

DEPICTION OF LESBIAN AN GAY IN D H LAWRENCE NOVELS

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ABSTRACT... D.H Lawrence, the most prolific writer is one of the greatest figures in twentieth century English literature. His works have maintained their reputation as it deals with the themes of modernity, relationship discourse, love, sexuality and violence. Depiction of LG is seen in the novels, *The Rainbow* and *Women in Love*. In the novel *The Rainbow* by drawing the character from Bragwen family Lawrence portrays the men, women relationship and lesbian discourse. *Women in Love* though the title itself signifies some initial element of relationship, by showing Gudrun and Gerald love affair Lawrence brings out the concept of homosexuality and gay, which is meant for controversies. As *Women in Love* is sequel to *The Rainbow* both novels carry out the men and women relationship in new phase called lesbian and gay. Though his writings are more controversial, his act of depicting the relationship stands in its fame with sensuous perception. D.H. Lawrence openly presented his attention towards homosexuality and his works triggers this concept in the minds of the readers. In this modern era LGBTQ gives space for discussion to initialize the most controversial element and taboo subject in the field of literature. Lesbian, gay, bisexual and transgender relationship can be discussed under the branch of LGBTQ. The novels like *the Rainbow* and *Women in Love* are discussed from the point of view of lesbian and gay under LGBTQ.

Keywords. Lesbian, Gay, LGBTQ, Gender, Trigger, Bisexual and transgender.

Introduction

D.H Lawrence, a prolific writer, is one of the greatest figures in twentieth century English literature. His works have maintained their reputation as they deal with the themes of modernity, relationship, discourse, love, sexuality and violence. With the publication of *Sons and Lovers*, D.H. Lawrence has become one of the best known Irish novelists, as the novel includes his real life experience and he also deals with the role of human action in his other novels such as *Lady Chatterley's Lover*, *The Rainbow* and *Women in Love*. Lawrence's writings are known for their remarkable controversies. Oedipus Complex, one of the controversial elements, plays a vital role in his novels. *The Rainbow* and *Women in Love* give a new phase for love and relationship, as *Women in Love* is sequel to *The Rainbow*. These two novels seize the relationship between men and women and drag us into the new phase called lesbian and gay.

The great relationship, for humanity, will always be the relation between man and woman. The relation between man and man, woman and woman, parent and child will always be subsidiary. Lawrence's attitude towards sex, gender and the nature and importance of homosocial relationships, however, is subject to many changes throughout his career. These changes, can be seen in his closely related novel. The first is the female-focused narrative of *The Rainbow*, banned for obscenity upon publication due to its protagonist's lesbian affair. The second is its sequel, *Women in Love*, best-

known for the ambiguous relationship between its male protagonists, but whose female relationships are also worth studying.

Literature Review

Though So many article, research paper and projects where done on the D.H Lawrence such as, *At the End of The Rainbow: Reading Lesbian Identities in D.H. Lawrence's Fiction*, Justin D. Edwards, University of Copenhagen, *An exploration of female and male homosocial bonds in D. H. Lawrence's 'serious English novels'* by Dr Fiona Becket.

In both the researcher said about relationship or attraction towards the same gender. Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia, 1985. See Edward Carpenter, *The Intermediate Sex*. London: Swan, 1908.84. In *Depiction of L.G in D.H Lawrence's Novels*, the researcher finds out that lesbian and gay relationship are quite common in this society, and this Relationship should be treated with Concern. The LGBTQ becomes a sociological and psychological concept. Through the touch of D.H Lawrence's novels like *The Rainbow*, *Women in Love* and *The fox*; we can familiarize the concept that no form of love is wrong. Even the love or relationship towards the same Gender.

Study of LGBTQ

For many people it is not immediately obvious what lesbian, gay, bisexual, trans and queer (LGBTQ) psychology is. Is it a grouping for LGBTQ people working in psychology? Is it a branch of psychology about LGBTQ people? Although LGBTQ psychology is often assumed to be a support group for LGBTQ people working in psychology, it is in fact the latter: a branch of psychology concerned with the lives and experiences of LGBTQ people. Sometimes it is suggested that this area of psychology would be more accurately named the 'psychology of sexuality'. Although LGBTQ psychology is concerned with sexuality, it has a much broader focus, examining many different aspects of the lives of LGBTQ people including prejudice and discrimination, parenting and families, and coming out and identity development.

LG relationship in Lawrence's *The Rainbow* and *Women in Love*

The Rainbow by D. H. Lawrence follows three generations of the Brangwen family, focusing on the sexual dynamics of, and relations between, the characters. Lawrence's frank treatment of sexual desire and the power plays within relationships as a natural and even spiritual force of life caused *The Rainbow* to be prosecuted in an obscenity trial in late 1915, as a result of which all copies were seized and burnt. After this ban it was unavailable in Britain for 11 years. *Women in Love* is a sequel to *The Rainbow*. Ursula and Gudrun Brangwen are two sisters living in the Midlands of England in the 1910s. Ursula is a teacher, Gudrun an artist. They meet two men who live nearby, Rupert Birkin and Gerald Crich. The four become friends. Ursula and Birkin become involved and Gudrun eventually begins a love affair with Gerald. All four are deeply concerned with questions of society, politics, and the relationship between men and women. Birkin asks Ursula to marry him, and she agrees. Gerald and Gudrun's relationship, however, becomes stormy.

The present study is concerned with demonstrating how Lawrence's shifting philosophical beliefs affected the way he treated homosocial relationships in his novels. Tracing the evolution of his dualistic models, the ways in which he

treated homosexuality, and his emphasis on the subject's individuality. While his later views on gender were highly conservative, I argue that the characters, particularly the female characters, in his earlier novels are individualized to such a degree that making generalizations concerning gender is something we should be wary of.

The interaction between Male and Female forces, whether between different subjects or within the same subject, is arguably one of the most important driving forces in Lawrence's work. His criticism constantly reiterates the idea that a fusion of the Male and Female leads to a superior, transcendent state of completion. The journey towards the flower of individual fulfillment is central to *The Rainbow*; it is what Lawrence would call its 'structural skeleton'. Ursula achieves this balance by rejecting the extremes of the other two women, whose over-investment in the Male and Female respectively leads, in both cases, to a disastrous erosion of individuality.

The passages leading up to Ursula and Winifred's affair, there is a powerful dual 'physical and intellectual' attraction as valid as Ursula's feelings for any male character in the book. Winifred, on the surface, appears to have achieved the perfect balance between Male and Female which Ursula herself aspires to. In a deliberately repetitious passage, Lawrence first draws attention to Winifred's Male intellectualism. Her profession as a schoolteacher places her in the 'Man's World' of ideas towards which Ursula later finds herself. The two words are almost homophones and synonyms, and their repeated use within such a contained space is intentional. Light and clarity for Lawrence are strongly associated with the Male force of the intellect in this novel and even in *Women in Love*.

The female Homosocial bonds in *The Rainbow* are ultimately rejected. Yet so too are Ursula's unsatisfactory bonds with Anna and Winifred's male equivalents, Will and Skrebensky. Ursula's architecture has come about through her bonds with other women, though these as a part of her personal history, ultimately have to be broken. Her sense of identification with the women, however brief, allows her to temporarily experience the extremes of Male and Female, and to work towards her own balanced state which lies between and beyond them.

Lawrence therefore claims that the expression of homoerotic feeling makes an essential contribution to psychological growth; this is the effect of his dramatization of his male protagonists in *Women in Love*. I wish to explore further the contribution of homosexuality to the total portrayal of human sexuality in the novel and to explore to what extent the psychological development of characters is affected by the bold concept that homosexuality is not against nature but grounded in nature. Birkin's fight for the notion that his love for another man is not perverse but healthful dramatises a central polarity in the novel.

Distorted expressions of sexuality in characters like Hermione Roddice, Loerke, Gudrun, and Gerald reflect the destructive instincts of a society given over to war and the fascist repressions of an authoritarian world. The essentially dramatic nature of the psychological action in *Women in Love* is revealed in the tendency of characters to confront one another antagonistically and to establish a sense of living connection in the process. The context of the drama is the cultural disintegration of society in the period of World War I. Critics have recognized that the culture of Europe is represented in the novel in the throes of a struggle between the forces of life and death. Homosexuality in its range of expression is presented in the centre of that struggle.

Birkin at the beginning of *Women in Love* is attached to the world of official education as school inspector and a false relationship with Hermione Roddice. Birkin soon gives up his position and cuts himself off from all social bonds. His act of throwing off all social rules and regulations allows him to become the representative individual who is determined to find truth and right for himself. He can fill such a role only by cutting himself loose from the conventional constraints that channel the psychic energies of most people: a conventional institutionalised marriage, a job, a profession, and the family. Men and women must expand themselves by growing through each other: such is Lawrence's vision of human relations in most of his fictional work. Through these aspect and incidents denoted in the novels *The Rainbow and Women in Love* we can depict Lesbian and gay relation and Lesbian discourses.

The scope of this article is to depict that lesbian and gay relationship in Lawrence novels are based on both biological and Psychological factors. By involving the bonds and discourse of relationship between men and women and rephrasing a new phase of relationship based on physical, mental and emotional attachment via lesbian and gay relationship is quite logical and acceptable. We can see its deep roots on this modern era via works and some other aspects.

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