire or based on these objects are related to Eros, that is, the sexual instinct and life. We live with the sexual instinct to pass on our genes to future generations. The life drive, unlike the death drive, is the drive for survival and other bodily, physiological needs (Hall, 1954, p.62). Examples of the life drive are food and sex. Freud associates the motivation to achieve satisfaction, meeting the desired basic needs and living a life free from complexity with the concept of the Id. Psychoanalytic thought recognizes a profound connection between our sexuality and our identity since the foundation of our sexual being is in the affirmation or disruption of our sense of self that occurs throughout childhood (Tyson, 2006, p.24). These desires are easier to fulfill in infancy than in adulthood. Failure to achieve these satisfying wishes and desires causes Thanatos to be exposed to its destructive influence.

The drive we will call the opposite of Eros is Thanatos, the death drive. It forms the basis of all destructive and evil desires, associating this state with Thanatos. In psychoanalytic theory, the death drive is essentially the individual's attempt to return her/him to the inorganic state (Freud, 1940, p.71). According to Freud's theory, the death drive is positioned as a phenomenon that operates inside the organism but cannot be represented in the unconscious.

Even if we describe some situations as clumsiness, it is known that even these simple behaviors are caused by the death instinct lying in the subconscious. For example, even if we know that a broken glass may cut our hands, we try to collect those broken glass pieces with our hands. Destructiveness is not just about harming or trying to destroy the other party. On the other hand, we try to please ourselves and when we are not satisfied, we blame ourselves by putting destructiveness on ourselves.

Freud actually chose Thanatos as a mythological character because he points out that people somehow express their feelings of death. For example, behaviors such as aggression are a reflection of feelings of death, because the therapeutic work

was not completed as a result of psychoanalysis, the next goal was to coerce the client to verify the restoration with his own memory (Freud, 1950, p.17). When we reflect these and similar feelings to ourselves, the individual may turn to behaviors such as self-harm or suicide, or might turn to animate and inanimate objects around her/him. For this reason, social, spiritual or existential causes, unlike life impulses, can lead to death or aggression. In the event of these feelings, Eros and Thanatos impulses enter into a war with each other. Even if this mutual conflict ends, other conflicts arise. Eros and Thanatos always try to create a balance and act together.

In other words, we can say that libido, the unique energy of Eros, keeps us alive, but Thanatos likewise drives us to destruction. How is it that the body is trying to preserve life while trying to destroy itself at the same time? If we continue to live, if we can continue our life as living beings; can we say that Eros was victorious against Thanatos during this process?

1.8. Sigmund Freud and Literature

Freud's literary ideas may be found throughout the majority of his writings, not just one book. The psychoanalytic and literary works of Holland are useful since they constitute a compendium of Freudian perspectives on literature. Freud's ideas were first created for the benefit of psychologists in the treatment of psychological disorders, but they subsequently became an important field of literary criticism. According to Freudian psychoanalysis, the purpose of art is to fulfill the wants of both the artist and the audience. Art and literature, according to Holland, are components of desire-satisfying activities. These fulfilled wishes (preconscious-unconscious) are the findings of psychoanalysis. Holland puts it as follows: in general, the study of genuine dreams is reflected in the analysis of fictional dreams (Holland, 1999, p.20). In addition, Holland provides a summary of Freud's major arguments in the literary analysis. According to him, Freud uses authors' present-day actions and personality traits to draw conclusions about their formative years and genetic makeup. One may learn a lot about a man's upbringing by observing his choices as an adult, as well as his personality, relationships, and outlook.

Sigmund Freud, writing the story of the human psyche and mind by interpreting the unconscious, is regarded as the leading figure of Psychoanalysis. Freud writes that literature is at the center of Psychoanalysis because men of the

letter are the most prolific people writing the story of the human psyche and mind by interpreting the unconscious. Therefore, any literary work that accurately depicts human behavior or is the consequence of a writer's unconscious (which we presume all creative endeavors are to a considerable extent) will also include psychoanalytic principles, whether or not the author was aware of them at the time of writing (Tyson, 2004, p.37). Therefore, he interrogates how literary works are created and shaped and how inspiration affects the unconscious.

Freud points out that if people can carry out their own sexual, aggressive desires and wishes, psychological problems will not occur. Also, he asserts that human behaviors are the results of these desires and wishes, and there are effects of parents on human evolution. Some critics especially Carl G. Jung sates that the effects of sexual urges and desires are exaggerated by Freud. He says that there are no effects of culture, society, and the social sphere on humanbeing evolution; therefore, he is criticized because lots of scientists and psychologists argue society, culture, and the social sphere influence, humans. According to Sophie de Mijolla-Mellor “the relations between fathers and sons” are a recurring theme in Freud and Jung’s relationship (Sophie, 2004, p.24). The friendship between them between 1906 and 1912 is understood through the letters they wrote to each other. But in the course of time, a difference of opinion began to form between Freud and Jung. Sigmund Freud, *On the History of the Psychoanalytic Movement* explains their heart-broken relationship against C.G. Jung, no one should be amazed by the subjectivity of the donation, no one should be surprised by the contribution I have made to the history of the psychoanalytic movement, which I will now begin to outline. Because psychoanalysis is my invention, no one knows what it is superior than I do (Freud, 1995, p.7).

2. OEDIPAL EFFECTS IN *THE RAINBOW*

Perhaps D.H. Lawrence is the first English novelist to emphasize the Psychology of Sex in his writings. *The Rainbow* is, according to the majority of reviewers of the 20th century, the most thorough work on this topic. There is an extraordinary depiction of the emotional interaction between mother, father, and kid through two generations. Lawrence uses the metaphor of a war of the sexes to represent the search for personal fulfillment by both men and women in his novel *The Rainbow*. Instead of using psychiatric jargon like ‘self-maximization via love,’ ‘transference,’ and ‘sublimation,’ he sticks to simpler expressions. D.H. Lawrence investigates the multifaceted context in which two people satisfy a basic need for connection. The book spans three generations of the Brangwen family. It’s been seen as both a critical assessment of contemporary society and a prophetic vision of societal rebirth from Lawrence. Some of the novel’s most illuminating themes include the empowerment of women and the shift toward a more egalitarian society. The advancement of women’s education pushed males to see women as equals.

Lawrence traces the Brangwen family’s three-generation journey into the contemporary period and the dawn of self-awareness in *The Rainbow*. In the 1860s, Tom Brangwen falls in love with Lydia, a widowed Polish refugee, and they eventually get married. This section of the novel is lyrical and mythological in nature and describes their love and marriage. After Ursula has a miscarriage, she is abandoned by Paul Morel and left to recover alone at the conclusion of the story, much like Morel's wife. Ursula’s rejection of Skrebensky is represented through a sexual connection in which she assumes a position of power, symbolizing how her desire to him was nullified by his social conventions. It is worth highlighting the mystical depth, romantic beauty, exotic freshness, and pure poetic brilliance of Brangwen's usage of a plethora of lovely romantic imagery, metaphors, and suggestive symbolism throughout *The Rainbow*. Lawrence’s use of imagery helps to convey his feelings and strengthens the novel's overall sense of unity.

Works are an integral part of their writers’ life through psychoanalytic criticism and mind and writers cannot avoid reflecting on their own life, feelings, thoughts, and mind. In this perspective, Ogene points out that “A writer’s mind can

then be interpreted through the words he put down on paper” (Ogene, 2015, p.32) because works are the goods of their creators” minds. *The Rainbow*, a good of Lawrence’s mind, consists of his characteristics, suppressed feelings, thoughts, and desires, as they reside in the characters created by Lawrence. Thus, it can be said that in the novel, there are lots of characters who are a reflection of Lawrence. Gümüş asserts, “Lawrence’s works reflect his repressions and inner conflicts. As an Oedipal victim, he uses his characters to reflect his own life experiences” (Gümüş, 2018, p.16).

As stated above, in his works, Lawrence touches upon crooked relationships which result in disappointing ways. His autobiography reveals that the relationships he refers to in his works reflect his life experiences, in other words, his suppressed feelings and desires. Thus, Lawrence cannot avoid reflecting on his suppressed feelings and desires in the novel through psychoanalytic criticism. In this regard, D.H. Lawrence's characters are not merely fictional; they have autobiographical trace amounts because some of them closely reflect the author's life, principles, and experiences (Gümüş, 2018, p.70). Hence, the novel is like Lawrence's identity, and it is the mirror of his life and relationships. All problematic relationships in the novel reflect Lawrence's relationships.

In a letter he wrote to his friend Edward Garnett in 1914, Lawrence outlines the main subject of *The Rainbow* stating that it is formed by free women who are responsible for themselves and can make their own decisions (Thrilling, 1958, p.71). To give importance to human relations and human stance in society while examining women in his works, Lawrence also attributed important roles to men. Lawrence not only examines the relationship between men and women but also reveals the relationship between women to women and men to men. While doing this, Lawrence takes care of identifying the impulses that make up human relations and share them with his reader.

Being a representative of the modernist movement, Lawrence, unlike other modernists, put sexuality at the center of human relations and broke new ground by breaking a taboo that has been going on for years. Since Lawrence is uncomfortable with the monopoly of sexuality, he also reveals the sexual experiences of women in

his works. Lawrence sees sexuality as a way for people to live in harmony with the universe and nature so that they can become healthy, harmonious individuals.

While the male characters in the work try to dominate women with their self-centered personalities; women try to improve themselves and get rid of the pressure of men. Upon fictionalizing his characters in the work, Lawrence's main purpose is not to describe the apparent lives of the characters, but to reveal the hidden impulses underlying the visible. At this point, it can be claimed that Lawrence thinks that the examination of the Self, which is based on the reality principle, alone will not be enough to examine a character. For this reason, Lawrence synthesizes the phenomena in the unconscious of individuals with the Self and presents the reader with a combination of both elements.

The main reason for Lawrence to present psychology and literature together in such a way is the contradictions that the author has experienced in his own life, the deadlocks he has been dragged into, and partially unsuccessful human relations. The Oedipal love that develops between Lawrence and his mother causes disruptions in the author's process of gaining his sexual identity; For this reason, Lawrence's adventure in psychology, which started with his first attempt to understand his problem, later combined with his writing talent and reflected on his works.

In his novel *The Rainbow*, Lawrence is at Marsh Farm. By examining the three generations of members of the Brangwen family, he draws attention to the difference between male and female members of the family. The Brangwen men till the land and take care of the farm work during the day, "the young corn waved and was silken, and the luster slid along the limbs of the men who saw it" (p.2). As can be seen, Lawrence defined the harmony of men with nature with expressions that evoke sexuality. Considering that the life energy that defines Eros in psychoanalysis is mostly associated with sexual intercourse, the descriptions Lawrence uses gain meaning. Lawrence states that Brangwen men have witnessed the life energy in nature first hand and therefore they are satisfied with the traditional way of life they lead.

As for the Brangwen women, unlike the men, it is noticeable that they are dissatisfied with their life on Marsh Farm, "but the women looked out from the heated, blind intercourse of farm-life, to the spoken world beyond" (p.2). However,

women's satisfaction of their desires depends on their liberation from male domination. At this point, women begin to see education as a way out to overcome the borders and get rid of the shallow life they live.

Members of the Brangwen family are promoted within the institution of marriage, which is respected by society and legitimizes sexuality. Since a male-dominated society is defined in the work, Alfred's wife is only mentioned as "the Alfred Brangwen of this period had married a woman from Heanor, a daughter of the 'Black Horse'" (p.8). Lawrence describes this marriage as "They were two very separate beings, vitally connected, knowing nothing of each other, yet living in their separate ways from one root" (p.9). Alfred and his wife had six children from this marriage, four sons and two daughters. Their eldest son runs away from home to become a sailor and never returns home. Their second son, Alfred, marries a pharmacist's daughter and becomes rich with his wife's money and spends it on other women. Their third son, Frank, marries a girl who works at the factory. One of the girls, Alice, marries a miner and leaves home. Their youngest daughter, Effie, and their youngest son, Tom, are still single.

Since Tom is the youngest child in the household, he has to live with his older sisters and mother when his father dies and his brothers get married. When Tom was nineteen; "now when Tom Brangwen, at nineteen, a youth fresh like a plant, rooted in his mother and his sister, found that he had lain with a prostitute woman in a common public house, he was very much startled" (p.15). Considering Freud's psychoanalytic theories, it can be argued that this description points to an oedipal love. According to Freud, the Oedipal Stage is a period in which the child recognizes the name of the Father, who is a third other than his mother and himself. "For little boys, at least, this initiation into the Symbolic Order is what Freud calls the oedipal prohibition. Junior must find substitutes for Mother because she is no longer his alone. In fact, because she is Father's, she is no longer Junior's at all" (Tyson, 2006, p.31). With the participation of a third entity in the mother-child relationship, the child finds himself in the symbolic order in the cultural family environment and gains a place in the society thanks to this triple mediated relationship. At first, the child, who thinks that he is the object of his mother's desire, thinks about his bilateral direct relationship on a cultural plane and realizes that incest is a cultural prohibition

with the introduction of the father's rule? However, Tom is not a healthy individual who has survived from the oedipal stage. Seeing his father as a rival to him unconsciously, Tom thinks he can do anything he can after the death of his father. Unable to make sense of what he experienced in the mother-father-child oedipal triangle, Tom cannot similarly describe the strange feelings he felt when his mother died: "One had to submit to these unforeseen blows that come unawares and leave a bruise that remains and hurts whenever it is touched. He began to be afraid of all that was up against him. He had loved his mother" (p.14). When evaluated in the light of Freud's psychoanalytic theories, this situation points to a situation similar to the trauma Tom experienced during his birth.

When evaluated in the light of Lacan's psychoanalytic theories, this situation points to a situation similar to the trauma Tom experienced during his birth. Tom maintains his immediate relationship with his mother, which should have ended in the mirror phase, until the day his mother, dies. For this reason, Tom imagines himself in a sheltered environment, like his mother's womb, until his mother dies. But when he loses his mother, he realizes that the real world is different from what he thought it was, and he starts to see all outside things as threats that are coming at him. Thus, Tom becomes an individual who indulges in drinking and questions the true meaning of life. While watching the stars one night, realizing that there is a world outside of him, Tom thinks: "what was he in this new influence? What did everything mean? Where was life, in that which he knew or all outside him?" (p.13). as he begins to reconsider his life, Tom begins to seek satisfaction in his drive for self-actualization, realizing that there are areas that can satisfy him in other ways. In this case, Tom needs to enter the institution of marriage approved by society to seek satisfaction for his desire for self-realization, in terms of adapting to this structure. In other words, Tom uses the institution of marriage as a tool in seeking socialized gratifications for his basic drives.

While glorifying systems with metaphors, the values that are not approved with the same metaphors are pushed into the unconscious and suppressed. In this case, it is important for Tom to enter the institution of marriage approved by society in order to seek satisfaction for his desire for self-realization in terms of adapting to

this structure. In other words, Tom uses the institution of marriage as a tool in seeking socialized gratifications for his basic drives.

When the novel is interpreted, there are lots of crooked relationships, and one of these relationships is the relationship between Tom Brangwen, the youngest son of the Brangwens, and Lydia, a widow Polish woman. Marriage means that two individuals find happiness together and is a way of being satisfied, so marriage is accepted as a tool. However, Tom and Lydia cannot find happiness in their marriage, and there are a lot of differences and problems among them. The differences among them are described by Lawrence as the following: "She was other than himself" (Lawrence, p.66). This definition implies that they are completely different. One of these differences is age disparity, Tom is younger than Lydia, and also this condition is not accepted by society. Lawrence cannot avoid his own suppressed feelings and desires and reflects on his relationship with Frieda Weekly. For instance, Lydia is older than Tom in *The Rainbow*, just as Frieda is older than Dennis Herbert Lawrence (Ogene, p.31-32). Looking at Lawrence's relationship with Frieda Weekly, it is clear that there is an age disparity between Lawrence and Frieda Weekly like between Tom and Lydia. Lawrence's desires and feelings towards Frieda Weekly show his inner world in the novel.

Another difference that draws attention between the couple is the social class. Tom is a middle-class citizen whereas Lydia comes from an aristocratic family in Poland. Thus, they have different points of view. They rarely talk to each other. When Lydia talks about her life in Poland, Tom cannot comprehend Lydia, her lifestyle, and her family. What Lydia tells is meaningless for Tom because of different social classes. Speaking confidently, Lydia's accent was unaffected by the local Nottingham accent. Her neighbors in Eastwood didn't like Lydia's pompous demeanor, but they couldn't help but respect this woman who was dedicated to her family's welfare (Feinstein, 1993, p.13). Due to the lack of communication between the couple, Lydia misses her previous life in Poland. Lawrence depicts this condition in the novel as the following: "She seemed to be back again in the past, chiefly in her childhood or her girlhood, with her father" (48). As understood from this quotation, Lydia's missing past is highlighted. The differences between her previous lifestyle and her current lifestyle cause the crooked relationship between them. Lawrence's

parents come from different social classes, and this characteristic is reflected in the novel. Gümüş underlines this issue by saying, "the combination of a middle class and a working-class parent and their often problematic relationship had a great impact on the literature and literary career of Lawrence" (Gümüş, 2018, p.18). Lydia and Tom represent Lawrence's parents in terms of being from different social classes. Given that Lawrence's mother is a middle-class citizen, and she is well educated whereas his father is a working-class citizen, and he works as a coal miner. It can be said that he is influenced by the social status of his parents while writing Lydia and Tom.

One of the most important problems among them is that Tom is a stranger. Even though Tom is interested in Lydia, he feels this strangeness before they get married. Lawrence asserts that "he noticed the wedding-ring on her finger. It excluded him: it was a circle. It bound her life, the wedding-ring; it stood for her life in which he could have no part" (30-31). Tom makes out that he can never have a place in her life, but he does not give up. On the other hand, he can neither keep away from her nor approach her since he sees her as foreign, and he cannot know her in any respect. When it comes to Lawrence's real-life experiences and to what extent he reflects them in his works, there is another sample for his private life and its reflection on the relationship between Tom and Lydia. When Lawrence met Frieda Weekly, Frieda was married. Her wedding ring was a barrier for Lawrence. Because Frieda is married previously, Lawrence cannot feel that he belongs to Frieda or that Frieda belongs to him. In this sense, Frieda is a stranger to Lawrence. This detail also shows a close relationship between Lawrence's personal life and his work which can be an example of psychoanalytic criticism.

According to many psychoanalysts, especially Lacan, self-actualization is a desire inherent in human nature. The sense of self-actualization is triggered especially by the id, which seeks satisfaction in all its impulses. Tom becomes aware of his own situation when he visits Alfred and sees what he shares with his wife. On his journey into the unknown, Tom only touches the lives of other people. He not only discovers but also illuminates the darkness of his inner world. The main factor that enables Tom to see his own unknown is the discovery of a third entity other than himself and his family, and positioning himself against this third. At this point, Tom can be compared to a baby experiencing the mirror phase as defined by Lacan. Tom

feels the same narcissistic feelings on the farm as the baby in the Mirror Stage feels narcissistic omnipotence when having a bilaterally immediate relationship with his mother. Just as the Name of the Father intervenes as a third, helping the child position himself, Tom also realizes his position only when he recognizes a third order. Desire, which has an extremely important place in Lacan's theories, develops in Tom's life in a way that serves the purpose of self-realization. Realizing day by day that his wife does not contribute to his feeling that his wife is the object of his desire and thus realizing himself, Tom turns to his stepdaughter Anna. When Lydia gets pregnant and pushes both her daughter and her husband aside, a rapprochement between Anna and Tom is inevitable.

Tom is a stranger to his wife; Lydia is a stranger to Tom, as well. She accepts him as her husband initially, but Tom detracts Lydia from himself owing to his behaviors. Lydia gives up on him, and cannot see him as her husband because he becomes strange to Lydia. Therefore, Lydia moves away from her husband. Although she carries his kid, she defines her husband as a stranger. "The weariness to her, of the effort to understand another language, the weariness of hearing him, attending to him, making out who he was, as he stood there fair-bearded and alien, looking at her" (p, 61). This definition implies that during birth, she does not accept him as her husband. The alienation between Lydia and Tom derives from the relationship between Frieda and Lawrence. Lawrence cannot accept Frieda as his wife, and she cannot accept him as her husband. They get divorced owing to their stranded relations.

When Tom witnesses the relationship between his elder brother and her elder brother's darling, he starts to interrogate his marriage and himself; thus, his inner world is displayed in the novel. Tom does not accept Lydia as his wife when he confronts his elder brother himself; what is more, he cannot define himself as a husband or father. In this sense, Lawrence writes, "He did not feel like a master, husband, father of her children" (p, 48). He does not accept these definitions since he does not know anything about the definitions. Lawrence illustrates his repressed desires, thoughts, and feelings because he does not have any children, so he never knows a father's characteristics.

When Lawrence wrote the novel, World War I was just over, so the war-affected Lawrence as everybody. These effects are displayed in the novel over Lydia. Lydia is affected profoundly because she loses her husband and children due to the war; hence, she has mental depression. She cannot avoid thinking about her husband and children, and this mental depression is one of the reasons for the crooked relationship between Lydia and Tom. Lawrence defines that “By the very puckering of her face, he knew that he must stand back, leave her intact, alone. For it was the old grief come back in her, the old loss, the pain of the old life, the dead husband, the dead children” (p, 53). As comprehended in the quotation, she wants to be alone when she thinks about her husband, children, and loss. In Lawrence’s life, there is similar detail. When he and Frieda eloped, World War I had just broken out. Because Frieda was a German, they had to go to many countries in order not to break up. Consequently, Frieda had to be separated from her children. This condition affected not only Frieda but also Lawrence.

Tom only takes the lives of other people; he not only discovers but also illuminates the darkness of his inner world. The main factor that enables Tom to see his unknown is the discovery of a third entity other than himself and his family, and positioning himself against this third. Just as the name of the father intervenes as a third, helping the child to position himself, Tom also realizes his position only when he recognizes the third order. Desire, which has an extremely important place in Freud's theories, develops in Tom's life in a way that serves the purpose of self-realization. Realizing day by day that his wife does not contribute to him in the way of feeling that his wife is the object of his desire and thus realizing himself, Tom turns to his stepdaughter Anna. When Lydia gets pregnant and pushes both her daughter and her husband aside, the rapprochement between Anna and Tom is inevitable. Lydia has not been able to get rid of the effects of having to leave her homeland during her first marriage and the troubles she experienced in England. For this reason, he cannot be closely interested in the spiritual development of his daughter. The fact that Anna is without a father is the biggest obstacle for her to healthily pass the developmental stages. Anna, who has no chance to know a healthy mother-father-child triangle, constantly seeks attention from her mother; however, Lydia cannot respond to this request as she lives in a fantasy world, away from the real world.

He turned to the dogs or the child if she was there. The little Anna played about the farm, flitting constantly in to call something to her mother, to fling her arms around her mother's skirts, to be noticed, perhaps caressed, then, forgetting, to slip out again (p.55).

Anna grows closer with her stepdad Tom, especially after her mother's pregnancy. The bond between Anna and Tom continues to grow stronger with each passing day, "he turned to the little girl for her sympathy and her love, and he appealed with all his power to the small Anna. So soon they were like lovers, father, and child" (p.59). The foundations of this situation are based on similar childhood experiences of Anna and Tom. Although his father is alive until Tom reaches puberty, the work is hardly mentioned and the mother is described as the main authority in the household. At this point, Tom's object investment towards his mother during the oedipal stage, which could not learn the incest prohibition, which is the basic law of the Father, manifests itself with prohibition-loving tendencies in his adult life. The forbidden love, which exists in the unconscious of all individuals who make up the society, is kept away from the consciousness thanks to the suppression mechanisms that Freud worked on; however, Tom's mind does not activate these mechanisms. Tom bases his object investment on Anna, as his daughter Anna is the only female who can be attached to him in the narrow environment he lives in. Anna, on the other hand, due to the absence of a father figure for a significant part of her childhood, "after much grumbling and savage rebellion against everything, after much trying and shifting about, when his father was incensed against him and his mother almost despairing" (p. 95). For this reason, the closeness between Tom and Anna is expressed in words that evoke a male-female relationship rather than a father-daughter relationship.

Realizing that he will never be the object of his desire due to the social differences between him and his wife, Tom bases his object investment on Anna. When Anna hits puberty and falls in love with her cousin Will, Tom begins to get jealous of her. "And he was blackly and furiously miserable. Was he then an old man, that he should be giving her away in marriage? Was he old? He was not old. He was younger than that young thoughtless fellow in whose arms she lay" (p.110). Although Anna loves Will, she almost forgets Will when she is with her father, "her husband was obliterated, she was with her father again, who was so fresh and free and all daylight. Her husband, with his intensity and his darkness, was obliterated. She left him, she forgot him, she accepted her father" (p.160).

Anna does not generally know what she wants and does not give up on loving Will, but she gets angry when she is said what to do. She neither obeys nor refuses completely the rules the society sets up. She sometimes carries out duties toward her husband willingly; on the other hand, she sometimes challenges this order, and she defines her husband as a stranger. Lawrence also draws attention to the importance of a harmonious sexual union in the institution of marriage. The harvest scene depicted in this direction is a scene that reveals Lawrence and Lacan's common perspectives on sexuality. In the harvest scene, Anna and Will go to the field to collect corn. All of the seemingly normal things they do in the field, like bending over, getting up, and taking a breath, have been carefully chosen to show that the characters' sexual desires are growing stronger by the second.

And the work went on. The moon grew brighter, clearer, the corn glistened. He bent over the prostrate bundles, there was a hiss as the sheaves left the ground, a trailing of heavy bodies against him, a dazzle of moonlight on his eyes. And then he was setting the corn together at the stook. And she was coming near (p.112).

At this point, Eros, symbolizing the life energy, emerges when visual and auditory images, which have a large place in Lacan's theories, are transformed into concepts related to sexuality in the mind. Under the influence of their ids, the characters keep up with the increasing pace so that they can kiss at the end, which is how the story ends. "And they kissed on the mouth, in rapture and surprise, long, real kisses. The kiss lasted, there among the moonlight. He kissed her again, and she kissed him. And again they were kissing together" (p.114).

Lawrence notes that "She was not to be interfered with. Was she not herself, and he the outsider? Yet a quiver of fear went through her. If he should leave her?" (p.137-138). Anna does not realize how she feels or what she does. She simultaneously contemplates two different ideas. All of these conditions are the reflection of Lawrence's repressed feelings, thoughts, and desires because there is a war between Lawrence and Frieda, and Frieda does not know what she wants; on the other hand, she never gives up attacking Lawrence since she thinks that the problems in her life occur because of the relationship between them.

There is an unstable relationship between Anna and Will. They sometimes love each other madly, and one of them cannot do anything without the other

whereas they sometimes hate each other like enemies, and even they cannot put up with being in the same house. These contradictory conditions in their relationship damage not only them but also their love. This condition is displayed in the novel as Lawrence writes,

She fretted, however, at last, over the lack of stability. When the perfect hours came back, her heart did not forget that they would pass away again. She was uneasy. The surety, the surety, the inner surety, the confidence in her abidingness of love: that was what she wanted. And that she did not get. She knew also that he had not got it (p, 139).

Anna and Will are afraid of finishing happy moments, so they select being unhappy completely. They move away from each other, and they go their way. They resemble Frieda Weekly and Lawrence. Even though they love each other, they never give up fighting with each other, and they get divorced. Like the relationship between Tom and Lydia, the relationship between Anna and Will also reflects Lawrence's relationships.

No matter how crooked Anna and Will's relationship is their desires for each other never decrease. Even in the moments, they hate each other, their desires are alive. "Yet he wanted her still, he always, always wanted her. In his soul, he was desolate as a child, he was so helpless" (p, 158). Even though they are two opposite individuals, there are their desires. Also, the differences among them are not a barrier to sexuality. Sexuality enables them to keep their relationship going.

After Anna accepts herself as a separate entity from Will, she learns that she is pregnant. Because of this, she feels in a position to compete with, or even surpass, Will. So, "when every man is born of woman. What impudence men have, what arrogance!" (p. 165), she is a character who rejects the belief that the creative power is in men wholeheartedly. What Anna wants is, "When there was no one to exult with, and the unsatisfied soul must dance and play, then one danced before the Unknown" (p.166). Witnessing this ritual by chance, Will is kicked out of the room and realizes that Anna and his baby are completely different entities. "She was pushing him off from her, pushing him away, breaking his fingers from their hold on her, persistently, ruthlessly. He wanted her to have pity" (p.166). The 'woman' Will seeks is none other than his unborn child. Anna gives birth to a girl, even though she signals a possible oedipal love and wants a boy. When Anna finds out that the baby

is a girl; “It was a girl. The second of silence on her face when they said so showed him she was disappointed. And a great blazing passion of resentment and protest sprang up in his heart. In that moment he claimed the child” (p.179). This baby becomes a hope of salvation for both Anna and Will. Both characters need a presence to hold on to each other, and their baby Ursula is perfect for serving that purpose.

Since Anna can't get the chance to realize herself as she desires, she adopts behaviors suitable for the traditional female role. In fact, it acts according to the definition of the superego, trying to conform to social norms. The term superego frequently implies that we should feel guilty when we shouldn't, that we should feel bad only because we have been communally programmed (generally through our families) to feel guilty, such as feeling guilty for trying to take a lower-paying job even when we know it is a more satisfying or important to society one, or feeling guilty, as many still do, for having a sexual relationship with our favorite prior to getting married (Tyson, 2006, p.25). One of the most important requirements of this role is to give birth to a child. By giving birth to a child, Anna not only plays the role of a traditional woman but also experiences the happiness of feeling her creative power. Anna gets pregnant again, but this time it's not Will she doesn't accept. Anna avoids dealing with Ursula, so Will and Ursula's rapprochement. An intimacy develops between Will and Ursula, similar to that of Tom and Anna. “And his heart grew red-hot with passionate feeling for the child. She was not much more than a year old when the second baby was born. Then he took Ursula for his own. She was his first little girl. He had set his heart on her” (p.200). Ursula also reciprocates her father's love and places Will above her mother even. At this point, it can be argued that Ursula, who developed a forbidden-loving relationship with her father, could not find a way out of the confusion of the oedipal order. All people are expected to recognize the Father as an authority, a law in the oedipal process. However; Daughters tend to envy the phallic object possessed by the Father because of their unconsciously developed penis envy. In a normal Oedipus process, the girl is expected to identify with the mother, who lacks a penis like herself and to recognize the Father as an authority above her. However, Ursula is deprived of the opportunity to get to know this law, since in Ursula's life the mother's discourse, which should lead her to the Law of the Father, is missing. As a result, Ursula is unable to regulate her relations with her father.

It is clear that Will, as well as Ursula, did not have a healthy oedipal process. Considering psychoanalytic theories, “he loved to feel the naked child clinging on to his shoulders. There was a curious fight between their two wills” (p. 215) this situation can be considered as an indicator of investments made in the wrong direction. It is clear that Will, just like Tom, made his object cathexis towards the mother instead of reinforcing his masculine qualities by identifying with his father at the end of the Oedipal Stage. At this point, neither Tom nor Will can recognize father’s prohibition of incest and tend to have incestuous relationships with their daughters. At this point, both characters missed the opportunity to recognize the most important prohibition of culture and were condemned to be out of culture throughout their lives.

Lawrence attributes special importance to the character of Ursula, who is trying to analyze her inner world and prove herself as a social being with her female identity. In addition to being able to follow Ursula’s age-related development from the moment she was born, the reader can also observe Ursula’s inner world, ideas, and spiritual development.

Being away from home gives Ursula a sense of freedom, but Ursula needs to take bigger steps to liberate and realize herself. In this direction, he tries to get rid of the authority of his father, whom he loves very much. Will has established such dominance over Ursula that Ursula begins to fear and distance herself from her father rather than loving him. One day, because Ursula left her father's study open, Will threw a rag in her daughter's face. This event is a turning point in the father-daughter relationship.

For days, for weeks, Ursula’s heart burned from this rebuff. She felt so cruelly vulnerable. Did he not know how vulnerable she was, how exposed and wincing? He, of all people, knew. And he wanted to do this to her. He wanted to hurt her right through her closest sensitiveness, he wanted to treat her with shame, to maim her with insult (p.251).

At this point, what Ursula experiences stems from seeing the effects of penile jealousy she experienced in the Mirror Phase of her adolescent life. Ursula cannot adequately suppress the penile jealousy she has experienced naturally, as she has not had a healthy Oedipal process. Thus, the effect of penis envy causes a man to be seen as an entity that should not be dominated simply because he is a man. Under the

influence of this situation, Ursula sees her father, whom she was fond of when she was young, as an authority now and tries to get rid of him. After her negative experience, Ursula decides to get a job in order to feel personal satisfaction and to find a place for herself in the symbolic order. However, this request of Ursula is rejected, especially by her father, because Will is aware that if he achieves his economic freedom, he will not be able to put any pressure on Ursula. Anna, like Will, opposes Ursula's work. The main reason for this is Ursula's belief that, as a woman, she cannot stand on her own two feet.

The relationship between Ursula Brangwen, the main character of the last generation of the Brangwens, and Winifred Inger, her teacher, is one of the crooked relationships in the novel. A forbidden relationship in the relevant period starts with Ursula's admiration towards her teacher since Winifred Inger is an independent and sophisticated woman. Lawrence notes that "The latter was a rather beautiful woman of twenty-eight, a fearless-seeming, clean type of modern girl whose very independence betrays her sorrow. She was clever, and expert in what she did, accurate, quick, commanding" (p, 282). Because Ursula goes to the school aiming to be a sophisticated and independent woman, she admires her teacher but the relationship between them is a forbidden relationship like the relationship between Lawrence and Frieda. Both the relationship between Ursula and her teacher and the relationship between Lawrence and Frieda cannot be accepted by society because Winifred Inger is both her teacher and a woman; also, Frieda is a married woman. The forbidden relationship between Lawrence and Frieda is reflected by the relationship between Ursula and Inger.

Even if the relationship between Ursula and Inger is called a homosexual relationship, Lawrence tries to burden Inger with masculine characteristics. These masculine characteristics affect Ursula. In this regard, Lawrence notes that "But what Ursula adored so much was her fine, upright, athletic bearing, and her indomitably proud nature. She was proud and free as a man, yet exquisite as a woman" (p, 283). Lawrence defines Inger with masculine adjectives because James C. Cowan points out that Lawrence "in interest of full psychological and sexual growth, must ultimately reject homosexuality and establish a clearly heterosexual identity" (p, 129). As Lawrence accepts Inger as a man, Cowan thinks that Inger may have a

hidden phallus in Lawrence's mind because of his suppressed feelings and desires. Lawrence refuses homosexual relationships since he thinks that a relationship must not only feed people's souls but also clear sexual needs.

According to Freud, the main problem experienced by both sexes regarding the phallic object stems from not being the object of the desire of the mother, who is defined as the 'Other'. At this point, both boys and girls experience similar problems as they lack the phallic object. Penis envy in girls, if not suppressed, manifests itself in adult life as anger towards men and underestimation of the traditional female role imposed by society. While women who feel these feelings humiliate their fellows, on the other hand, they feel privileged from others and think that they can reach the level of knowledge and skill of men. However, women, who are aware that they cannot get rid of their 'woman' identity no matter what they do, constantly enter into an angry competition with men to push these feelings into the unconscious.

The desires between Ursula and Inger are what bring them together and they approach like two opposite sides of a magnet. Lawrence displays their desires, "Winifred Inger felt a hot delight in the lessons when Ursula was present, Ursula felt her whole life begin when Miss Inger came into the room" (p, 283). They accept each other as the source of life. Ursula tries to fill in the blanks in her sexual life with Inger. As seen in the relationship between Ursula and Inger, the desires and sexual relationship between Lawrence and Frieda are represented. Despite their mutual relationship, Ursula starts to move away from Inger because she realizes that while she approaches Inger, she moves away from herself. She does not accept moving away from herself and chooses to move away from Inger. Also, she wants Tom Brangwen, her uncle, to get married to Inger because Ursula thinks that "she had loved them both. Now she wanted to be rid of them both. Their marshy, bitter-sweet corruption same sick and unwholesome in her nostrils" (p, 295). She thinks that they are the same; thus, she wants them to get married. In this sense, Lawrence moves away from his beloved ones who do not feed him in every aspect and move away from himself.

The last crooked relationship is the relationship between Ursula and Anton Skrenbensky, an army officer of Great Britain. They fall in love with each other upon seeing each other. On the other hand, they are different from each other. Whereas

Ursula is a modern woman, Skrebensky is a typical Victorian man. Ursula does not accept social rules but Skrebensky likes social rules and lives according to these rules. She thinks that conventional thoughts and ideas are stupid while he is part of these conventional thoughts and ideas.

Due to his ideas, she cannot comprehend him and tells her ideas about him. Lawrence notes that “It seems to me, she answered, as if you weren't anybody-as if there weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me” (p.261). She defines him as nothing because he does nothing to change society and obeys the social rules. When Lawrence’s life is studied, it can be seen clearly that he never accepts obeying the social rules, so Ursula reflects on Lawrence.

The most significant problem in the relationship between Ursula and Skrebensky is that Skrebensky tries to force Ursula and she wants to be herself. Skrebensky thinks that he must force Ursula into a man by a Victorian mindset but she displays a modern woman by rejecting the Victorian mindset. Afterward, he starts to realize that he cannot force Ursula. In this regard, Lawrence notes that “But the male in him was scorched by the knowledge that she was neither under his spell nor his influence” (p, 278). As comprehended from the quotation, he starts to move away from her upon realizing that he goes to India and this is the end of their relationship. Being a writer testifying to women's bad conditions, Lawrence draws a picture of a modern woman for purpose of criticizing these conditions. Also, it can be said that Frieda is a modern woman rejecting social rules. Therefore, Lawrence is affected by Frieda while writing Ursula.

Ursula wants to have a job and be an independent and free woman in a male-dominated society. She wants to be herself in her world and this is one of the most significant reasons that she moves away from the men. Consequently, she breaks up with her beloved. In this context, Cowan defines that

Ursula renounces the forms sexuality has taken in her relationships with Winifred Inger and Anton Skrebensky, as she had earlier rejected the marriage proposal of Anthony Schofield. To become herself, she must resist whatever solicitations would diminish her and prevent her from coming into her being (Cowan, 1994, p.131).

After her negative experience, Ursula decides to enter a job to feel personal satisfaction and to find a place for her in the symbolic order. However, this request of Ursula is rejected, especially by her father; because Will is aware that if he achieves his economic freedom, he will not be able to put any pressure on Ursula. Anna, like Will, opposes Ursula's work. The main reason for this is Ursula's belief that as a woman she cannot stand on her own feet.

Meanwhile, Ursula is a character reflecting Lawrence's challenge to the relevant system and society. Because she cannot complete the phallic phase sturdily like her mother, she cannot be a normal individual. Therefore, she challenges society by rejecting her place in society and she starts to work as a teacher like Lawrence. She wants to be a good and enjoyable teacher but she is disappointed with the scene she meets. While she wants to escape from the system, she finds herself in the center of the system and interrogates this condition, "Oh why, why had she leagued herself to this evil system where she must brutalise herself to live? Why had she become a school teacher, why, why..?" (p. 342). Thus, she gives up being a teacher like Lawrence. Lawrence works as a teacher for a while but he gives up teaching because he cannot put up with the rules of the system.

Lawrence tells the things he wants to do through Ursula. She wants to live differently and be free. The things Ursula wants are not marrying, making her husband happy, giving birth, growing up her children, and doing housework.

She wanted so many things. She wanted to read great, beautiful books, and be rich with them; she wanted to see beautiful things, and have the joy of them forever, she wanted to know big, free people; and there remained always the want she could put no name to? (p, 343)

As understood from the quotation, she wants to be free, herself, and infinite. In this context, Lawrence replaces the nineteenth-century ego with "another ego," or better, with individuality recognized by Ursula in *The Rainbow* as 'unity with the omnipotent' (Dervin, 1979, p.115). Lawrence creates a character differing from people of the relevant period. Lawrence, not wanting an ordinary life, tells his wishes, thoughts, and ideas by Ursula. She becomes a mirror of his extraordinary ideas.

Ursula returns to Cossethay after Winifred leaves for London for the holidays. Realizing that she cannot identify herself with the "ego" signifier even in her own home, Ursula begins to clash with her mother:

She would have a place in the house. But her mother pulled her down, pulled her down. With all the cunning instinct of a breeding animal, Mrs. Brangwen ridiculed and held cheap Ursula's passions, her ideas, her pronunciations. Ursula would try to insist, in her own home, on the right of women to take equal place with men in the field of action and work.

"Ay," said the mother, "there's a good crop of stockings lying ripe for mending. Let that be your field of action." (p.334).

According to Lacan, the main problem experienced by both sexes regarding the phallic object in the mirror phase stems from not being the object of the desire of the mother, who is defined as the "Other." At this point, both boys and girls experience similar problems as they lack the phallic object. Penis envy in girls, if not suppressed, manifests itself in adult life as anger towards men and an underestimation of the traditional female role imposed by society. While women who feel these feelings humiliate their fellow men, on the other hand, they feel privileged and think that they can reach the level of knowledge and skill of men. However, women, who are aware that they cannot get rid of their "woman" identity no matter what they do, constantly enter into an angry competition with men in order to push these feelings into the unconscious. Ursula is a typical example of this situation. Ursula has difficulty balancing the penis envy she has experienced in the Oedipal process in her adult life. As a result of this situation, whatever the cost, she is trying to make a place for herself in the male world.

At this point, Ursula's new hopes for life are associated with the rainbow symbol that gives the work its name. The rainbow is presented as the way not only for Ursula but for all people to get rid of old beliefs and old values, realize themselves, and find spiritual satisfaction. Rainbow; It is an indication of the hope that men and women can get rid of their egos and embark on a common quest, just as two forces that can destroy each other, like water and sunlight, combine to form a new existence.

3. LIFE AND DEATH INSTINCTS IN *THE MAN WHO LOVED ISLANDS*

The Man Who Loved Islands was created by Lawrence as a collection of short tales set on three islands where distinct emotions and ideas are experienced on each island. The narrative depicts the events caused by a distinct psychological trauma on each island. In several aspects of his life, Lawrence seeks to avoid people and civilization and attain simplicity. D.H. Lawrence spent the last days of his literary career in Sicily. The author, regarding himself as a part of the island, questions himself with a different perspective in *The Man Who Loved Islands*. As Ben Stoltzfus in his work titled "*The Man Who Loved Islands*": *A Lacanian Reading* asserts, "The language of Lawrence's man, who adored islands, dictates the explanations for going back to the mother—the egg-white organization of inconceivable perfection—in this case" (Stoltzfus, 2000, p.30). Concerning the island as a gateway or a path leading to salvation is a matter of perspective.

A man who does not like crowds prefers to be away from people and even finds his existence uncomfortable, Mr. Cathcart represents modern man's obsession with a conceptual understanding of time (Toyokuni, 1974, p.81). Mr. Cathcart has been waiting for a long time to retreat to his corner, a corner that belongs only to him, and finally one day he gets what he wants. "There was a man who loved islands. He was born on one, but it didn't suit him, as there were too many other people on it, besides him. He wanted an island all of his own: not necessarily to be alone on it, but to make it a world of his own" (p.11), in the theoretical dimension of loneliness, psychoanalytic researchers gave importance to the close relationship established with parents during infancy and childhood. According to the point of view of modern society, people's relationship with loneliness starts from childhood and continues.

In Freud's theory, the relationship between the individual and society is essentially static; the individual remains essentially the same and can only change to the extent that society exerts greater pressure on his natural impulses, thereby reinforcing sublimation or condoning more gratification and thus sacrificing culture. Everyone wants to live a life they desire, but there are some dark mysteries from the past in the life we live. You have to live some unforgettable truths brought by this darkness and the past. Thus, one can never get rid of the darkness of the past. The

main character conveys that the relationship of the individual with the society is inevitable and the effect of the society on the individual is as follows:

So autumn ended with rain, and winter came, dark skies and dampness and rain, but rarely frost. The island, your island, cowered dark, holding away from you. You could feel, down in the wet, sombre hollows, the resentful spirit coiled upon itself, like a wet dog coiled in gloom, or a snake that is neither asleep nor awake. Then in the night, when the wind left off blowing in great gusts and volleys, as at sea, you felt that your island was a universe, infinite and old as the darkness; not an island at all, but an infinite dark world where all the souls from all the other bygone nights lived on, and the infinite distance was near (p.14).

In psychoanalytic theory, it is argued that unconsciously repressed impulses and thoughts cause mental symptoms. In psychoanalysis, the unconscious is studied. During the person's self-expression, it benefits from the patient's reflection of the mental processes and past experiences of the patient, called "transference", to the psychoanalyst. Revealing the unresolved impulses and thoughts in the unconscious and bringing them to the consciousness allows the symptoms of mental illness to disappear. Activities such as giving support and giving suggestions are avoided during the sessions. An individual strives to complete the bridge between the past and the future in a healthy way and to control the passing emotions and thoughts. While expressing this situation, Lawrence states that even in the slightest situation everything is lost and that life will come into existence from complete darkness.

Strangely, from your little island in space, you were gone forth into the dark, great realms of time, where all the souls that never die veer and swoop on their vast, strange errands. The little earthly island has dwindled, like a jumping-off place, into nothingness, for you have jumped off, you know not how, into the dark wide mystery of time, where the past is vastly alive, and the future is not separated off (p.15).

The past will now be met with some facts and trying to escape by ignoring these facts will cause great impulse problems in people. Emotions that exist unconsciously must now be revealed. The mind acts as a bridge, while the past holds a mirror to what happens in the future. Thus, it is known that many situations in the past will shape the future. Because the psyche is a point of the paragraph, it must be ascertained from both sides. It depicts crystallize of the ancient times on the one hand, and the germination of seeds of knowledge of all that is to come on the other, insofar as the psyche generates its very own destiny (Freud, 1940, p.261).

Some of the desires based on the sexual instincts of a person in childhood or infancy may emerge with very different desires, ambitions, and emotions during adolescence and adulthood. In this respect, many of Freud's theories are known to shed light on the work of the mind independently of the emotions that exist in the subconscious. Even the most ordinary person's life, even the most sense of harmony and well-balanced, is complex enough to provide content for many a romance, for many a research of the opposing tides of emotion (Freud, 1940, p.76). It will not be of any use to hide the facts that cause many feelings and thoughts hidden in the depths of the past. One must be aware of the unconscious impulses that one day one will face. "naked dark soul finds herself out in the timeless world, where the chariots of the so-called dead dash down the old streets of centuries, and souls crowd on the footways that we, at the moment, call bygone years" (p.16), unconscious content is not within one's awareness. Something of this happened to our islander;

Mysterious "feelings" came upon him, that he wasn't used to; strange awarenesses of old, far-gone men, and other influences; men of Gaul, with big moustaches, who had been on his island, and had vanished from the face of it, but not out of the air of night. They were there still, hurtling their big, violent, unseen bodies through the night (p.18).

Lawrence's descriptions of the feelings of his protagonist seem to be referring to his unconscious. The unconscious content includes representatives of impulses seeking to discharge their energy charges. Freud defined the unconscious as a repository of repressed things (thoughts, imaginations) kept in the unconscious because it causes psychic conflict. Psychic conflict is a common occurrence; the ego's attempt to protect itself from bad memories can be seen everywhere, but the result is not a psychological separation (Freud, 1993, p.39).

While the psychoanalytic theory examines the formation of human behavior and human personality, it also focuses on the imbalances experienced between the concepts of Id, Ego and Superego mentioned above. When the organism encounters a situation where the balance is disturbed, it develops internal or external defense mechanisms to eliminate or minimize harmful behaviors such as anxiety, deviant behaviors and guilt. "He wanted them to be happy, and the little world to be perfect. But anyone who wants the world to be perfect must be careful not to have real likes and dislikes. A general good-will is all you can afford" (p.22), in fact, the basic function of the ego is to establish balance, and from this excerpt from the work, it is

seen that the ego struggles to maintain balance. The ego is the logical and adaptive part of the mind that is directly related to the reality principle and enables the needs arising from the id to be delayed or satisfied in line with reality. It serves to postpone requests from the id until appropriate conditions are met.

While everything was going to be fine, the people who lived on the island before or the mysterious past of the island started to make people feel bad. The mystery of the island has caused the human past to come to light. “Out of the very air came a stony, heavy malevolence. The island itself seemed malicious. It would go on being hurtful and evil for weeks at a time” (p.28). The id sends stimuli to release the tension from the organism, depending on the increase in tension as a result of any external or internal stimulation. Mr.Cathcart (Master) started to feel uneasy on the island, too. The island led to the emergence of people's raging, violent desires to satisfy their desires. As long as individuals yearn for their enigmatic history and prior experiences, they will feel various emotions. In addition to being unable to prevent these sentiments from occurring, it also induces the experiencing of other unconscious emotions.

It set you yearning, with a wild yearning; perhaps for the past, to be far back in the mysterious past of the island, when the blood had a different throb. Strange floods of passion came over you, strange violent lusts and imaginations of cruelty. The blood and the passion and the lust that the island had known. Uncanny dreams, half-dreams, half-evocated yearnings (p, 29).

The instinct for life; corresponds to meeting the basic needs of individuals such as reproduction, eating, and drinking, and in this direction, the desire of individuals to protect themselves. “He knew quite well now that his people didn't love him at all. He knew that their spirits were secretly against him, malicious, jeering, envious, and lurking to down him” (p.30). It demonstrates that the master loves the island very deeply despite numerous obstacles. This circumstance demonstrates that the individual who lives with contradictions has reached an impasse. Despite all the obstacles, he remains quite fond of the island.

The third year was spent in rigid cutting down of expenses. The island was still mysterious and fascinating. But it was also treacherous and cruel, secretly, fathomlessly malevolent. In spite of all its fair show of white blossom and bluebells, and the lovely dignity of foxgloves bending their rose-red bells, it was your implacable enemy (p.31).

Nonetheless, he claims that there is no serenity on this island and that he was unable to escape ill luck. However, there was no urge to go to the mainland, and the desire to remain on the island persisted. After being forced to leave the first island, he chooses to relocate to a smaller island. On the second island, he resided with the widowed man and his daughter, as well as the carpenter and his wife, whom he had lately met on the first island. This island inhabits a residence with fewer rooms than the preceding island.

While describing the island, more powerful emotions and audible sighs were used to describe recurring scary noises and muffled breathing. The Id has a defensive system that prevents non-realistic impulses and desires from accessing the realm of awareness. It would be incorrect to equate awareness with the Id since repression and other methods that the id uses to oppose its desires are unconscious. But Id functions such as reality evaluation, reasoning, etc. are conscious. Sigmund Freud expresses the situation as follows, like a neurotic, he withdraws from the real world, where his instincts cannot be satisfied, to the world of dreams, but with an action that neurotics cannot overcome, he can return to reality and continue his life there (Freud, 1994, p.260). When the task is concentrated on, it is evident that escape and defensive mechanisms are present in this circumstance. He claims that this island has simpler emotions. This island was now beginning to fulfill its desires.

Second Island was also starting to feel like she was an adult. Now his staff referred to him as Cathcart rather than Master. "The islander went into his meal. Here he was no longer the Master, he was an islander again and he had a peace" (p.34). Being blamed or not accepted by the society is the most distinctive feature of the Superego. Therefore, it intervenes in the decision-making processes and when it intervenes, it forces the organism to make decisions according to the norms accepted or appropriate by the society. "But they didn't call him 'the Master'. They gave him his name: "Mr. Cathcart, Sir!" softly, and reverently. And he spoke back to them also softly, gently, like people far from the world, afraid to make a noise" (p.35). This circumstance describes a person's transition to maturity and emphasizes that he must now assume certain obligations.

The islander started to see himself as an adult and organize his life according to socially acceptable standards. The islander had fully acclimated to his

environment, and the island was starting to see him as an integral part of its ecosystem. These recognizable behavior patterns are the social controls that make up any set of people. Everything seemed to be going well for the islander, but unlike on the last island, he made no demands on this one. It was just that the island was also attempting to survive. Due to the intense feelings of loneliness and fear that the hero experiences on the third island, he wants to defend himself against the dangers that may come from outside. In order to better understand how the individual instinctively defends himself against dangerous stimuli in the external world, Freud talked about this subject as follows:

There is a group of instincts that care for the destinies of these elementary organisms which survive the individual being, that concern themselves with the safe sheltering of these organisms as long as they are defenseless against the stimuli of the outer world, and finally, bring about their conjunction with other reproductive cells (Freud, 1950, p.50).

The islander had abandoned many of his emotions and was only attempting to discover his existential dilemma. He was alive, but it looked like many of his feelings and passions had vanished. It caused one to ponder the extent to which he removed himself from his earlier passionate feelings. Here, the islander questioned if his continual request on the previous island provided him happiness and whether his hesitation on the current island satisfied him. The islander felt deceived by his love for the servant's daughter. He was attempting to dissociate himself from the feelings and errors he was experiencing and repress his desires.

According to psychoanalytic theory, instincts must be in balance for individuals to have a healthy mental and cognitive structure. Trying to suppress the instincts of society causes too much psychic energy to be spent pushing the instincts to the unconscious.

The island was no longer a "world". It was a sort of refuge. The islander no longer struggled for anything. He had no need. It was as if he and his few dependents were a small flock of sea-birds alighted on this rock, as they travelled through space, and keeping together without a word. The silent mystery of travelling birds (p.36).

After individuals push these instincts into the unconscious, the aforementioned motives can grow over time and become capable of creating problems at the social level beyond being individual. In this theory, it is predicted that problems will occur in the psychosexual development stages, which will be discussed in detail in the next

sections if the instincts of individuals cannot turn into action, become stuck, and cause internal conflicts.

The strange stillness from all desire was a kind of wonder to the islander. He didn't want anything. His soul, at last, was still in him, his spirit was like a dim-lit cave underwater, where strange sea-foliage expands upon the watery atmosphere, and scarcely sways, and a mute fish shadowily slips in and slips away again (p.37).

This definition implies that the islander was trying to suppress his emotions and sexual feelings, he was overwhelmed by the thought that his interest in the girl would make him unhappy and uneasy, and he was trying to suppress his emotions “The islander said to himself: “Is this happiness? He said to himself: "I am turned into a dream. I feel nothing, or I don't know what I feel. Yet it seems to me I am happy” (p.37). The relationship between them felt wrong for both the girl and the islander. “But the moment he had fallen, a jangling feeling came upon him, that it was all wrong” (p.40). Despite her efforts to conceal her sexual inclinations, she inevitably discovered them. The islander believed that his sexual cravings caused him to dread death.

For Freud, love was the cornerstone of civilization, and sexual love offers man the greatest delight. To offer it, one must continue to seek the fulfillment of his desire for happiness in sexual interactions and believe that he has made sexual eroticism the focal point of his existence. The sexual impulses, in which the neurotic theory takes a separate stance, lead us to a different conclusion. Not all organisms have succumbed to the external moral imperative that drives them to ever-increased growth. The repression of individuals' sexual orientation results in the creation of distinct wants and desires. Lawrence, on the other hand, dealt with this situation in his work as follows;

It was the automatism of sex that had caught him again. Not that he hated sex. He deemed it, as the Chinese do, one of the great life mysteries. But it had become mechanical, automatic, and he wanted to escape that. Automatic sex shattered him and filled him with a sort of death. He thought he had come through, to a new stillness of desirelessness. Perhaps beyond that, there was a new fresh delicacy of desire, an unentered frail communion of two people meeting on the untrodden ground (p.40).

The premature appearance of sexuality complicates one's ability to maintain emotional control. After Cathcart began to feel powerless, he became entirely

detached and indifferent toward his sexual urge. Even though sexuality and sex distinctions did not exist at the start of life, it is feasible that the instincts later identified as sexual were active from the start and played a role in opposing the principle of the 'ego-instincts' then, rather than later. As a result of the relationship, the islander began to feel scattered and think that his island was spoiled and polluted. In other words, this anxiety is the acknowledged replacement for a heightened sense of self-consciousness accompanied by feelings of shame or guilt, it was beyond his control, and he lacked emotional control. As a consequence, the end of his terror of the incident he experienced was unavoidable.

After a set period, he gets a letter from the woman with whom he is in a relationship, in which it is stated that he will have a child. Although the islander attempted to conceal his emotions, he was unaware that they held him captive, "He had lost all his finer distinction, the weeks passed in a sort of prison, in humiliation" (p.44). As a consequence of this impasse, the islander is unable to refrain from purchasing another island. It looks that the island he purchased is calm and desolate, with nothing on it.

There was a sense that this island had been selected as an escape route or was attempting to create a tiny world for itself. When he returned to the second island after marrying the woman with whom he had an affair, he remained on the island until the birth of his kid, although he attempted to flee as quickly as possible. "Yet he stuck it out, till the child was born. But he was meditating escape. Flora did not even know" (p.45). The islander was busy with the suppression of the superego, the emotions coming from the id, where he could not control his feelings and emotions and lived them all the time. Sexual desires, for example, may be subsumed in the shape of intense religious experiences or longings. Later in his career, Freud offered a three-part psyche template, attempting to split it into the ego, super-ego, and id, with all three 'levels' of the character roughly equating to conscious, conscience, and unconscious (Barry, 1995, p.70). Mr.Cathcart wondered if he was trying to protect himself by escaping, or whether escaping was a surefire solution for the islander, he was again caught in the predicament "the millstone was tied round his neck. But he tried not to show what he felt" (p, 45).

After the baby was born, the islander felt a sense of distress the first time he looked at the baby's face. Even though he didn't express these feelings, he was trying to be happy involuntarily, "but he tried not to show what he felt" (p.46) but he started to look for some ways to escape and finally found an excuse to leave Flora and left the island. "She followed him with those aching, persistent brown eyes when he left, and he never even saw her weep" (p.46), he set out to go to the other island, which he found as an escape option, and started living on this island to bring him happiness and peace.

Being alone involves deciding while navigating daily life. That is the gap chosen between oneself and others. Even if no one has ever experienced intimacy with another person, feelings, comprehension, and desire nonetheless constitute human closeness. Although there is no closeness between a man and a woman, the desires, desires and impulses within the individual cause the different sexes to come closer to each other. People seek approval, acceptance, and the opportunity to make a difference in the world. In a setting where there are insincere human interactions, loneliness may rise. Relationships and communication with others are fundamental to being human. Nonetheless, partnerships contain dangers. Individuals may escape the hazards of hardship, suffering, and rejection with their assistance. Thus, the sensation of isolation may be alleviated.

Sigmund Freud, the father of psychoanalysis, said little about loneliness. He believed that loneliness begins in childhood. But children cannot perceive it. According to Freud, in the ocean feeling of loneliness (Freud, 1930, p. 60) is also based on ego and nothingness. Regarding Freud's metaphor of loneliness, Fromm-Reichmann referred to his study of his schizophrenic patients and described loneliness with an original definition in the process of caring for his patients. Fromm-Reichmann stated that every individual, regardless of age, can feel loneliness, every person, from early life on, has a desire for human affection all through his living and also no human being is invulnerable to this threat (Fromm, 1959, p.1). Those who flee the stress-filled swirl of contemporary life and preserve themselves end up in the mountains and the countryside, even if they are lonely. On the one hand, the grasp of modern life, being compelled to purchase harmful and

costly things, and on the other, the duality of natural life that we want should now motivate us and force us to make a choice.

Mr. Catchart's longing for solitude compels him/her to attempt full isolation from the current civilization and to make himself/herself feel alone. Therefore, Catchart wants to dwell apart from humans in seclusion. The existence of the killing instinct becomes progressively apparent. It stems from not being able to enjoy life and not finding any reason to live. "The tension of waiting for the human approach was cruel. He did not want to be approached. He did not want to hear voices. He was shocked by the sound of his voice" (p.48). He had tasted the dreadful face of loneliness, had warmed to it a little, and had gotten quite used to it. "He wanted only to hear the whispering sound of the sea, and the sharp cries of the gulls, cries that came out of another world to him. And the best of all, the great silence" (p.48). Forests, lakeshores, and mountains are spaces where absolute solitude takes place and inspiration from nature peaks.

The death drive is distinct from aggressive impulses, which are subservient to the libido and hence subservient to the desire to live. What is at issue in the death drive is not the individual's desire to die. A person who is exhausted by life's needs wants to be free of them and, as a result, relax. Death drives are devoid of purpose and manifest themselves via profound sleep or coma. If anything defines a person's life, it is the inner fight between his/her death drives and his/her life drives. Freud describes this circumstance as follows:

Does not the assumption suggest itself that this sadism is properly a death instinct that is driven apart from the ego by the influence of the narcissistic libido so that it becomes manifest only about the object? It then enters the service of the sexual function; at the oral stage of organization of the libido, amorous possession is still the same as an annihilation of the object; later the sadistic impulse separates itself, and at last, at the stage of the genital primacy it takes over with the aim of propagation the function of so far overpowering the sex-object as the carrying out of the sexual act demands (Freud, 1950, p.69).

The death drive (Thanatos) diminution of vital vitality, tranquility, and a desire to return to inactivity, with the eradication of all tensions as its goal. Therefore, Catchart attempts to construct a protection system for himself and continues to avoid others and harbor cruel impulses.

For this reason, he was almost glad when there was a storm, or when the sea was high. Then nothing could get at him. Nothing could come through to him from the outer world. True, the terrific violence of the wind made him suffer badly. At the same time, it swept the world utterly out of existence for him. He always liked the sea to be heavily rolling and tearing. Then no boat could get at him. It was like eternal ramparts around his island (p.52-53).

This work by *The Man Who Loved Islands* contains a symbolic fiction susceptible to several interpretations of isolation, loneliness, and impending death. According to Freud, feelings and thoughts in the unconscious are expressed through images and symbols in dreams. Freud says that the defense mechanisms developed by the ego in the organism appear in dreams and that dreams give very detailed clues about the internal conflicts of individuals and the elements that cause conflict. There have been times when the inner conflicts of the character Lawrence created in his work were sometimes filled with fear and sometimes with joy. Experiencing such internal conflicts occurs because the person feels that he is not psychologically adapted to the environment she/he is in; “Everything was twilight, outside, and in his mind and soul. Once, when he went to the door, he saw the black heads of men swimming in his bay. For some moments he swooned unconscious. It was the shock, the horror of unexpected human approach” (p. 53). The early phase of human history is often portrayed as a happy time. Based on the lack of authority, institutionalization, and societal constraints, a comparison is drawn between the contentment of these people and the sadness of contemporary individuals. However, the actual circumstance differs.

The earliest phases of human history were marked by worry and terror. Man is powerless against nature’s powers. It is insufficient to maintain a stable psychological equilibrium. In this condition, he has a schizoid disposition. The energetic and productive guy is the one who, by effort, can make his dreams a reality. Where this fails due to the resistance of the outside world and the person's weakness, the turning away from the truth begins. According to Freud, the intricate link and conflict between eros and Thanatos underlie all human behavior, including aggressiveness. If not regulated, the death impulse leads to self-destruction. To minimize the killing urge, humans use a variety of defensive mechanisms, such as displacement defense, which move this energy to the outside, where it manifests as

violence. According to Freud, hostility stems chiefly from the projection of the self-destructive death desire onto others;

They have, indeed, driving it out of consciousness and out of memory, and saved themselves a great amount of psychic pain, but in the unconscious, the suppressed wish still exists, only waiting for its chance to become active, and finally succeeds in sending it into consciousness, instead of the repressed idea, a disguised and unrecognizable surrogate creation (Ersatzbildung), to which the same painful sensations associate themselves that the patient thought he was rid of through his repression. This surrogate of the suppressed idea—the symptom—is secure against further attacks from the defenses of the ego, and instead of a short conflict there originates now a permanent suffering (Freud, 1940, p.40).

This description suggests that flight from Freedom is an examination of the anxiety created by the fall of the Middle Ages when people felt secure and protected while confronting many perils. Mankind, after centuries of effort, has created material riches that never crossed his thoughts; it has constructed democratic societies in sections of the globe and just won the battle against the new totalitarian governments; despite all of this, contemporary man is nevertheless concerned and troubled.

If the human body's energy needs are not satisfied adequately, death is the inevitable result. It is essential to believe in the presence of nature and to accept that death is a fact of life. His character was silently waiting to die, it wasn't a cure, and it was the pleasure of being away from the desire to live. "Thunder rumbled nearer, crackled quickly after the bleared reddened lightning. He lay in bed in a kind of stupor. The elements! The elements! His mind repeated the word dumbly. You can't win against the elements" (p.59). It is impossible not to predict the end of the struggle to live alone in nature and fulfill their desires. After a certain time, there is no other choice but to surrender. "If a man must himself die, after first losing his most beloved ones by death, he would prefer that his life be forfeit to an inexorable law of nature, the sublime (Avdélyxy) than to a mere accident which perhaps could have been in some way avoided" (Freud, 1950, p.55).

Freud contrasts the life instinct, which emerges as sexuality, with the death instinct, which manifests as aggressiveness, for this reason. The dual nature of life and death impulses, the two most fundamental instincts in humans, generates tension and conflict within the psychological machinery. This struggle is the driving force

for its vitality. On the one hand, man desires his demise, while on the other, he strives for survival. Thus, the traditional idea of instinct loses its position in the dual framework. In a normal, mentally sound human, Eros, and Thanatos coexist in a condition of equilibrium. No matter how much Eros attempts to keep the body alive, it will inevitably perish, and Thanatos will always emerge victorious.

In general, it is seen how the psychological conflicts, death and life instincts in the work affect people and how their living conditions are affected. The character in the work shows what impulses the individual experiences when he wants to stay away from society and the conflicts he experiences after leaving society. It was aimed for the individual to want to have an island of his own and to express his own society on this island and all the psychological feelings he lived in as he wanted. However, although the situations he experienced in the beginning gave him happiness, over time these life impulses caused him to decrease and not to take pleasure. Reproductive and sexuality play an illuminating role in our understanding of the life instincts, because it not only allows for the continuation of the individual person's lineage, but in a way escapes death, but also means the social protection of the species. Reproduction manifested by sexuality and the idea of maintaining continuity by creating a new life nourishes people and motivates them to live. Considering this importance, it also makes sense that the life instinct is referred to as Eros in different sources.

Over time, he lost the power he had and could not provide the energy he wanted in the society he created, which led to intense death instincts and internal conflicts. It shows the struggle to make the right decision within the ego, superego and id trio of each different island created. If the balance profile that is intended to be carried out in a healthy way is not achieved, it is inevitable that the death instincts will occur. One of the exported death instincts is to harm others and wars in an area that spreads from the individual to the social whole. However, people can direct this urge inward as well, such as self-harm, suicide or putting oneself into repetitive challenging situations, which are called relapse compulsions, as well as clumsiness, which are examples of acted out death urges.

In fact, the psychological meanings conveyed by each island created differ. It is seen that the first island has the desire to get everything ready and there are

conflicts for the immediate realization of the innate impulses. As you go to different islands, it is seen that the emotional conflicts, desires and wishes experienced in it increase to different dimensions. Experienced life (Eros) and death (Thanatos) impulses show the struggle of man to get everything he wants. It is seen that the struggle given represents Eros, but the tragic results at the end of this struggle represent Thanatos. It is known that the impulses that a person experiences will sometimes be an inevitable end.

CONCLUSION

Sigmund Freud's psychoanalytical ideas provide a means through which to probe the inner workings of the human psyche and identify the root causes of pathological conduct. Because they are so focused on interpersonal dynamics, D.H. Lawrence's writings lend themselves well to the psychoanalytic approach to literature. Lawrence's writings because they deal so extensively with interpersonal relationships, feelings, power dynamics, dominance, isolation, etc. In this comparison, Freudian theories are used to evaluate and critique the protagonists of the two novels in a nuanced way. In this analysis, D.H. Lawrence's two seminal works, *The Rainbow* and *The Man Who Loved Islands*, are read through the lens of psychoanalysis.

One of the techniques used by psychiatry, which aims to interpret and treat the difficulties of being human with observation and analysis methods, is psychoanalysis. The term psychoanalysis was first used by Sigmund Freud in 1896 to reveal unconscious childhood impulses (Ousby, 1992, p.807). Freud defined three parts of the mind as conscious, preconscious, and unconscious. Consciousness is a structure that can notice all the perceptions directed towards it. Preconsciousness, on the other hand, is a mental process that can reach the level of consciousness from time to time, although they are not fully conscious. As for the unconscious, this is the area of the mind that censors impulses that are deemed inappropriate by society but that want to be satisfied.

Considered the father of psychoanalysis, Sigmund Freud places the idea that the human brain consists of three parts: superego, id, and ego. The basis of this partitioning is the notion that man suffers from the collision between the demands of his impulsive life and his inner resistance to those wishes. According to him, there is a special imposition within the ego, and if it is desired to give a name to it, it is appropriate to say superego. Ego; It acts as a balance between the superego and the id. Superego; is a father archetype internalized by the views of society, tradition, and customs. It is aggressive towards the id and serves to whip up its aspirations. The id, on the other hand, is the starting point of pleasure-based desires and excessively persistent basic energy, which contains the most basic instincts in life.

Freud, referring to the mythological sources about human nature, considers himself a two-sided being. One side of it is Eros (Life) and the other side is Thanatos (Death). Here, Eros is the symbol of harmony and order, and Thanatos is the symbol of disharmony and destructiveness. Eros, which represents harmony and order, is also one of the two main factors that make up civilization. It ensures the harmony of people with other people and the continuation of the culture. After using the distinction between sexual drives and ego drives for a while, when Freud wrote *Beyond the Pleasure Principle*, instead of this classification, he developed a brand new, striking “principle of opposites” that completely increased the reactions to psychoanalysis, which had already drawn criticism from almost all quarters. With this principle, Freud drew the picture called life with two basic instincts. On the one hand, there are the instincts of maintaining auto life and genealogy, namely Love (Eros). Opposite him is Thanatos, who has the instinct for death or destruction. According to Freud, the diversity of vital phenomena can be explained not simply by one or the other, but by the simultaneous or reciprocal actions of these two primitive instincts.

As Freud’s Oedipus complex is discussed in “The Oedipal Victim in *The Rainbow*,” Ursula is examined. Ursula, who is the son of an unhappy family, grows up as a victim of the Ego complex. As a writer, D.H Lawrence writes to share his inner world with the world. When Mrs. Ursula's needs aren't being met in her unhappy marriage, she turns to Tom as a scapegoat. Due to her unhealthy and excessive possessiveness, she turns to her sons, especially Ursula, for love and possession.

Freud, in his study of human development (oral, anal, phallic, latent, and genital), examines the oedipal process that occurs during the phallic stage and gives special attention to the process. According to Freud, the Oedipus complex that occurs in the oedipal period develops as follows: Boys develop an object investment towards their mother, who is their first love object. As a result of this object investment, it is inevitable for the boy to have sexual desires toward his mother. The child realizes that his father is an obstacle to these wishes and develops negative feelings towards his father. The child, both longing for his father and afraid of being punished, imagines that his father will deprive him of his genitals. This fear, which

Freud describes as the “castration complex”, ends with the end of the Oedipus complex and the boy begins to identify with his father. The girl, on the other hand, is born without a penis, and therefore she imagines that the penis she had before her birth was cut off. The girl who sees the guilt of her lack in her mother, the child begins to feel a grudge against his mother. The girl who wishes to have a child with her father realizes the impossibility of this situation at the end of the Oedipus complex and identifies with her mother. *The Rainbow* and *The Man Who Loved Islands*, written by D.H. Lawrence, examined the problems experienced by individuals in the developmental, psychological, and critical periods from a psychoanalytic perspective.

The first work examined in this thesis is the novel *The Rainbow*. In this novel, Lawrence includes the liberation efforts of women living in a male-dominated society, while at the same time examining the interpersonal relations in detail. While describing the characters in the work, Lawrence aims to reveal not only the observable experiences but also the hidden impulses underlying the visible. At this point, it is clear that Lawrence examines the unconscious, which has an extremely important place in Freud’s theories.

Lawrence, born in a problematic family, suffered from this condition during his lifetime. Mr. and Mrs. Lawrence were individuals belonging to different social classes and this dissimilarity was the fundamental reason for the arguments between them. Mrs. Lawrence humiliates her husband and could not tolerate him. Mr. Lawrence argued that his sons must be coal miners like him and his daughters must be a servant until married by a working-class mindset. On the contrary, Mrs. Lawrence wanted them to be educated for the social ladder. The children got stuck between their mother and their father. In addition to all of these problems, Mrs. Lawrence was the authority in the house and she made everybody do what she wanted. Due to the mother’s authority and the father’s absence, Lawrence was brought up by his mother because he noted in an Autobiographical Sketch, that he wrote a year before his death, “My father was a collier, and only a collier, nothing praiseworthy about him. He wasn't even respectable... My mother was, I suppose, superior” (p.1). As understood from the quotation, his mother was seen as superior to his father or everybody by Lawrence. Therefore, he lived his childhood and youth

with his mother's obsession since the extraordinary relationship between them occurred. Thanks to this relationship, his mother was able to direct him easily and she deals with him whereas she ignores her husband.

Because there was a close relationship between him and his mother and he could not rely on his father, he was not able to complete the phallic phase sturdily. Consequently, he was not able to accomplish his tasks in the latent and genital phases and he did not accept his tasks, responsibilities, and place in the society. While he was working to complete his education, he hated industrialization; he defined it as a disaster of the relevant period that transformed him into a slave. Furthermore, he worked as a teacher in the industrialization period as his mother wanted him to be a teacher. In this regard, Gümüş points out that, "...Lawrence tended to side with his mother, to whom he grew very close" (p.18), so he made what his mother had wanted without any objection. After his mother's death, he tried to fill in the blanks and he wanted to be tied to another woman but he could not be tied to any woman because of the relationship between them. As a result, he started to hate his mother for he became the victim of his oedipal love. Although he hated his mother too much, he could not be tied to anybody. All these reveal suppressed feelings, desires, and thoughts in his mind are shaped by his unconscious.

Everything especially the oedipal love between him and his mother and the problematic relationship between his mother and his father in his life affected Lawrence deeply during his lifetime. He reflected all of these in his works. As Gümüş claims, "The characters are the imaginative products of the author; they sometimes represent the fictional figures or they may represent the author himself/herself. In any case, they give clues about the author's mental life" (p.43-44). No matter how far a writer is from life, the writer cannot avoid his-her life, mind, and psyche. Lawrence does not try to avoid his life, mind, and psyche and he started to write because he thinks that writing is a way of relaxing and recovering. His works reflect his suppressed feelings in his mind and unconscious. All of his works are products of his mind and his unconscious.

The Rainbow is one of the most crucial novels, a product of his unconscious mind. It is the reflection of almost all experiences affecting his childhood to maturity. Most of the characters in the novel have his characteristics and many events are the

mirror of his life. On the other hand, many characters are the reflection of the people affecting him profoundly in his life. Ogene asserts that “Lawrence’s works are therefore the accumulation of repressed memories” (p.37). As understood from the quotation, not only *The Rainbow* but also his other novels reflect his suppressed feelings and desires.

In the second work examined from a psychoanalytic perspective in this study *The Man Who Loved Islands*, Lawrence, was influenced by the Greek mythological characters put forward by Freud; Eros (life-instincts) and Thanatos (death-instincts) motives are examined from that point of view. This second work examined consists of a short story series in which some sections of Lawrence's life are included by the character of Mr. Catchart, a character who is bored, overwhelmed, and has resorted to escape from the ordinary course of life. In the work, Mr. Cathcart shares information about the three islands he bought. Each island contains different feelings for him and he tries to make himself happy in this emotional chaos. The events experienced on each island bring different psychological traumas and problems. It is seen that there is a process in which burnout, loneliness, and sexual desire impulses are handled within the existential concept. Mr. Catchart did not realize the problems he experienced on the first island before he bought the island. But the underlying basis of the island purchase is to use the advantages of life instincts in the struggle to create a world of its own and to assert that only he is dominant in this world. These vital impulses, that is, the desire for the fulfillment of inner desires in the theory of Eros (life-drive) put forward by Freud.

Firstly, it reflects the relationship of the natural life problems experienced on the island with the real life of the individual. The main reason why Mr. Catchart took himself as a master was nothing but his desire to have the island as his own and to live out his desires as he wished. However, the natural events and seasonal transitions experienced did not happen as desired by the master. After living on the island for a while, he realized that this situation was boring for him, and then decided to invite people to the island, but this showed that things were not going exactly as he had imagined. The fact that the events that had happened before on the island began to come to light was beginning to disturb the master very much. Now this island was very boring for him and he wanted to escape from this island and settle on another

island. After purchasing the second island, he realized that being alone here would not benefit him, so he took the servants of the house and the carpenter with him. This island wanted to rough up the inner impulses of Mr. Catchart. Although he thought that the relationship between the servant's daughter and his daughter would harm him, he was aware that his sexual urges followed him. Although he forces himself to suppress his sexual, volitional, and vital desires, he cannot keep himself away from the servant's relationship with his daughter. He thought that as a result of his relationship, the island was polluted. But everything was not going as the islander wanted because the result of their relationship was that she would have a baby. Although the islander wanted to show himself, how happy he was, he couldn't help but think that the island was getting dirty. He started looking for an escape route and was determined to buy another island secretly, without telling anyone, after buying the island one day he secretly went to the island he had just bought. The third island, which was the last island he bought, was also feeling very happy and peaceful. He lived the death drive with his whole being. He felt more secure now. But it was something like a burst of energy from impulses that he had never experienced before, or that he was trying to suppress.

Thanatos, or the death drive, is an unconscious stimulus that draws us to final rest or, in other words, absence. This urge may cause you to harm yourself; may lead you to complete your will of extinction. This impulse is also closely related to the will to live, which is related to the desire to build oneself. Thanatos and life run side by side. These two impulses are always at war with each other to keep the balance. The fact that Thanatos is destructive does not necessarily indicate that he is a negative impulse. In addition, our life drive is not always positive. The death drive arises when something does not satisfy, bothers, or troubles us. The death drive is also linked to other things. This impulse is associated with the reality principle, which helps us organize our lives. The pleasure principle is related to the satisfaction of our desires. This is how we live in society, with these impulses. However, according to Freud, the death drive is more related to the principle of nirvana. The principle of nirvana is associated with nothingness, final rest, and death. This impulse is necessary for life and moves with our life impulse. This impulse has an unmatched power; it helps us learn so much about ourselves and life.

This study consists of the struggle of the characters against their desires and wishes, which is one of the main causes of their internal and psychological conflicts. They did not analyze their Oedipus complex well from the beginning, and as a result of this situation, they had to struggle for the rest of their lives in this turbulent process. As a result of this struggle and conflict, the individual has to resort to defense mechanisms. The majority of the characters abandon the principle of reality based on the pleasure principle. This study shows what can be encountered in both of D.H. Lawrence's works as a result of desires and wishes overriding reality. The conflict between the individual's desire for life and death actually strengthens the individual's desire to survive and live. Thus, both inner drives assume the role of maintaining balance in life. The conflicts experienced with the desire for life and death, as seen in both works, have a significant impact on advanced life. As a result of this effect, individuals move away from reality and turn to the denial mechanism. Besides, stemming from these conflicts, many psychological factors come to the fore and thus show how the events that take place in the mind of the individual are reflected in real life. One of the reasons for the extreme closeness and extreme distance in the relationship between parents and children in *The Rainbow* is the emergence of psychological factors. The reason for the psychological conflicts within the Brangwen family is the inability to fully resolve the Oedipus complex. On the other hand, in *The Man Who Loved Islands*, both the desire and the death wish experienced by the main character due to the desire to possess caused great difficulties in the individual's struggle for survival.

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