

The Eros-Thanatos Conflict in D.H. Lawrence's *Women in Love*: A Psychoanalytic Study

Rahim Noori Khaneghah

Ph.D.in English Literature, Department of English, University of Maragheh, Iran.

Received: March 8, 2015

Accepted: May 10, 2015

ABSTRACT

The present essay is interdisciplinary in nature and touches two-subject areas: literature and psychoanalysis. In *Women in Love*, Ursula-Birkin relationship is regarded as representation of life drive (Eros) and Gudrun-Gerald relationship as a finest example of the victory of the death drive (Thanatos) over the life drive (Eros). The death and live drives are present in every living creature, but these two opposite drives should be in normal mixture. Some traumatic situations and repressed wishes cause the imbalance of this regular mixture of life and death drives and make one drive more possessive than the other drive. Eros-Thanatos struggle is an inner one and the victory of one drive over the other may cause the death of the individual. The essay makes an attempt to bring to light the struggles of the four major characters of the novel (Ursula, Birkin, Gerald and Gudrun) between Eros and Thanatos with the help of Freudian and Lacanian psychoanalytic perspectives.

KEYWORDS: Struggle, Death drive, Life drive, Possessiveness, Regular mixture

1. INTRODUCTION

Women in Love is regarded as the finest novel of D. H. Lawrence which was published in the USA in 1920. This novel is in fact the story of two Brangwen sisters, Ursula and Gudrun, and their love experience with Birkin and Gerald respectively. Critics [1] mostly regard Ursula-Birkin relationship as representation of life drive (Eros) and Gudrun-Gerald relationship as a finest example of the victory of the death drive (Thanatos) over the life drive [2]. But this criticism is wrong and insufficient as both life and death drives (instincts), as Freud [3] argues, are present in every living creatures and they struggle between two opposite drives (the life and death drives) in their life time; but these drives should be in regular mixture or fusion, "a fusion which saves the organism from the innate self-destructive tendency of the death instinct by extroverting it". They are traumatic situations and repressed wishes which cause the imbalance of this regular mixture of life and death drives. Besides, the conflict between Eros and Thanatos is an inner struggle and it happens in the psyche of a single person, not in a relationship, although it can affect a relationship. In a relationship, one person may suffer from the possessiveness of Thanatos and the other one may have normal fusion of the death and life drives. So, thinking Ursula-Birkin relationship as merely representation of Eros and Gudrun-Gerald relationship as representation of Thanatos is not true. In this essay attempts have been made to bring to light the struggles of the four major characters of the novel between Eros and Thanatos with the help of Freudian and Lacanian psychoanalytic perspectives.

2. DISCUSSION

It should be considered that the normal fusion of Eros and Thanatos is imbalanced in Birkin before starting his relationship with Ursula, and even in the first few days of their relationship. In Diana Crick's death episode, his speeches with Ursula about the incidence and his indifference in her death reveal the fact that his death drive is more powerful than his life drive. In other words, those set of drives which 'follow the aim of leading the living creature to death' are very possessive than the other set of drives which aim 'to construct living creature into ever longer unities'. He is very indifferent to Diana's death because he unconsciously opposes those sets of drives which aim to build higher unities of living creatures; simply his death drives are more active than life drives and aim to lead him to death and nothingness:

"No," he (Birkin) said. "What does it matter if Diana Crich is alive or dead?"

"Doesn't it?" she (Ursula) said, shocked.

"There is life which belongs to death, and there is life which isn't death. One is tired of the life that belongs to death – our kind of life. But whether it is finished, God knows. I want love that is like sleep, like being born again, vulnerable as a baby that just comes into the world." [4]

The other evidence showing the possessiveness of the death drive in Birkin is his hateful attitude towards humanity and the environment of England of his own time which he himself is part of it. In different scenes, he objects and opposes the current civilization and has a dark attitude about the future of the humanity. For instance, when they are managing to go to an island for a picnic, Ursula asks him "but do you fail to love?" and to that he replies, "Why yes- I

Corresponding Author: Rahim Noori Khaneghah, Ph.D.in English Literature, Department of English, University of Maragheh, Iran, E-mail address: rnoori1979@yahoo.com

don't make much of a success of my days. One seems always to be bumping one's nose against the blank wall head"[4]. His dark opinion of the humanity and his wishes of its destruction reveal the victory of the death drive over the life drive in this part of his life. "The whole idea is dead. Humanity itself is dry-rotten, really. There are myriads of human beings on the bush – and they look very nice and rosy, your healthy young man and women. But they are apples of Sodom, as a matter of fact, Dead Sea Fruit, gall-apples. It isn't true that they have any significance – their insides are full of bitter, corrupt ash"[4]. Surely, this dark philosophy flows out from a dark and hopeless source, i.e. Thanatos which aims to destroy human civilization and achievements. Under the obsession of Thanatos he even openly expresses his wishes of destruction of everybody in the world:

"It could go, and there would be no absolute loss, if every human being perished tomorrow. The reality would be untouched. Nay, it would be better. The real tree of life would then be rid of the most ghastly, heavy crop of Dead Sea Fruit, the intolerable burden of myriad simulacra of people, an infinite weight of moral lies."

"So you'd like everybody in the world destroyed?" said Ursula.

"I should indeed." [4]

On the other hand, Ursula herself, at the time of her breaking up with Anton in the novel, *The Rainbow*, faced the imbalance of Eros and Thanatos. Coming back from Willey Green to her home, she is struggling to climb the hill towards the house. This scene symbolizes the struggle between Eros and Thanatos. The death drive tries to prevent her from climbing the hill and returning to the house which represents the civilization and constancy of life. On the other hand Eros tries to give her stimulation to climb it and defeat the death drive. D.H. Lawrence explains the struggle between her death drive and life drive through beautiful symbols of the horses and the oak-trees in *The Rainbow*. The horses symbolize Thanatos which places a huge burden on her consciousness. "She knew the heaviness on her heart. It was the weight of the horses. But she would circumvent them. She would bear the weight steadily, and so escape" [5]. On the other hand, the oak-trees symbolize the penis and sexual derive which is a part of Eros [6]. Her struggle to climb the oak-tree for escaping from horses' rush symbolically shows the struggle between Eros and Thanatos. Gradually, Ursula can gather herself for improving the power of her life drive against the death drive. After a lot of struggle, she could finally gain the normal fusion of the death and life drives and the novel ends with a vivid picture of the rainbow which implies the victory of Eros over Thanatos. By using beautiful symbol of the rainbow and its colour which represents the beauties of life D.H. Lawrence shows Ursula's eagerness to continue it for becoming a member of large unity of human beings.

In the novel *Women in Love*, Ursula's normal fusion of Eros and Thanatos is imbalanced once again under the spells of Birkin's dark attitudes about civilization which flow out of his possessive death drive. At first, her life drive resists against the storms of Birkin's negative and hopeless views about humanity and civilization and the need of their perishing which he compresses on Ursula. At this time, the life drive plays its role perfectly, as Ursula is in the normal fusion of the life and death drives, in other words, it means the victory of life drive over the death drive. "She herself knew too well the actuality of humanity, its hideous actuality. She knew it could not disappear so cleanly and conveniently. It had a long way to go yet, a long and hideous way. Her subtle, feminine, demoniacal soul knew it well"[4].

But soon Birkin's negative energies and his dark and dreadful attitudes create problems for Ursula and her life and death drives lose their normal balance. In chapter 15 (Sunday Evening) of the novel, it is clear that Ursula's death drive became more powerful under the spell of Birkin's negative inspirations. At the beginning of this chapter, in about four pages, the narrator describes Ursula's desperation and her desire to die. The other members of the family are in the church and Ursula is at home with her young brother and sister, Billy and Dora. She lies beside the fire and thinks nothing but death.

AS the day wore on, the life-blood seemed to ebb away from Ursula, and within the emptiness a heavy despair gathered. Her passion seemed to bleed to death and there was nothing. She sat suspended in a state of complete nullity, harder to bear than death.

"Unless something happens,' she said to herself, in the perfect lucidity of final suffering, 'I shall die. I am at the end of my line of life.'" [4]

In *Beyond the Pleasure Principle* [3], Freud argues that the most fundamental aim of every living creature is to return to an inanimate form, which is the earliest state of all things, or in other words to die. This is true of Ursula. The obsession with the death drive aims to convince her that death is 'a great consummating experience' and tries to lead her to destruction and death:

Death is a great consummation, a consummating experience. It is a development from life. That we know, while we are yet living. What then need we think for further? One can never see beyond the consummation. It is enough that death is a great and conclusive experience. Why should we ask what comes after the experience, when the experience is still unknown to us? Let us die, since the great experience is the one that follows now upon all the rest, death, which is the next great crisis in front of which we have arrived [4].

Under Birkin's dark attitudes, Ursula's view on humanity and civilization is changed completely. It seems that his dark views are echoing inside her. Her death drive forces her to accept that all human civilization is hollow and worthless, so one should submit oneself to death for running away from this corrupt humanity. "But what a joy! What a gladness to think that whatever humanity did, it could not seize hold of the kingdom of death, to nullify that"[4]. During this period of her life, the life drive is very weak to help her and can never force temptations of the death drives back.

The most important factor for a living being to continue his/her life is hope. It is hope which gives us strength to get the normal mixture of the life and death drives. Thus, what saves Birkin and Ursula from the grip of the death drive

is the new hope which they gain gradually from their relationship with each other. It shows that criticizing Birkin and Ursula's relationship as merely representation of Eros is true, but part of the fact. By introducing Ursula in Birkin's life, he can find a new link of hope to chain himself to life.

Freud classifies the sexual instinct as a part of Eros; so Ursula, by stimulating of Birkin's sexuality, improves his life drive. She helps him to regain the power of his life drives and rebalances the normal mixture of Eros and Thanatos. "He kissed her, and trembled with pure hope, like a man who is born again to a wonderful, lively hope far exceeding the bonds of death... But the passion of gratitude with which he received her into his soul, the extreme, unthinkable gladness of knowing himself living and fit to unite with her, he, who was so nearly dead"[4].

But it should be noted that this incident (rebalancing of his life and death drives) never happens easily without any struggle. The struggles between his death and life drives and resistance of the death drive against the life drive are traceable in many scenes. The death drive aims to force him not accept the new obsessions of the life drive. The dreadful battle between two opposite drives is mainly unconscious, but we can understand this struggle through the part of it which becomes conscious. Walking towards Beldover after kissing Ursula and getting warm and hopeful promises of life, he has a confusing feeling. The narrator uses contradictory adjectives like 'satisfied' and 'shattered,' 'fulfilled' and 'destroyed' to describe his confusion. Truly speaking, his mysterious feeling is because of the struggle between the life and death drives:

Then, satisfied and shattered, fulfilled and destroyed, he went home away from her, drifting vaguely through the darkness, lapsed into the old fire of burning passion. Far away, far away, there seemed to be a small lament in the darkness. But what did it matter? What did it matter, what did anything matter save this ultimate and triumphant experience of physical passion, that had blazed up anew like a new spell of life. 'It was becoming quite dead-alive, nothing but a word-bag,' he said in triumph, scorning his other self. Yet somewhere far off and small, the other hovered [4].

Under the obsessions of Thanatos, Birkin resists against Ursula's sexual temptations. As aforesaid, sexuality is classified as a part of the life drive, and the life drive itself is against the death drive which is the possessive drive in Birkin at the beginning of their relationship. So, he is against sexuality simply because it conflicts with his death drive. D.H. Lawrence depicts Birkin's attempt to run away from Ursula's sexual desire through moon archetype. Moon is the symbol of females' sexual and physical attractions. The scene where Birkin throws stones to the picture of the moon on the water shows symbolically his struggles to destroy Ursula's sexual desires. While she hides herself among the roots of the alder trees, Birkin speaks to himself, loudly and throws the stones at the picture of the white moon at the pond. "He stood staring at the water. Then he stooped and picked up a stone, which he threw sharply at the pond. Ursula was aware of the bright moon leaping and swaying, all distorted, in her eyes. It seemed to shoot out arms of fire like a cuttlefish, like a luminous polyp, palpitating strongly before her"[4].

Despite of his struggles, the picture of the moon re-gathers itself and reunites its shape. He angrily gets large stones and throws them to it in the hope that they would destroy its picture, but in vain. Re-gathering of the picture of the moon after throwing stones represents his best efforts for destroying Ursula's sexuality, but his efforts are useless and her sexual desire recollects itself without any change. Ursula is afraid that Birkin would stone the moon (her sexual desires) again, so she asks him not to stone it any more. Symbolically, it indicates her request of him not being against her sexual and physical pleasure, and it is natural to accept and satisfy it rather than destroy it.

In Gerald Crich, even before his relationship with Gudrun, Eros and Thanatos are not in the normal mixtures. His destructive drive (Thanatos) is more powerful and possessive than his life drive (Eros). One of the critical and traumatic incidents which affected his mind and imbalanced the normal fusion of the life and the death drive is his murdering accident in his childhood. Although D.H. Lawrence never highlights this incidence and just mentions it twice in the novel, we should not neglect its effect in the course of his life. Gerald has killed his brother in the childhood when they were playing with a loaded gun. This is terrible story and undoubtedly Gerald can never forget it. Gudrun can understand the depth of Gerald's suffering and its negative effect on him. "And isn't it horrible too," she cries "to think of such a thing happening to one, when one was a child, and having to carry the responsibility of it all through one's life"[4]. It is also difficult to bear the others' scorning eyes, though they never blame him openly. Even his intimate friend, Birkin, thinking of this incidence, remembers Cain (the first child of Adam and Eve who killed his brother Able). Cain is the archetype of human unconscious will to murder his brother which D.H. Lawrence uses to convey Gerald's unconscious desire to kill his brother. He expresses this opinion through Ursula's mouth, later. "Perhaps there was an unconscious will behind it. This playing at killing has some primitive desire for killing in it, don't you think?"[4] Anyhow, this incident has an important effect on unbalancing the normal fusions of Eros and Thanatos in Gerald.

The other accident which has negative effect on the life drive and makes the death drive powerful than before is Diana Crich's drowning. The death of another family member, and importantly Gerald's feelings of guilt for her death, creates another critical situation for him, which changes the result of the death and life drives' struggling in favour of the destructive one. In the Crichs' party day, when Ursula and Gudrun ask Gerald to manage them a boat, he tells them that they should be careful, as he is responsible for the lake and any accident. "Don't, for my sake, have an accident – because I'm responsible for the water"[4]. After Diana's drowning, the sense of guilty captures him, because he could not do his duty properly, and is responsible for the death of another family member, though indirectly. The possessiveness of Thanatos over Eros is evident in his hopeless opinion about the destiny of his family. He says: "'There's one thing about our family, you know', he continued. 'Once anything goes wrong, it can never be put right again not with us. I've noticed it all my life – you can't put a thing right, once it has gone wrong'"[4].

For releasing himself from the tortures of the death drive and keeping himself busy, Gerald concentrates on his mine works, and soon becomes a successful industrialist. But under the obsessions of the death drive and Birkin's hopeless speeches, he loses his interest in mining and all his weak chain of hopes is torn apart. Thanatos aims always to convince him that all human achievements are trifle and hollow and he must surrender himself to death. After losing his interests on mine-works, he becomes eager than before to establish a relationship with Gudrun. In this way, he tries to find a new object to chain himself to life again and refuel his Eros against Thanatos. "And during the last months, under the influence of death, and of Birkin's talk, and Gudrun's penetrating being, he had lost entirely that mechanical certainty that had been his triumph"[4]. But all the time, Gudrun struggles with herself and tries to avoid a relationship with him. It seems that she has noticed the possessiveness of the death drive in him and wants to keep herself out. But by accepting to teach Winifred, the Crich's youngest daughter, she gradually moves closer to him. She knows better than anybody else that if she accepts the proposal of teaching Winifred, the establishment of a relationship with Gerald is unavoidable. "Gudrun knew that it was a critical thing for her to go to Shortlands. She knew it was equivalent to accepting Gerald Crich as a lover. And though she hung back, disliking the condition, yet she knew she would go on. She equivocated"[4]. Her oneself wants to avoid her from accepting the suggestion, while the other self tempts to go and discover an unfamiliar sort, industrial master.

The death of Gerald's father is the other traumatic incident which causes Thanatos becomes much more powerful than before. "He was convulsed," the narrator says, "in the clasp of this death of his father's, as in the coils of the great serpent of Laocoön. The great serpent had got the father, and the son was dragged into the embrace of horrifying death along with him" [4]. Seeing his father pale and hopeless kindles his death drive. He wishes and waits for the time that his father would passed over. His satisfaction to watch his father's struggling with death shows the possessiveness of his death drive and its temptations. Death of every living creature would mean the victory of the destructive drive which is the dominant drive in Gerald. "Some perverse will made him watch his father drawn over the borders of life. And yet, now, every day, the great red-hot stroke of horrified fear through the bowels of the son struck a further inflammation"[4]. In his father's last days of life, the death drive intensifies its pressure on Gerald's soul and seems it aims to put over on his life along with his father.

He somehow wanted this death [slow death of his father], even force it. It was as if himself were dealing the death, even when he most recoiled in horror. Still, he would deal it, he would triumph through death.

But as the fight went on, and all that he had been and was continued to be destroyed, so that life was a hollow shell all round him, roaring and clattering like the sound of the sea, a noise in which he participated externally, and inside this hollow shell was all the darkness and fearful space of death [4].

During these days (his father's last days of life), all outer pleasure and mine-works' pleasure lose their colour and satisfaction for Gerald. These interests are very weak and fragmental for giving him a proper impulse to defeat the obsessions of Thanatos and force back its pressure. He must find a new and strong impulse for this purpose, or he should surrender himself to death. "He knew he would have to find reinforcements, otherwise he would collapse inwards upon the great dark void which circled at the centre of his soul"[4]. He also knows better than anybody else that if he wants to continue his life, he should refuel his life drive against the pressures of the death drive, and should rebalance the normal fusion of the death and life drives in himself (at least to some extent), otherwise tolerating the powerful pressures and temptations of Thanatos is impossible and he would die or suicide soon. "But the pressure was too great. He would have to find something to make good the equilibrium. Something must come with him into the hollow void of death in his soul, fill it up, and so equalise the pressure within to the pressure without. For day by day he felt more and more like a bubble filled with darkness, round which whirled the iridescence of his consciousness" [4].

The new and strong impulse which can chain him to the life again is Gudrun. He must establish a relationship with her, or he would die desperately. Thus, Gudrun saves him from death by accepting to be his mistress. "In this extremity his instinct led him to Gudrun. He threw away everything now – he only wanted the relation established with her"[4]. Sexual and erotic drives, according to Jung and Freud, are part of the life drive [7, 8]. So, Gerald's aroused sexual attraction to Gudrun is a big mercy for recovering of his life drive in such a condition. "He must recover some sort of balance. And here was the hope and the perfect recovery"[4]. Gudrun thus plays an angelic role in this critical condition. Although, she is not ready to have any contact with him, she accepts to stay for dinner and then, walking towards her house, lets him put his arm around her without any objection. She tolerates all her inner torture and lets him rouse his sexual impulses through her body, just because to make him happy and give him hope to continue his life. By sacrificing herself, she tries to save him from the tortures of the death drive and give him new premises of life through the pleasure of her body. Her feelings and pitiable condition under his clasp reveal her unwillingness to be touched by him, but she tolerates and bears all these things because of Gerald, to make him happier. "Blind to her," the narrator says, "thinking only of himself, he slipped his arm softly round her waist, and drew her to him. Her heart fainted, feeling herself taken. But then, his arm was so strong, she quailed under its powerful close grasp. She died a little death, and was drawn against him as they walked down the stormy darkness." Then, she kindly asks him: "Are you happier?" in which he answers "Much better, and I was rather far gone" [4].

After the death of Mr. Crich and his funeral, Thanatos puts a great pressure on Gerald's soul. These days are very difficult and intolerable in Gerald's life. "And all the time he was like a man hung in chains over the edge of an abyss. Struggle as he might, he could not turn himself to the solid earth, he could not get footing"[4]. He struggle with his powerful death drive to get free from its grip, but he finds out that without a strong stimulus and hope to grasp, he cannot defeat his strong death drive. His life drive is at its weakest and with a fillip it would be shattered easily. In the evening of the third day, by realising he would not survive any more, Gerald goes out to seek a stimulus to grasp it and

hold himself to physical life. He tries to find a thing to reinforce and refuel his weak life drive; otherwise he would die in a few days. At first, he runs towards Birkin to be soothed by him and his homosexual attractions. But he is not at the mill. Gerald needs somebody to give him strength for continuing the life. He is not strong enough to push back the temptations of Thanatos. "He could not bear it. He was frightened deeply, and coldly, frightened in his soul. He did not believe in his own strength any more. He could not fall into this infinite void, and rise again. If he fell, he would be gone forever. He must withdraw, he must seek reinforcements. He did not believe in his own single self, any further than this" [4].

In this scene, D.H. Lawrence depicts Gerald's problem and his struggles between Eros and Thanatos in a vivid pictorial manner by putting him in the wood. After finding that Birkin is not at home, he turns up the hill and goes inside the wood. In the darkness, he loses the path and does not know where exactly he is. He stumbles blindly on and suddenly finds himself on a path. Then he goes automatically on through another wood. The dark wood indicates Thanatos and the path suggests Eros and the constancy of life. The intervals of getting lost in the wood and coming back to the path and again entering the wood, all represent the unconscious struggle between Thanatos and Eros. The time he spends in the wood is much longer than the time he is on the path. He comes across the path in a sudden moment but only to be lost again in the dark wood. It reveals the fact of possessiveness of the death drive and weakness of the life drive in him. At last, he finds himself on the high road. Here, he decides to take a direction. The high road suggests the reinforcement of the life drive through his decision to establish a relationship with Gudrun. It reveals his decision to continue life with the help of Gudrun and her sexual attractions, and the direction which he chooses to follow is the way towards her house. By doing so, Lawrence highlights the remarkable role of Gudrun in saving Gerald from the grip of Thanatos and giving him another chance to continue his life. Gerald himself confesses that if she did not support him, he would not have survived. "If there weren't you," he says to Gudrun, "in the world, then I shouldn't be in the world, either"[4]. In the torments of Thanatos' obsessions, he needs Gudrun to arise his libidinal drive against ego drive, and save him from death. "A dangerous resolve formed in his heart, like a fixed idea. There was Gudrun – she would be safe in her home. But he could get at her – he would get at her. He would not go back tonight till he had come to her, it is cost him his life. He staked his all on this throw"[4]. After deciding to go to Gudrun, he slips silently to the Brangwens' house like a thief and finally finds Gudrun's room. She is shocked by seeing him in her room, but soon, she understands his dreadful condition; again by sacrificing herself and neglecting her own unwillingness, she accepts him. She is in tension and hopes no one would hear and notice him in her bedroom. She accepts all danger and tolerates all tensions just to give him better feelings and save him from desperation. The pressure of the death drive is intolerable to Gerald, and undoubtedly, if she did not accept to soothe him, he would have died in such a bad condition. "His brain was hurt, seared, the tissue was as if destroyed. He had not known how hurt he was, how his tissue, the very tissue of his brain was damaged by corrosive flood of death. Now, as the healing lymph of her effluence flowed through him, he knew how destroyed he was"[4]. Once more, Gudrun soothes him by the warmth of her body and let him to take what he needs from her for reinforcing Eros against Thanatos. Again, she plays the role of a kind mother and soothes him or her bosom. "And she, she was the great bath of life, he worshipped her. Mother and substance of all life she was. And he, child and man, received of her and was made whole" [4]. Though unwillingly, she lets him to rouse his sexual and libidinal instincts by touching her sexual organs which he needs for awakening his weak life drive (Eros) to force back the pressure of the death drive (Thanatos).

His pure body was almost killed. But the miraculous, soft effluence of her breast suffused over him, over his seared, damaged brain, like a healing lymph, like a soft, soothing flow of life itself, perfect as if he were bathed in the womb again [...] He buried his small, hard head between her breasts, and pressed her breasts against him with his hands. And she with quivering hands pressed his head against her, as he lay suffused out, and she lay fully conscious[...] Ah, if only she would grant him the flow of this living effluence, he would be restored, he would be complete again [4].

Gudrun keeps awake till morning and lets him sleep and rest in her arms. She lets him have perfect sleep while she herself lays in intense, exhausted. Even in the morning, she is sad to wake him up. When he gets up, "he was warm and full of life and desire". It shows he could reinforce his life drive, at least to some extent; thus he owes his life much to Gudrun.

On the suggestion of Gerald, the four main characters of the novel (Ursula, Birkin, Gudrun, and Gerald) decide to go to the Tyrol, where Gerald used to go when he was in Germany. It seems Thanatos wants to complete its trick and ensure its victory. In this frozen and ghastly mountain, Gudrun gradually establishes a relationship with a German artist and sculpture, Herr Loerke. By understanding that he is going to lose the last link that fastens him to life, i.e. Gudrun, Gerald tries to prevent her from going away to Loerke, but in vain. When Gudrun and Loerke are together out on an afternoon, he gets angry and quarrels with Loerke and then has an unconscious strong will to kill Gudrun. He wants to kill her, because she was the only hope to continue his life; now she wants to leave him alone and break his last thread of life. The obsessions of the death drive are buried under his will to kill her and destroy the only strength of the life drive: "What bliss! Oh what bliss, at last, what satisfaction, at last! The pure zest of satisfaction filled his soul"[4]. Suddenly, he loosens his hands round her neck and lets her go. Then, Gerald starts climbing the snowy mountain, always climbing. It seems that there is an unconscious will which pushes him forward. Now, his life drive loses its last strength, so the death drive is ready to its final attack to confirm its victory. "He slipped and fell down, and as he fell something broke in his soul, and immediately he went to sleep"[4]. In 1938, Lacan defines the death drive as "a nostalgia for a lost harmony and a desire to return to the preoedipal fusion with the mother's breast, the loss of which marked on the psyche in the weaning complex", and in 1946, he links it (the death drive) to the suicidal tendency of

narcissism [9]. In this way, Gerald's suicide is related to his desire to return to the pre-oedipal fusion with his mother's breast where he can rest and run away from the harshness of life forever.

Like the other main characters of the novel, Gudrun herself suffers from the possessiveness of Thanatos. Her hateful attitude towards infants and children reveals the possessiveness of the death drive over the life drive. She hates infants because they are the representation of life and rebirth which is in opposition of death drive. When she is discussing with her sister about marriage and begetting children at the beginning of the novel, she says: "I get no feeling whatever from the thought of bearing children"[4]. Towards the end of the novel, her thoughts show the depth of her hatred to children: "Ooh, but how she hated the infant crying in the night. She would murder it gladly. She would stifle and bury it, as Hetty Sorrell did"[4]. Her relationship with Gerald who suffers from possessiveness of Thanatos intensifies her problem. Although, the normal mixture of Eros and Thanatos is imbalanced in Gudrun, her problem is not very serious as compared to Gerald. After her relationship with Leorke towards the end of the novel, she can find a new reason and new hopeful future to continue her life and pushes back the burden of Thanatos. "To Gudrun this day was full of a promise like spring. She felt an approaching release, a new fountain of life rising up in her. It gave her pleasure to dawdle through her packing, it gave her pleasure to dip into books, to try on her different garments, to look at herself in the glass. She felt a new lease of life was come upon her, and she was happy like a child"[4]. After Gerald's death, Gudrun goes to Dresden to follow her own destiny. Like Ursula and Birkin, she gains the normal fusion of the life and death drives and saves herself from destructive tendencies. She survives to prove the victory of Eros over Thanatos in herself.

3. CONCLUSION

D.H. Lawrence depicts the whole progress of Eros and Thanatos in the four major characters -Ursula, Birkin, Gudrun, and Gerald- and their destiny in the three last chapters of the novel by putting them on the mountain, Tyrol. The cold, snow, remote, and ghastly place, ice, etc. all are the images which we can find aplenty in the last chapters which the major characters want to spend holiday in the Alps. All these images suggest stillness and death. By placing the characters in such an atmosphere, D.H. Lawrence tries to assert that all of them have a tendency to die, and in them Thanatos is the most possessive drive. It shows the imbalance of the normal fusion of Eros and Thanatos in the four major characters. After some days, Ursula and Birkin are tired of being in the snowy mountain and decide to go Verona (to amphitheatre which is the symbol of civilization and indicates large group of human beings, in sum Eros) which shows their hopefulness and constancy of life. Ursula and Birkin's leaving the frozen mountain indicates the rebalance of the death and life drives, and their hope to continue the life. Gerald and Gudrun decide to stay in this frozen mountain. It suggests their hopelessness and possessiveness of the death drive. After sometime, Gudrun, by establishing a relationship with Loerke, can find new chance for realizing her dreams to be a well-known artist. Gudrun also decides to leave the ghastly mountain as soon as possible with Loerke. The only character that his destiny is bond with icy and still mountain is Gerald. In this place, Thanatos guarantees its unquestioned victory over Eros and leads Gerald to suicide himself desperately. Thus, three last chapters can be regard as the abstract of the whole novel as far as the struggle of Eros and Thanatos concern.

In this way, the only character who could not regain the normal balance of Eros and Thanatos is Gerald, and the unfortunate incidents which happened in the course of his life are responsible in unbalancing the fusion of the death and life drives in him. Gudrun is not responsible for his death as such. By her decision to leave him, she just intensifies the problem which was already present in Gerald. Even she plays an angelical role in his life during her relationship with Gerald and saves him twice from certain death. If Gudrun is not an angel, she is not a heartless devil either. Criticising her as a demon who caused the death of Gerald is almost cruel. If she did not save him in his father's last days, he would have died many days ago. Although, Ursula could save Birkin and return him to life, we cannot expect Gudrun to do the same, because Gerald's problem is more serious than Birkin. Why should we criticise her as being sinful when she just decides to follow her own destiny and accept her best opportunities to grow up as a successful and well-known artist? How long should she sacrifice herself and play the role of holy-mother for Gerald? She is a normal human being who has a right to shape and decide for her future. Thus the finest example of the victory of the death drive (Thanatos) over the life drive (Eros) is not Gudrun-Gerald relationship. It is just Gerald who submits himself to destructive drives.

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