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D. H. LAWRENCE'S USAGE OF ARCHETYPES IN LADY CHATTERLEY'S LOVER*

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ABSTRACT

The present analysis is intended to shed some light on D. H. Lawrence's use of myth, recurrent mythical images and archetypal patterns in his work, Lady Chatterley's Lover. This study analyses D. H. Lawrence's archetypal images making particular references to his work. The study is confined to the functions and significance of the mythical images and archetypal patterns represented in the aforementioned work. D. H. Lawrence tried to reflect the insecurity and rootlessness of modern life through archetypes; he showed modern man who has become alienated from himself and nature. The method used is archetypal criticism; it deals with archetypes which are primordial images perceived across cultures, inherited from time immemorial, issuing from a 'collective unconscious'. An archetype is a mythic symbol, which is deeply rooted in the unconscious, more broadly based on a foundation of universal nature than an ordinary literary symbol, and is more generally expressive of the elemental in man and nature.

Keywords: *Archetype, Psychology, Myth, D. H. Lawrence.*

D. H. LAWRENCE'IN LADY CHATTERLEY'İN SEVGİLİSİ ADLI ESERİNDE ARKETİPLERİ KULLANIMI

ÖZ

Bu çalışma D. H. Lawrence'ın mitolojiyi, sürekli olarak tekrarlanan mitolojik imgeleri ve arketipleri Lady Chatterley'in Sevgilisi adlı eserinde nasıl kullandığını ele almaktadır. Bu çalışma D. H. Lawrence'ın arketipsel imgelerini, romana göndermeler yaparak analiz etmektedir. Bu çalışmanın çerçevesi yalnızca D. H. Lawrence'ın eserindeki mitolojik arketiplerin önemi ve bu arketiplerin oynadıkları rol ile sınırlıdır. D. H. Lawrence, eserinde modern yaşamın köksüzlüğünü ve güvensizliğini arketipler kullanarak ifade etmeye çalışmıştır. Kendisine ve doğaya yabancılaşan modern insanı mitolojik arketipler kullanarak gözler önüne sermiştir. Kullanılan yöntem arketipsel eleştiri metodudur. Arketipsel eleştiri, yüzyıllarca kültürden kültüre aktarılan

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* This paper employs Jungian Archetypal Criticism, which I used in my Ph.D. dissertation titled "An Archetypal Analysis of E. M. Forster's Fiction."

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ve artık hatırlayamadığımız dönemlere ait ortak bilinçaltımızdan bizlere miras olarak kalan ilk arketipleri ele alan bir eleştiri yöntemidir. Bir arketip, sıradan bir edebi sembolden farklı olarak bilinçaltımızın derinlikelerinde kökleşmiş, evrensel bir kimliği bulunan mitolojik bir semboldür.

Anahtar Kelimeler: *Arketip, Psikoloji, Mit, D. H. Lawrence.*

Introduction

The purpose of this paper is to discuss D. H. Lawrence's use of mythical and archetypal images in his attempts to expose his perspective of the twentieth century life. This study focuses on how D. H. Lawrence paid particular attention to the mythological and archetypal patterns to extrapolate his vision of man's future. D. H. Lawrence employed mythical images and archetypes as a medium of reflecting the problems of the twentieth century and to expose the psychology of the individuals. He penetrates into the minds of his characters through these mediums. The contents of the unconscious find their best expression in mythical archetypes. An archetype is a primeval pattern or motif seen throughout the cultures from time immemorial which belongs to a "collective unconscious". The collective unconscious, as Carl Jung describes, "is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us. […] The contents of the collective unconscious […] are known as archetypes." (Jung, 1959: 3-4) When compared with an ordinary image, an archetype is a mythical symbol, which is firmly ingrained in the unconscious, which depends upon a base of universal nature. It stands for the elemental characteristics in man and nature. These elemental symbols are at the nucleus of D. H. Lawrence's poetics. His vision of life is composed of the archetypes in the unconscious, which stand for the primordial roots of mankind and the universal truths concerning mankind. Our task is to analyse D. H. Lawrence's work *Lady Chatterley's Lover* in the light of mythical symbols and archetypes, and to understand how they function in his work and how they contribute and help the author to expose his vision of modern man. D. H. Lawrence's archetypes will be scrutinised in the light of Jungian archetypal criticism. D. H. Lawrence uses the mythic archetypes to develop his themes and characters. This paper attempts to probe into D.H. Lawrence's archetypes in his representative work, *Lady Chatterley's Lover*.

I. Carl Gustav Jung and the Collective Unconscious

Carl Gustav Jung was a psychiatrist and founder of analytical psychology who dealt with the human psyche. Jung's appreciation of psyche is much more comprehensive than his teacher Freud's evaluation of it. Freud restricted his appreciation just to the individual unconscious which consists of subliminal and suppressed desires. The personal unconscious embraces all repressed, forgotten, or subliminally perceived experiences. As Sonu Shamdasani explains, "whereas the personal unconscious consisted of the acquisitions of an individual life, there was another stratum which contained the inherited and non-acquired characteristics, such as the instincts." (Shamdasani, 2003: 241-242) While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Although Carl Jung accepts the effect of individual unconscious upon personality, he claims that the archetypes which are the contents of the collective unconscious have much more influence upon the development of personality. The archetypes are the determining factors of the personality. The individual is motivated not only by repressed experiences but also by certain emotionally toned experiences inherited from ancestors. It was Carl Gustav Jung who dealt with the unconscious of individuals. Jung identified three psychic parts in the human personality - the level of conscious and unconscious, but the unconscious was divided into two categories: the personal unconscious and collective unconscious. The individual unconscious consists of subliminal and suppressed contents. However, the collective unconscious consists of the instincts and the archetypes, or symbols, signs, patterns of behaviour, which are inherited, universal themes which run through all human life. They have a universal character. The individual has a universal, shared consciousness that connects all human beings. As Steven F. Walker has pointed out, "the archetypes as inherited structures belong to the collective unconscious of the human race and may be said to constitute the images as well as the essential laws of human nature as humanity has slowly evolved over the ages." (Walker, 2002: 10) They are the experiences, or ideals, that have accumulated over the generations and are stored in the subconscious mind. They indicate the existence of definite forms in the psyche which seem to

be present always and everywhere. As Edward Glover expounds, "[the collective unconscious] includes content not specific for the individual or acquired through individual experience, but content acquired from the inherited possibility of psychic functioning in general, an inheritance common to all humanity." (Glover, 1991: 25) Archetypes are the same for all cultures, are common to all people of different ages, races, and cultures. They are more or less the same everywhere and in all individuals. Archetypes are the common heritage of mankind. These primordial images reflect basic patterns or universal themes common to us all which are present in the unconscious. These symbolic images exist outside space and time.

II. Archetypes

The self is the most important archetype which stands for the completeness, personality. Although an individual never reaches this idealized personality, her or his whole life is directed to the wholeness of it. A human being is inwardly whole, but most of us have lost touch with important parts of our selves. As Thomas T. Lawson signifies, "Jung portrays the self as the totality of the psyche." (Lawson, 2008: 21) The goal of the individual is to achieve balance or recognition of the different aspects of self, and we call this the process of individuation or self-actualization. The goal of life is individuation, the process of coming to know, giving expression to, and harmonizing the various components of the psyche. It is an alliance of the different parts of the personality; Self-consciousness, self-knowledge and self-awareness develop and include elements that were previously unacceptable and displaced. The Self archetype directs the individual to the integration of the different parts of his personality. The other important archetypes the personality are persona, shadow, and Anima/ Animus. The persona archetype is outward face of the individual. . It helps the individual to make contact with the outside world. It functions as a social mask which regulates the individual's inner and outer relationships. It stands for the social norms, standards and values. The persona archetype helps the individual to adapt himself to the society in which he is. It is a bumper between his individuality and social values of society. The shadow archetype which is closely connected with the instincts in the individual is the representation of the unacceptable feelings, desires, emotions, thoughts and actions of the personality. The shadow archetype includes the negative and dark aspects of the personality. The archetype of a woman in a man is called anima, whereas the archetype of a man in a woman is the animus. Anima and animus are

collective notions about femininity and masculinity. They portray characteristics of the opposite sex as well.

III. The Usage of Psychology

There has always been an interest in the springs of behaviour of the individual in literature. Novelists, poets and dramatists have made use of psychology in their works and in their criticism to penetrate the deeper parts of their characters. These springs were once transparent, neat and clear. However, in the 20th century, the writers became much more interested in analysing and discovering man's consciousness than narrating his deeds. Man's personality and consciousness became much more complex in the 20th century. Thus, the neat, rounded and transparent types of the earlier periods turned out to be obscure, inconsistent, unpredictable, wavering and shadowy types in the modern period. The writers of the period discovered that many of man's most powerful motivations are the subconscious ones which are beyond the control of modern science. Reality was no longer thought to be so simple as in the earlier centuries. The modernist writers discovered that the well-established patterns of literature of the earlier periods became inadequate in the presentation of the inner world of man and brought a new perspective of life into the literature. They lost all their faith in the traditional and established literary devices, and as a result, they directed their attentions to new literary techniques through which they would expound the miserable situation of the 20th century man. One of these writers who understood social and psychological reasons which gave way to the rise of new literary techniques is D. H. Lawrence.

IV. The Human Condition

D. H. Lawrence at the beginning of his novel proves his awareness of modern man's pathetic situation as a result of shattered beliefs, loss of faith, decline of the significance of the religion, and the effects of the First World War. There was a great social change caused by industrialism. Until that period, people who were living as small groups in villages, towns, and small cities and who were mostly guided by religious values, traditions and customs, left aside these values and began to rush into the urban centres where living conditions proved to be inadequate. As a result of these uprooted religious and spiritual values, the urban dwellers embarked on a new way of life characterised by capitalistic values. Thus, the man, having been deprived of his natural surroundings and of his natural ties, became helpless and reduced to a creature, faced with life and death

struggle. The result was that he became disintegrated, because he was cut off from his religious, metaphysical, and transcendental roots. Thus, having been cut off from his religious and spiritual ties, people led a life which seemed to have no meaning and purpose, at all. They began to live in a mechanized, routinized, and dehumanized world as a result of the great technological and political developments of the late nineteenth and early twentieth century which led to man's alienation from everything which makes him worthwhile: "ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen." (Lawrence, 1997: 5) D. H. Lawrence's primary concern is the modern man who has been deprived of his natural environment and of his natural ties and who has lost his sense of harmony with his surroundings. The old harmony between man and nature, man and man, and lastly between man and the universe no longer exists: "there was no touch, no actual contact. It was as if the whole thing took place in a vacuum. And since the field of life is largely an artificially lighted stage today, the stories were curiously true to modern life, to the modern psychology, that is." (Lawrence, 1997: 17)

V. An Archetypal Analysis of Lady Chatterley's Lover

D. H. Lawrence was in search of a new medium through which he would be able to expose the helpless individual who was suffering from fear of loneliness, loss of identity, discontinuity of social relations, anxieties, and inner conflicts. As a result of being deprived of his natural archetypes, which bound modern man to his surrounding, to the other people around him and to the universe in the past, man now has become helpless and disintegrated. He has begun to suffer from loneliness, alienation, anxiety and discomfort. Man has lost his sense of identity and selfhood. D. H. Lawrence was a keen observer and recognized the complexity of human nature. His characters in *Lady Chatterley* suffer from the same problems: loneliness, alienation, inner conflicts. The story takes place after the First World War and is set in England, in the heart of the industrialized Midlands. Lady Constance, Connie and her husband, Sir Clifford Chatterley, try to erect a new life upon the ruins of the war. Sir Clifford Chatterley has just returned to England paralyzed from the war. He and his wife, Connie, move to their home at Wragby

Hall to begin their married life together. Her husband isolates himself from the outside life, and confines himself to Wragby Hall, a long low old house in brown stone. He is a contemptuous man, and ignores the locals altogether and becomes self-contained in his own small world at Wragby. Connie is equally uncomfortable with the village and her new house which is dark and cold. There is no communication between Wragby Hall and Tevershall village, which is a mining village with its chimney of Tevershall pit, with its clouds of steam and smoke. There is an "impassable gulf…gulf impassable, breach is indescribable" (Lawrence, 1997: 15) between Wragby Hall and Tevershall village, where the pit-bank has been burning. Clifford is extremely shy and self-conscious because of his disability.

The characters in the novel and the use of space collaborate in laying bare the problematization of modern life. The mechanized, routinized, and dehumanised public space takes the place of personal space, invades privacy and penetrates into the private space. It is threatening and dominating. It manipulates and directs the characters to take their environments into consideration. When space becomes prominent, it begins to exert its power upon the characters, and interrupts their relationships and complicates their interactions:

> Of physical life they lived very little. She had to superintend the house. But the housekeeper had served Sir Geoffrey for many years, and the dried-up, elderly, superlatively correct female […] you could hardly call her a parlour maid, or even a woman… who waited at table, had been in the house for forty years. Even the very housemaids were no longer young. It was awful! What could you do with such a place, but leave it alone! All these endless rooms that nobody used, all the Midlands routine, the mechanical cleanliness and the mechanical order! […] For the rest the place seemed run by mechanical anarchy. Everything went on in pretty good order, strict cleanliness, and strict punctuality; even pretty strict honesty. And yet, to Connie it was a methodical anarchy. No warmth of feeling united it organically. The house seemed as dreary as a disused street. (Lawrence, 1997: 18)

Connie finds Wragby cold, dark, suffocating and stifling. She feels that the staff is archaic with their clockwork schedules and formal, unchanging attitudes. Her house epitomizes the limitations of the English upper middle class. It is rich, clean, narrow-minded, conventional, dull and pretentious. Decorum and duty are more important than reality. It is completely devoid of depth. It represses instinct and prohibits desire. Connie is mostly under the effect of her persona, conformity archetype. As she herself expounds, "people pretend to have emotions, and they really feel nothing." (Lawrence, 1997: 144-145) However, her shadow, which she never shows to the world and which is "a living part of the personality and therefore wants to live with it in some form" (Jung, 1959: 20) contains basic animal instincts, which she tries to tame. The shadow archetype is the dark side of self, the hiding place for repressed desires, instinctive drives, and negative emotions. She suppresses manifestations of her shadow for a while. In order to expose the discrepancy between the contrasting elements in human nature, D. H. Lawrence uses the persona archetype. The persona is the social face of the individual presented to the world—"a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual." (Jung, 1953: 190) In Jungian psychology, the persona archetype serves to reveal the discrepancy between upper and inner world. Connie's persona enables her to portray a character that is not necessarily her own. Her self leads a double life, one which is dominated by her persona, and one which comes up from her shadow. She becomes alienated from her nature, and lives in a state of tension because of the conflict between her overdeveloped persona and the underdeveloped parts of her psyche. Connie has to deflate her persona in order to let the other sides of her nature assert themselves. As Sujata Gurudev explains, "Lady Chatterley is the archetypal sleeping beauty. Her individuality [is] stunted and destroyed by the dead principle." (Gurudev, 2006: 89) There is nothing in her life which is worthwhile. She is in search of her real self. Connie departs from her house, Wragby at times as in the classical quest stories and wanders around. She is a woman in search of her soul. She is inwardly whole but, she has lost touch with important parts of her nature. The goal of her life is individuation, the process of coming to know, giving expression to, and harmonizing the various components of her psyche. Connie cannot conceal the essential parts of her nature any longer.

> And thus far it was a life: in the void. For the rest it was non-existence. Wragby was there, the servants…but spectral, not really existing. Connie went for walks in the park, and in the woods that joined the park, and enjoyed the solitude and the mystery, kicking the brown leaves of autumn, and picking the primroses of spring. But it was all a dream; or rather it was like the simulacrum of reality. The oak-leaves were to her like oak-leaves seen ruffling in a mirror, she herself was a figure somebody had read about, picking primroses that were only shadows or memories, or words. No substance to her or anything…no touch no contact! (Lawrence, 1997:20)

As the years pass, Connie is captured by the fear of nothingness in her life. She begins to think that their marriage life has been turned into a habit of intimacy. She suffers from the utter blankness and void in her life: "Connie felt it spread in her. An inward dread, an emptiness, an indifference to everything gradually spread in her soul. …all the brilliant words seemed like dead leaves […] really nothing […] It was words, just so many words. The only reality was nothingness, and over it a hypocrisy of words." (Lawrence, 1997: 53) The knowledge of the self which is the source of individual enlightenment and maturity is the path of self-realisation. Connie would like to go outside her familiar world, which is a very difficult and complicated process and which is also dangerous. She is willing to discover the dark corners of her unconscious. Connie cannot bear this double life, and there is something which goes on swelling in her nature day by day: "But something else in her was strange and inert and heavy" (Lawrence, 1997: 138). She is keen on learning the real nature of this boredom. According to Jung, "it is generally believed that anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychical underworld are supposed to harbour." (Jung, 1959: 20) Connie's descent into her unconscious is a meeting with herself, the meeting with her own shadow. The meeting with herself is an unpleasant thing. In the realm of consciousness she is her own master. When she steps through the door of the shadow, she discovers with terror that she is the object of the unknown factors:

> Connie was aware, however, of a growing restlessness. Out of her disconnexion, a restlessness was taking possession of her like madness. It twitched her limbs when she didn't want to twitch them, it jerked her spine when she didn't want to jerk upright but preferred to rest comfortably. It thrilled inside her body, in her womb, somewhere, till she must jump into water and swim to get away from it; a mad restlessness. It made her heart beat violently for no reason. And she was getting thinner. […] she must get away from the house and everybody. […] she was going to pieces in some way[…] she had lost touch with the substantial and vital world. (Lawrence, 1997: 22)

D. H. Lawrence makes use of the archetype of the quest through which we are able to descend even deeper and peer into Connie's subconscious. In order to expose Connie's repressed feelings, he employs classical nature archetypes. These archetypes are the means of expressing the instinctual drives of the characters. Connie needs somewhere where she can reveal her personality. It can only be a primitive pastoral world where an ecstatic experience of oneness with nature can be lived. D. H. Lawrence's use of myth depends on earth and nature deities, which gain an archetypal quality. Wood which is a classical mother archetype (Jung, 1956: 148) is the representation of the collective unconscious. It stands for the symbol of life's origin. Earth, the great mother whose womb is symbolised by the wood is a place which lures Connie with its stillness:

> In the wood all was utterly inert and motionless, only great drops fell from the bare boughs, with a hollow little crash. For the rest, among the old trees was depth within depth of grey, hopeless inertia, silence, nothingness. Connie walked dimly on. From the old wood came an ancient melancholy, somehow soothing to her, better than the harsh insentience of the outer world. She liked the inwardness of the remnant of forest, the unspeaking reticence of the old trees. They seemed a very power of silence, and yet a vital presence. They, too, were waiting: obstinately, stoically waiting, and giving off a potency of silence. […] But their strong and

> aristocratic silence, the silence of strong trees, meant something else. (Lawrence, 1997: 68)

The relationship between Connie and Clifford echoes disguised repetition of mythic tales of Ares/Aphrodite/Hephaestus, and Daphne and Apollo and, by extension, archetypal configuration of human experiences. Hinz and Teunissen argue in "War, Love and Industrialism: the Ares/Aphrodite/Hephaestus Complex in Lady Chatterley's Lover" that "this story of love, war and industrialism is also the same kind as that told by Homer over three thousand years ago, when the blind bard Demodocus sang of the love of Ares and Aphrodite and of the revenge of Hephaestus" (in Snugg, 1992: 141) D. H. Lawrence employed these traditional myths to universalise a particular vision of reality and aimed to do this by discovering and describing various kinds of archetypes, which are the contents of the collective unconscious.

> Ares (the God of War) was the clandestine paramour of Aphrodite (the Goddess of Love), their meetings taking place within the wronged husband's domain. Aphrodite's husband was the lame smith-god Hephaestus, who was finally informed by the all-seeing Sun. Instead of taking immediate or direct action, Hephaestus fashioned a gossamer-sheer bronze net and suspended it over the bed where the lovers were wont to have their trysts. Upon their next encounter, the lovers were thus ensnared, and Hephaestus called the other gods to witness his dishonour and adjudicate his rights. (in Snugg, 1992: 141)

D. H. Lawrence's usage of the mythical story of Ares/Aphrodite/Hephaestus is a means of exposing the archetypal nature of his characters. Mythical motifs and archetypes are the representations of "modes of behaviour that are more or less the same everywhere and in all individuals. [They are] identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us." (Jung, 1959: 4) Thus, D. H. Lawrence similarly makes use of Daphne and Apollo myth to allude to the archetypal relationship between Clifford and Connie. Clifford is the one who has the wood. He loves it, and he loves the old oak-trees. He feels that they have

been his own through generations. He wants to protect them, and he wants this place inviolate, shut off from the outside world. Clifford behaves like an archetypal guardian or defender of a treasure. His wood is fenced, and it has a locked gate: "I consider this is really the heart of England […] I intend to keep it intact. […] I want this wood perfect […] untouched. I want nobody to trespass in it." (Lawrence, 1997: 45-46) The wood of life or tree of life is a common mother symbol. As Phillip L. Marcus has pointed out "Lawrence had read Jung, in whose work he found support for his ideas concerning the Magna Mater." (Marcus, 1985: 217) Since the tree signifies the origin in the sense of the mother, "it represents the source of life, of that magical life force whose yearly renewal was celebrated in primitive times." (Jung, 1956: 258) Carl Jung remarked that "The tree of life may have been, in the first instance, a fruit bearing genealogical tree, and hence a kind of tribal mother. Numerous myths say that human beings came from trees, and many of them tell how the hero was enclosed in the maternal tree-trunk…Numerous female deities were worshipped in tree form, and this led to the cult of sacred groves and trees." (Jung, 1956: 219) Connie's visit to the wood which is shaped like a womb is a psychological movement from consciousness to unconsciousness which stands for going back to life's origin or primordial condition. Entry into the wood means constructing a bridge between upper and lower parts of consciousness. Jung explains the effect of the natural places on people who go sightseeing and admire lofty mountains in a similar way: "it was not only the aesthetic beauty of the world that distracted their senses and lured them away from concentrating on a spiritual and supermundane goal. There were also daemonic or magical influences emanating from nature herself." (Jung, 1956: 73) Connie experiences and is subjected to the spell of the nature deities. When she enters the wood, the stillness of the place strikes her. As described by George Thomson, "silence, which so often heralds the moment of spiritual revelation, is the voice of the earth and of the generations who have gone." (Thomson, 1967: 81) Connie escapes from the meaningless and boring civilised world, and secretly watches pan-like Mellors, the game keeper while he is washing himself in the bosom of nature. Mellors symbolises power, primal energy, vitality and sexuality, and he is the personification of all natural wild things. Like nature itself, he stands for two conflicting concepts simultaneously: beauty and

terror. He combines the characteristics of a man and a beast: "She was a little afraid of him, as if he were not quite human." (Lawrence, 1997:237) When Connie descends into her unconscious and confronts with herself, she is captured by the primeval fear for a while. By penetrating into her unconscious, Connie makes a connection with her unconscious contents. Mellors creates a change in Connie's nature: "She felt a little shy of the man, with his curious far-seeing eyes …the man was washing himself utterly unaware. He was naked to the hips […] she had a shock…it was a visionary experience […] perfect, white, solitary nudity of a creature that lives alone, and inwardly alone…one might touch: a body! […] received the shock of vision in her womb, and she knew it; it lay inside her." (Lawrence, 1997: 69) Wood represents instinct and passion, beauty and naturalness, mystery and complexity. Connie at last finds the source of life. She is awakened to a new life and experiences rebirth. She discovers the deepest and darkest bottom of her unconscious. Mellors functions as Connie's shadow. He is the archetypal pan of all the primeval beauties. Mellors functions as an archetypal figure who acts according to his instincts, and he has an untamed nature. He is a typical embodiment of primitivism. He is close to the heart of the things and stands for the natural and elemental man. Mellors is powerful, virile, spontaneous, and joyous. His Dionysian traits make him an archetypal character. Mellors is "the keeper, his thin, white body, like a lonely pistil of an invisible flower!"(Lawrence, 1997:88) When Connie has visited the wood once more, she trembles with excitement in the wood, and the colour flies in her cheeks, and burns blue in her eyes. She lives rejuvenation. Plunging into the wood is a psychological movement from consciousness to unconsciousness. The existence of god Pan, namely Mellors, who is the representative of primal energy and sexuality, transforms Connie. She is full of energy and vitality, which are clear indications of her rebirth and renewal. She is enlivened and rejuvenated by the forces of nature and of the good spirits. Connie appears as the maiden in the myth of Demeter, who is the goddess of vegetation. Like Persephone, she is found of "gathering lilies and violets and filling her basket and her apron with them." (Bulfinch, 1979: 53). Connie's renewal stems from earth and nature, the two elements which act as unifying forces throughout the novel:

> She was stronger, she could walk better, and […] she wanted to forget, to forget the world, and all the dreadful, carrion-bodied people. 'You must be born again! I believe in the resurrection of the body. […] It was the breath of Persephone, this time; she was out of hell on a cold morning. Constance sat down with her back to young pine-tree, that swayed against her with a curious life, elastic, and powerful, rising up. The erect, alive thing, with its top in the sun! And she watched the daffodils turn golden, in a burst of sun that was warm on her hands and lap. Even she caught the faint, tarry scent of the flowers. And then, being so still and alone, she seemed to get into the current of her own proper power destiny. She had been fastened by a rope, and jagging and snaring like a boat at its moorings; now she was loose and adrift. (Lawrence, 1997: 89)

The primitiveness and naturalness of the environment is so effective upon her that she begins to feel her repressed desires and instinctive drives which push her towards Mellors. Connie becomes a closer friend of primitive and archetypal figure, Mellors. At last Connie achieves to discover her shadow and attains a state of selfhood and self-realization. She confronts with her Self: "The organizing principle of the personality is an archetype which Jung called the self." (Hall and Nordby, 1973: 51) The self is an archetype that represents the unification of the unconsciousness and consciousness of an individual. The construction of the self is a process of individuation, where all aspects are brought together as one. The various aspects of personality are integrated. D. H. Lawrence makes use of the self archetype in order to clarify the mysterious unity underlying the developmental stages of the personality. Knowledge of the self is accessible through the ability to say 'I'. Connie's achieving a state of self-realization depends on the cooperation of her ego with her unconscious feelings. Finally Connie accepts the existence of her rejected and repressed unconscious impulses so that she attains oneness, and achieves greater harmony with her own nature by making conscious that which is unconscious. As her repressed unconscious feelings become conscious, she begins to love pan-like Mellors. Connie discovers, "the depth of the other thing in her. Another self was alive in her, burning molten and soft in her womb and bowels, and with this self she adored him. …it feels

like a child in me. And so it did, as if her womb, that had always been shut, had opened and filled with a new life. It is primordial tenderness, such as made the world in the beginning . […] The roots, the root of all that is lovely, the primeval root of all full beauty." (Lawrence, 1997: 140-141, 181, 182). The primeval forces are at work on the lovers. The beauty in their surrounding and in their own souls is a primal reality. They are in the world of vegetation, in the garden of violets, which is the archetypal Eden. They hug each other stripped off their individuality and live a primal unification. They are turned into the archetypal figures who are "pagan incarnations of Adam and Eve, symbols of fertility and continuity, natural innocence and unashamed sexuality." (Summers, 1983: 99) They are caught by their primeval energy, and all of a sudden, they live a great transformation. They stand for the images of youth, vitality and beauty. They are surrounded by a sea of violets and vegetation, which represents springtime glory. They transcend their individual and personal characteristics and arrive at collective unconscious which is shared by all humanity. They complete each other. Connie runs out stark naked in the rain. They together bathe nakedly in the rain. They identify themselves with nature, and they run and dance in the rain, which symbolizes their elemental natures. Like Daphne who is chased by Apollo, Connie is followed by Mellors. They participate in a nature-communion ritual. They are baptised into wholeness. This bathing episode is a cleansing or purification rite which brings forth renewal and rebirth of life. It is an initiation into life. They discover the true meaning of life, the harmony in nature. They feel and share the enjoyment of primeval times. The power of nature, which is primitive pastoral world, identification with nature and forces of nature symbolise to the primitive ideal identification of man and nature. In the garden of Eden, as pagan incarnations of Adam and Eve, they cover their bodies with flowers: "He fastened fluffy young oak-sprays round her breasts, sticking in tufts of bluebells and champion: and in her navel he poised a pink campion flower, and in her maiden-hair were forget-me-nots and wood ruff….he stuck flowers in the hair of his body, and wound a bit of creeping-jenny round his penis, and stuck a single bell of a hyacinth in his navel." (Lawrence, 1997: 237)

Connie and Mellors are complementary to each other like 'anima' and 'animus'. The anima and animus archetypes represent the unconscious in the opposite sex tendencies of the individual; they are the personification of all feminine and masculine psychological

tendencies within a man and a woman: feminine psychological tendencies within a man, which is anima, masculine psychological tendencies within a woman, which is animus. They share our experience of the opposite sex. The anima and animus sum up the judgements of the subconscious. (Meletinsky, 1998: 46) The anima is the life force or vital energy. The anima is the name which is given to a man's image of a woman, the animus to a woman's image of a man. Jung gives the anima a feminine role in the male psyche and the animus a male role in the female psyche. The function of the anima is to link the ego to the individual's inner world, or the unconscious, and to mediate between ego and unconscious. Connie functions as a mother, the great mother to Mellors who provides him with protection, nurturing, feeding, comfort and sheltering. While these two are having sexual intercourse, Connie feels Mellors is just a little child, a helpless naked creature seeking comfort and protection in her arms. Mellors is passive, soft, tender and receptive while Connie is comforting, cooperative, protective and giving. They both transform each other. They save each other. Rather than dominating, submitting or surrendering, each becomes a part of the other.

Conclusion

In conclusion, D. H. Lawrence makes use of archetypes in order to reflect the great changes which came into being as a result of industrialisation and technological developments. The industrialisation and mechanization since the end of the eighteenth century have eroded the relationship between man and man, man and nature: "Motor-cars and cinemas and aeroplanes suck that last bit out of them. […] Every generation breeds a more rabbity generation. …killing off the human thing, and worshipping the mechanical thing. Money, money, money! All the modern lot get their real kick out of killing the old human feeling out of man, making mincemeat of the old Adam and the old Eve. They're all alike. The world is all alike: kill of the human reality…" (Lawrence, 1997: 226) In *Lady Chatterley's Lover*, D. H. Lawrence sought the primal and primordial ideal and perfection which stems from the harmonious unification of man and man, man and nature. He used myths, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. He explored the subtle changes in nature, in the human psyche and in the universe and conveyed them with archetypes.

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