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Fadi Butrus K. Habash

 Department of English Language
 College of Education For Humanities
 University of Mosul
 Mosul, Iraq
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Malformation of Woman Image in D.H. Lawrence's Selected Poems

A B S T R A C T

This study is an attempt to reveal some specific traits used by the western poets in general and D.H. Lawrence in particular to portray a distort image about the western woman. The poet talks about the woman in general without specifying a certain race or nationality. Such generalization is unfair with multitude negativity which is baring. This paper is divided into three sections.

The first section is an introduction, definitions and a psychoanalytical theoretical background of the literary techniques utilized by the poet to achieve his purposes in giving a deformed portrait of women. The theorists are Jacques Lacan, Erik Erikson and Otto Fenichel whose ideas enhance the argument of this study. While, the second section tackles a comprehensive literary critical study of some of Lawrence's poems. The studied poems are an incarnation to his tendentious thinking against women in general. This study aims to defend and expose such queer human beings' minds. Finally, the third section summarizes the major findings of the study besides presenting some advices to overcome such unfair previously intended wrong pictures about women.

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تشويه صورة المرأة في شعر دي اتش لورنس

م. فادي بطرس كرومي حبش / قسم اللغة الانكليزية/ كلية التربية للعلوم الانسانية/جامعة الموصل/العراق

الخلاصة:

تعد هذه الدراسة محاولة لإظهار الصفات الخاصة لشعراء غربيين ومن ضمنهم الشاعر دي اتش لورنس من اجل بيان صورة مشوهة للمرأة الغربية. الشاعر يتحدث عن المرأة بصورة عامة دون تخصيص اي عرق او قومية. تعد هذه التعميمات غير عادلة بما تحمله من سلبيات ثقيلة. ينقسم هذا البحث الى ثلاثة اجزاء تتضمن: المبحث الاول يتضمن مقدمة وتعريف والنظريات النفسية والتقنيات الادبية التي يستخدمها الشاعر لتحقيق ماره في تشويه صورة النساء، حيث اعتمد لذلك منظرين نفسيين مثل

جاك لاكان، ايرك ايركسون و اتوو فينجل لتعزير محتوى الدراسة. بينما يتضمن المبحث الثاني دراسة نقدية شاملة لبعض من قصائد مختارة للورنس. تجسد قصائده الميول الفكرية الموظفة ضد المرأة عامة. وتهدف الدراسة الدفاع وفضح هكذا افكار بشرية شاذة. واخيرا، يلخص المبحث الثالث الاستنتاجات الرئيسية بالإضافة الى عرض بعض النصائح من اجل التغلب على الصور المغلوطة والمرسومة مسبقا تجاه المرأة وبشكل غير عادل في مخيلة الانسان.

I- Introduction

Some writers use their literary works as means of exploitation to malform and deform image of the woman either implicitly or publically. This could be considered a global phenomenon which pervades different communities. D.H. Lawrence is one of many writers who follows such a trend. This study will analyze specific selected poems as examples. Moreover, this deformation or malformation is embodied in the use of various types of pornography such as: orgasm, fetishism, pederasty, phallus, etc. Sadism and Masochism are adopted as tactics of reinforcing the idea of humiliating the image of women. This deteriorating procedure of narrow opinions towards women is based upon the patriarchal perspective which mirrors only the sexual and savage males' instinct lurking behind his morbid inner side of ego. This motivates men's beastly desires and extravagant lust in women's bodies to satisfy their sexual desire.

The theoretical opinions and functional concepts, which are utilized in this study, belong to many psychoanalysts including the French Jacques Lacan, the German Erik Erikson and the Austrian Otto Fenichel who find sex as a main crucial and problematic issue in the process of coining the human life and its progress. Jacques Lacan categorized human beings life cycle from the early childhood till the senile period into three strata which are "imaginary, symbolic and real"(Evans: ٣٣). Erik Erikson divided such cycles into various stages or phases which came to be called "Erikson's Phases of Psychosocial Development." Erikson claims that:

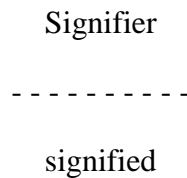
...the traditional psychosexual phases that end with the "genital phase." In particular, he emphasized the critical moment of late adolescence, when the personality must gel and a person achieve an ego identity. He then continued to consider the developmental problems of adult life.(Lidz: ١٤-١٥)

Otto Fenichel restates that belonging of these tendencies embodied in human beings to what is called "infantile sexuality". This type of sexuality is generated as an outcome of inner personal instinct and it turns to be a fundamental part of adult sexuality. In spite of that, Fenichel observes a kind of difference between Infantile sexuality and adult sexuality through:

The most impressive difference lies in the fact that the highest excitation is not necessarily located at the genitals, but that the genitals, rather, play "the part of primus inter pares among many erogenous zones. The aims, too, are different; they do not necessarily lead toward sexual intercourse but linger at activities that later play a role in forepleasure. Infantile sexuality may be autoerotic, that is, take the child's own body or parts of it as its object. The components, which are directed toward objects, bear archaic

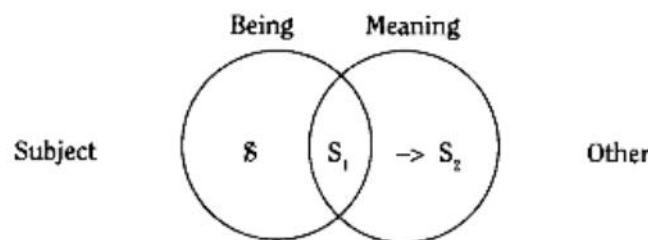
features (incorporation aims and ambivalence). When a partial instinct is blocked, “collateral” partial instincts become correspondingly strengthened.(Fenichel: ٥٤)

According to Jacques Lacan, any sexual relation should be established on the following: Signifier, Signified and Signification. The relationship among the Signifier, Signification and Signified is summarized in the following diagram, and it is called Lacanian Sign (Hook: ٦٥):



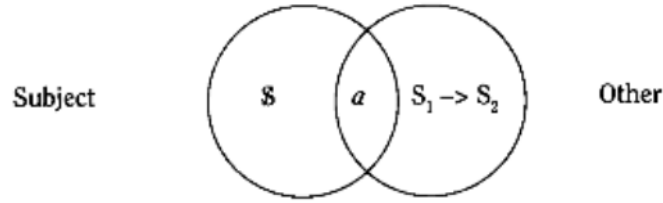
For Lacan, the Signifier comes first in priority because of its major role and symmetrical work within the unconscious to shape things. Therefore, “it is the effects of the signifier on the subject that constitute the unconscious”(٦٥). The Signifier could be “Male” while the signified is “Female” and Signification is the sexual process or action which varies according to the situation and circumstances. These three psychoanalysts regard sex as a developed mechanist process of the mutual work of conscious and unconscious. It is unconsciously developed in order to be practiced consciously for the accompanied pleasure or excitement

Lacan expressed this complicated relationship of human relations whether they are physical or physiological. He claims that love is a mythological matter which sprung from what he calls “...the other, one's sexual other half, that the living being seeks in love”(qtd. in Feldstein, et. al. ٧٤). As well as the subject which is “...,not for his sexual complement, but for that part of himself, lost forever, that is constituted by the fact that he is only a sexed living being, and that he is no longer immortal” (٧٤) and then this sexual seduction will urge the “sexual realization” as either a full drive, partial drive or even as death drive to end finally as “...the portion of death in the sexed living being”(٧٤). This operation is presented in this way:



(Richard Feldstein, et al. ٧٤)

Since the progress of sexual operation, the subject and other through the two signifiers interaction create a space or place entitled (a) in the following diagram in order to produce what has been called Object (a) of the other part of the subject. In such way, man and by means of fantasy will obtain a certain kind of some jouissance, ecstasy, physical or intellectual pleasure as well as some sexual relation with the woman. He falls in love with her as the following diagram shows:



(Richard Feldstein, et. al. ٢٥)

Jacques Lacan in *Ecrits* argues that “...the signifier of a signified [is] repressed from the consciousness of the subject” (٥١). Hence, 'the sexual drives' which are 'articulated at the level of significations in the unconscious' will cause the ultimate death of signifier (Parker ٤٠). The signifiers are sexualized according to Lacan and Phallus is “the signifier of signification.” Thus, phallus requires deeply signification to imagine the eroticism of this relation between man and woman. To fulfill this, it demands three aspects which are: “...the function of signification, the eroticised nature of signification, and the organisation of this eroticised signification around the problematic of 'gender '...” (٥٨). These three aspects are inseparable and even “...cannot be disentangled empirically to the satisfaction of a subject” (٥٨). They only can be disentangled conceptually by means of “eroticised signifying stuff” subject between man and woman only (٥٩).

Otto Fenichel in *The Psychoanalytic Theory of Neurosis* classified eroticism into three various stages beginning from the early childhood till the senile stage: The first stage is called The Oral Stage which begins with infancy through organizing the “Libido” which emerge on the child’s ego. It is seen as the “...first the pleasurable autoerotic stimulation of the erogenous zone and later the incorporation of objects” (٥٥). This stage is already accompanied by sadistic, depressed feelings and even passes through frustration attitudes. The child discovers pleasure through sucking in this stage but turns later on as a nightmare on the child himself “often oral-sadistic sucking fantasies directed against objects can be observed (vampire)” (٥٧). The second stage is The Anal-Sadistic Stage that moves between oral and phallic stages and is part of the libido as well. It composes of child tendency to preserve the excretion as valuable things or as a major part of its identity. The anal sadism came to be mean a “destructive” elimination of incorporation to take the form of “pinching off” punishment. This sadistic act or the “social power” reveals the method of teaching the child to be clean (٥٨). The Third Stage includes Urethral Eroticism which is intermingled with infantile genital. In this autoerotic stage, the child begins to differentiate between sexes as it is accompanied with the castration complex. Here, the child turns towards objects to enjoy “...the executive of sexually exciting fantasies about urinating at objects, being urinated on by objects, or of fantasies in which the connection with urination is more concealed” (٦٠). This interval stage pinpoints the male-female distinction or variance through “...a phallic and even sadistic significance—urinating being the equivalent of active penetration with fantasies of damaging or destroying—or it may be felt as a “letting flow,” as a passive giving oneself up and foregoing control” (٦٠).

In this respect, Erik Erikson's theoretical points of view try to clarify the ambiguities of sex, eroticism and human beings misunderstood of erotic, orgasm and love relations through

eight stages of human beings development which are called psychosexual modes. They are established as a result of ego work within conscious and unconscious. Erikson's psychosexual modes attempt “not only downplayed the role of sex but also even the unconscious mind, focusing more on interpersonal, social, and cultural influences” (Fleming. Ch. ٩: ٣). These psychosexual stages have the ability of magnifying the scope of “erogenous zones”(Ibid ٤). This means that the basic order starts from public or general to more specific, hence, it begins with the stage or mode, then zone and finally end with function.

Erickson finds that the first stage is very important due to the interaction between the child and the mother, trusted and untrusted is generated in this Oral, Respiratory, Sensory and Kinesthetic stage. Erikson claims that sense of trust and ego develops together along with the problems increase in both states of child's neglecting along with its overindulgence. The child discovers pleasure with a direct contact with the breast. Therefore, the mother is an essential medium for child's pleasure as well as trust (James S. Fleming: ٧).

The second stage includes sense of autonomy and control of body functions. For this reason, it is called “Anal, Urethral, and Muscular”. This stage causes for the child a struggle for controlling the physical or body functions and sometimes the child feels ashamed due the inability to control self. Erikson disagrees with Freud in this point because the child needs autonomy and control as well as the development of ego and not the Freudian id. In addition to the other cultural challenges in which the child have to face alone (Ibid: ٨-٩).

The third stage is composed of Genital and Locomotor functions. Erickson argues that a group of elements gather here such as “Infantile sexuality and incest taboo, castration complex and superego...” which are united to enable the child turning from “an exclusive, pre-genital attachment” through a slow process of becoming parent and later on carrier of tradition or responsibility. Here, the child will develop “Initiative, guilt, through same-sex and conscience (Ibid: ٩-١٠).

The fourth stage deals with Latency. Along with ego working, there are *Competence* which is one of the tools used to measure life experiences of the child and *Inertia* that is used for defining the core pathology and as the antithesis of competence. These could be used for measuring this turmoil inner conflict of the child (Ibid: ١٠-١١).

The fifth stage involves Identity versus Role Confusion during Puberty. This period is too sensitive one due to the physical changes in the adolescent body and appearing or mature of the sexual organs. Here, children begin to emigrate their sexual feelings towards their opposite sex parents. According to Erickson, three tasks came to be regarded as basic ones in this stage which are: *fidelity* which contains the “truthfulness and consistency to one's core self or faith in one's ideology.” *Repudiation* is an essential core of pathology formulate the “assumption of a healthy role formation” to develop gradually till shaping the “defiance of authority or of resignation and despair” to be called finally as “diffidence” (Fleming. Ch. ٩: ١٢). In addition to diffidence which usually “take the form of defiance of authority or of resignation and despair” (Ibid: ١١-١٢).

The sixth stage of Intimacy versus Isolation through Genitality. Erickson describes *intimacy* as a “closeness and mutual sharing with another as the basic strength of this stage” and on “isolation as its core pathology”. According to Erickson intimacy is achieved only when two people show the development of a strong sense of identity separately without intervention of anyone else. He also looks into *genitality* as sexual intimacy which leads to the successful physical correlate of psychological intimacy and induce unselfish sexual love which does not exploit or hurt any part. He considers divorce as a consequence of young or immature marriage (Ibid: ١٣).

The seventh stage is Generativity versus Stagnation by means of Procreativity. Here, the traditional marriage concept is no longer existed as a result of modern era complexities and appearing so many types of marriage including homosexuality, etc. Erickson’s *generativity* does not embrace the ancient concepts, conventions, and notions of sex between married couples but it means working creativity and productivity. It is not only to mean sex and procreation but is extended to include the sense of taking care of future and next generations as well. *Procreativity* stipulates fulfilling live ability without having children and not caring for others. *Stagnation* emerged in losing self within self-absorption (Ibid: ١٤-١٥).

Finally, the eighth stage of Integrity versus Despair is achieved in “Generalized”. *Integrity* means acceptance life as it is and attempting to well-lived life. *Despair* includes despondency, lack of hope, disappointment, etc. Erickson says that despair is accompanied by contempt of self as well as for others. He claims that man in the course of his life continues to got experiences which lead to *wisdom* which is related to the humans last years of their life and it comes from a well-lived life. While *Disdain* is regarded as the core pathology of this stage (Ibid: ١٦).

II- The Scope of Woman Mal-forming Image in Lawrence's Poems: "Cruelty and Love", "Sicilian Cyclamens", and "Snake":

D.H. Lawrence is a well-known poet, novelist and playwright. His contribution to the literary genre is significant. His life witnessed huge ups and downs which left a great impact on the quality, quantity and even the nature of his writings (Worthen: ١-٣). Anyhow, it is not strange to find a degraded quality of works in spite of their aesthetic beauty. In order to achieve such ideas, he borrowed various literary techniques to create erotic and lustful desires toward woman's body in particular. "Cruelty and Love", "Sicilian Cyclamens" and "Snake" are among Lawrence's ideal stereotypes poems which expose the abominated male domination and imposing his masculine power over women. Usually, woman is portrayed in the image of a meekly, weak and submissive creature along with a confiscating will. As a consequence, she has to obey man's sick willing and bitter sexual oppressive wishes. These poems are a glorification of male perspective to dominate women's realm, portraying them as a sexual puppet to satisfy man everlasting thirstiness for cranial pleasures at any time he wants. They reflect male total supremacy over slaved women who are imprisoned in his ill mental with previously generated images of females as machines of fulfilling his pleasures in different ways of torture, raping and even harassment which accompanies such selfish, inhuman, and brutal masculine rude physical satisfactions.

Lawrence mingles both nature and myth to evoke his idea vitally as well as to regenerate a visualized kind of normal life. Accordingly, it is possible to categorize two perspectives of domination which are male and female based on the nature and mythological orders of man's supremacy upon the woman. Man is described as a wild beast and the woman is to be the victim of everyday dehumanized sexual attack either through her will or against her consent. Thus, woman is restricted to be no more than an aphrodisiac tool which acts to stimulate man's sexual instincts and rising his dormant desires till arriving a state of complete orgasm. Ann Massa and Alistair Stead see these claims as:

In the hands of writers like D.H. Lawrence... the figure becomes a peculiar kind of sexual outlaw, merged with the disruptive and minority shape of Pan and goat-god out in psychic reserves of the woods. Here one might see common ground between the modern pastoral myth in America, too: representations of male need to escape temporary from the country, often envisaged, whether directly or indirectly, in heterosexual or homosexual terms. (٢٩٢)

In spite of depicting the woman as a wife in "Cruelty and Love" but, the rape action appears on her feelings which demonstrate the kind of worry from the man steps as he will attack his next prey at home. For this reason, the man's hands are presented as dirty, heavy and ugly ones. Deliberately, the poet conveys the image of the woman as a means of determining the husband having excessive gluttony and carnal look towards her as well as other women to enhance the unsatisfied desire of man. She describes him as a dirty, huge, merciless and passionless person. Thus, he appears as a triumphant, arrogant hero who returns from an exhausting expedition of chasing, haunting and carrying a killed animal in his hand. This hunt is going to be fulfilled at home through the image of practicing sex with his wife. The woman gives him a vision of the unclean person whose aim is catching her to satisfy his inner physical and psychological desires without paying attention to her feelings. The woman considers herself a next victim to her husband. She is obliged to surrender to his desires mutely or silently. The husband considers her as an aphrodisiac medium. She motivates his sexual feelings as animals do. The woman hints to such operation as a dirty method which extends to by a sexual harassment because this sexual operation is made from the male only. Moreover, the woman as a human being is not ready to give her body to the man but she is forced according to the underdeveloped social norms to accomplish her role as a wife to relief her husband's burning desires.

II.١. Pornography is observed in Lawrence's poems especially in "Cruelty and Love", "Sicilian Cyclamens" and "Snake". Its domination is important to reconstruct the poet's erotic and pervert ideas. Thus as a term, pornography is defined as:

In all probability the term derives from the sign hung outside a brothel or whore's establishment.

A pornographer is a writer of pornography and a pornograph is a work of fiction (in the broadest sense of that term) in which there is a considerable emphasis on sexual activity and which is, as a rule, written in such a way as to arouse sexual

excitement. It may be funny, serious, bizarre or horrific, and, like any other kind of fiction, it may be well or badly written (Cuddon: ٦٨٥).

Lawrence reciprocates the two pornographic images of the hunter and the hunted respectively. This reveals, "preoccupations of ... Lawrence with desire driven underground" beside his "attempt to impose a personal fantasy on the national psyche"(Massa: ٣٠٦). In "Cruelty and Love", he portrays the man crudeness, savageness and dreadfulness along with employing the auditory and visual imageries for creating a kind of dreadful atmosphere in the poem's realm. The poem begins with the voice of the unknown woman who describes man's physical appearances as huge and savage as in:

What large, dark hands are those at the window

Lifted, grasping the golden light

Which weaves its way through the creeper leaves

To my heart's delight?

(D.H. Lawrence. *Love Poems and Others: Cruelty and Love* ١-٤)

The poet intends to equalize the woman to a bird and a rabbit respectively. The bird signifies the liberty and innocence while the rabbit stands for the excessive sexuality and it could be a reference for sexual attraction as well. These two features or images of innocence and sexuality are available in the woman. He deliberately aims to insult and degrade woman by means of exploiting such pornographically portraits. Pornography is categorized into:

II.١,١: Erotica and Exotica

The two most distinguished types of pornography are "erotica" and "exotica". They differ in their contextual implementation and are widely misunderstood because of being vogue and unobvious to be full comprehended and came to be used inappropriately. Therefore, a clarification is needed, concerning their working nature and even the occurrence of the intervention happened during their utilization either in literature or in the process of daily speech and even in the life. J. A. Cuddon finds that:

(a) erotica -this concentrates on the physical aspects of heterosexual love and may describe them in great detail; (b) exotica - this concentrates on what are known as abnormal or deviationist sexual activities, and thus the emphasis is on sexual perversion. Common subjects for this kind of pornography are: sadism, masochism, fetishism, transvestism, voyeurism (or scopitagnia), narcissism, pederasty and necrophilia. Less common subjects are: coprophilia, kleptagnia, zoophilia and pyrolagnia (Cuddon: ٦٨٥-٦).

The personae in Lawrence's three poems reflect a powerful tendency for both erotica and exotica through inserting nature as an assistant medium or motivator for the sexual cohabitation, intercourse and rising of feelings to fulfill man's curbed sick passions, hidden

emotions and even sentiment. The poet reveals the male and female boldness through their entire abject submissive surrender to the instinct in the following lines:

When he pushed his bush of black hair off his brow :

When she lifted her mop from her eyes, and screwed it in a

knob behind

—O act of fearful temerity!

(Lawrence. *Birds, Beasts and Flowers: Sicilian Cyclamen* ١-٤)

The above lines indicate manipulating nature through inserting images of bush indirectly for referring to the male's organ and the sexual operation with the woman. They disclose and expose how the woman is busy with utilizing the screw which stands to male sexual organ. It is an attempt to justify his pervert doing through involving the woman within it too.

II.١,٢: Erotica basically contains Heterosexuality as an operative element

Heterosexuality lurks in the poet's excessive love, sickly adornment and enchantment in the female body. His irresistible infatuation leads him to a chronically morbid sickness which is treated with amusement in woman sensitive organs and through bed beguile. This entrenched erotic matter exists in Lawrence's three poems while he enlists heterosexuality or erotic as a mystical action and it is detected for the completing human beings pleasures. The man's and woman's sexual melting and infusion is compared to death by Lawrence and even he proved such closeness by means of "terror and mystery"(Pinto: ١٣٢). He concentrates on the beauty of sex through saying "... _ a flame, a quick-ening of feeling and emotion that is regenerative, that will reawaken all men and women to complete living"(Freund: ١٠٩). This concept can be seen in:

When they felt their foreheads bare, naked to heaven, their

eyes revealed :

When they felt the light of heaven brandished like a knife

at their defenceless eyes,

And the sea like a blade at their face,

(Lawrence. *Birds, Beasts and Flowers: Sicilian Cyclamen*: ٥-٩)

Again, this image of infusion is manifested in the "Snake" and such strangeness is mirrored through "mythical grandeur" to describe it as an "ordinary "earth brown, earth golden Sicilian snake," but at the same time becomes a mythical, godlike lord of the underworld, an embodiment of all those dark mysterious forces of nature which man ignobly fears and neglects"(Pinto:١٣٦). Presenting the snake as a meek creature which drinks water from trough and his inability to kill it, has a great significance of man's inability to suppress and

quell his/her inner desires which could be erupted any moment. The speaker is confused his cheerfulness of enjoying the snaky way of drinking from his water and the way it left the place as follows:

But must I confess how I liked him,
How glad I was he had come like a guest in quiet, to drink
at my water-trough
And depart peaceful, pacified, and thankless,
Into the burning bowels of this earth ?

(Lawrence. *Birds, Beasts and Flowers: Snake* ٣٦-٤٠)

The poet intelligently formulates the ancient mythological creature to employ in the poem subject which is seducing the woman, deriving this idea from the snake's infatuation of woman to eat that forbidden apple in Paradise and disobey God. It is a public invitation for the spiritual and physical destruction through transgression and body humiliating.

In "Love and Cruelty", the erotic field of heterosexuality is incarnated in man and woman relationship. It is unknown if the woman is a wife or just a mistress. Everything is ambiguous and mysterious in the poem's atmosphere and just it is known that man is a hunter. The woman finds in the man's morbid infatuation a type of brutality, savageness, and wildness which needs domestication in order to be tame. She came to compare man to wilderness or desert animals. These lines describe this process:

My pulse of life, letting him nose like a stoat
Who sniffs with joy before he drinks the blood:
And down his mouth comes to my mouth, and down
His dark bright eyes descend like a fiery hood
Upon my mind: his mouth meets mine, and a flood
Of sweet fire sweeps across me, so I drown
Within him, die, and find death good.

(D.H. Lawrence. *Love Poems and Others: Cruelty and Love: ٦٢-٦٨*)

However, this type of relationship appears as abnormal and contains a swerve indication toward heavenly and hellish reactions because of the entire excessive in the sexual action. The persona used oxymoron as in "sweet fire" to refer to the everlasting sensual and lustful sexual desires resulted from the fascination in the woman's body.

II.١,٣. Exotica is the second type of Pornography that deals with different types of the “sexual perversion” through the emphasis on the “abnormal or deviationist sexual activities”(Cuddon: ٦٨٥). Moreover, it is sub-categorized into smaller entities which include the following:

II.١,٣. ١. Voyeurism

As for Voyeurism, it emerges clearly in the persona or speaker’s extraordinary perversion and attractiveness to the women body with its deeply pictorial in the realm of Lawrence’s poems. He spends a lot of time in satisfying his sexual instincts through looking into the woman sensitive places. This could be embodied in the “Sicilian Cyclamen”:

For the first time,

They saw tiny rose cyclamens between their toes,

growing

Where the slow toads sat brooding on the past.

.....

Long, pensive, slim-muzzled greyhound buds

Dreamy, not yet present,

Drawn out of earth

At his toes.

(Lawrence. *Birds, Beasts and Flowers: Sicilian Cyclamen*: ١٣-٣٣)

The intercalation of flower and toe expresses that much of sexual indulgence and extravagant irresistible desires. The flowers came part of the sexual stimulation for the poet and the persona.

In “Cruelty and Love”, the woman's voice is clearly heard while describing the aggressive male domination and admiration in the female body. She discloses the beautiful and bitter susceptible capitulation happiness under masculinity total domination along with the sexual weakness of the woman. This reinforces the male and female mutual attraction of their bodies. The woman very early depicted the man’s body as sturdy and powerful. The woman uses the religious and sensual symbol to evoke the nocturnal and spiritual actions altogether. Through this allegorical adaptation, Lawrence aims to avoid merging what he considers or “sees as... a dualism, a conflict between sensuality and spirituality”(Freund: ١١٢) and usually he concentrates on the idea of man to have in his earthly life “He should strive for two Infinities or two consummations, absolute sensuality and absolute spirituality”(Ibid:١١٢).The woman finds herself as this butterfly with having two individual missions for the man, she says:

—She woos the moth with her sweet, low word,
And when above her his broad wings hover
Then her bright breast she will uncover
And yield her honey-drop to her lover.

(D.H. Lawrence. *Love Poems and Others: Cruelty and Love*: ١٥-١٨)

Then, she moves to compare herself to the hunted rabbit held in the man's hands. The scene of the hunted rabbit is the mere reminiscence of the manhood's complete barbaric savageness. It reflects a type of “racial myth” which stimulates “an energetic sexual expression” which is embodied through the pictorial images as “ a forerunner of the contemporary widespread cult that prefers barbaric art and primitivism in all things” in order to deduce “intensity, fluid, quick, striking” painted (Freund: ١١٠). She draws a triumphant smile to reduce the action in such a way:

In a smile like triumph upon me; then careless-wise
He flings the rabbit soft on the table board
And comes towards me: ah, the uplifted sword
Of his hand against my bosom, and oh, the broad
Blade of his hand that raise my face to applaud
His coming: he raises up my face to him

..... (Lawrence. *Love Poems and Others: Cruelty and Love*: ٥٢-٥٧)

The “uplifted sword” image states the kind of man’s morals retrogression according to the woman's words. He is joyful and with a victorious smile obtaining the female body as another victim of the hunter.

The man lacks any human sense and only aims at getting the various types of pleasures either legal or illegal. He shows his excessive sexuality and perversions through the curbed abnormalities and even hidden deviations among his ego and superego to come into surface of his id. Then, he turns these erotic pleasures into a type of daily rituals. They take the form of sexual addiction and uninterrupted luring to fulfill his repressed desires in thought at least. In order to do that, the poet employs imagination to arouse such pathological abnormal feelings which are accompanied by the action of barbaric, savage, brutal images of touching and infatuation in the woman body, just to achieve the fallacious felicity. These invented private sexual ceremonies are only to be fulfilled with the responsive woman as he inserted the female to his ugly action. The poet neutralized himself through a rise of the moaning and groaning words and sounds heard and seen in the following lines:

I only know I let him finger there

My pulse of life, letting him nose like a stoat
Who sniffs with joy before he drinks the blood:
And down his mouth comes to my mouth, and down
His dark bright eyes descend like a fiery hood
Upon my mind: his mouth meets mine, and a flood
Of sweet fire sweeps across me, so I drown
Within him, die, and find death good.

(Lawrence. *Love Poems and Others: Cruelty and Love*: ٦١-٦٨)

II. ١, ٣, ٢. Zoophilia is one type of Erotica perversion which is generated as a result of the human's attraction to animals sexually accompanied by the desire of completing a sexual intimacy with them.

It manifests the poet's concentrated usage of animals' images and symbols to achieve certain poetical purposes. He hints into different types of animals such as "Bird, water-hen, rabbits" (*Cruelty and Love*: ٢٣, ٣٢, ٣٦), "toads, greyhound females, greyhound bitches, wild hares" (*Sicilian Cyclamen*: ١٦, ٣٠, ٣٩, ٦٥), and "Snake, cattle, and albatross" (*Snake*: ١, ٢١, ٨٣). Nature in this context tends to be asymmetrical as a consequence of "compounded of terror, beauty, and cruelty, full of contradictions, something at once disturbing and mysterious, lying behind the commonplace facts of Eng-lish country life" (Pinto: ١٣١).

The intermingling of the three poems reveal the poet undergoing excessive sexual morbidity through successive poetical images. He inserts animals to enhance his sexuality. The poet accuses and blames the female- male gentiles of being motivators for any sexual and perverted operations along with the illegal cohabitation produced as a reaction to their stimuli. He manipulates the inanimate (animal and plants) imagery to produce a neutralized and modified sexual image of the poem. Lawrence ignores the outcomes of distorting the woman image by means comparing or equating her to animals and plants in the sex images. Lawrence brings altogether two myths which are *Snake* and *Sicilian Cyclamen* to sustain and justify his erotic and sensual ideas. He denies committing any transgression as he claims in *Sicilian Cyclamens*: "there is no sense of it being a sin to emerge into consciousness and self-consciousness as related" (Lockwood: ١١٢). While in *Snake*'s myth reflects Lawrence's extravagant "sex-mania" (Hughes: ١٢٢). Nature and myth are compiled in one of matchless topics which are carnal, erotic and sensual. *Snake* indicates an exuberant symbolism related to life, death, cycle of life, temptation, eroticism, etc. J.E. Cirlot elucidates the *Snake* symbolism as follows "...connected with the symbolism of the waters of the sea. Snakes are guardians of the springs of life and of immortality, ...snakes are forces of destruction, ...they are connected with the 'temptations'..." (٢٨٦). According to Lockwood, the poet uses the myth of Sicily in order "to create a sense of the cyclamen-nature, and a sense of the spirit of time and place which found utterance in this flower [Cyclamen]" (Lockwood: ١١١). To

enhance his emotional excitement, he interweaves the mysterious effects with the Sicilian imagery in order to display obviously the domination of erotic feelings in the poem's atmosphere. Carla Comellini argues that "He describes the Sicilian cyclamens as strictly connected to earth, "Drawn out of earth [...] stone-engendered", as "ecstatic fore-runner[s]", and as an expression of a primeval world, a world so old as only the "far-off Mediterranean mornings, when our world began" can evoke (Comellini: ٣٥).

Pornography stimulates so many images and brings into the individual mind too many ideas, pictures and a detailed description for a naked body of human beings. Sarah Toulalan finds in pornography a medium of contempt and a direct attack against women through revealing images of the insult and belittle of women in the society. She argues that "Pornography in this reading not only incites violence; it is violence against women. It is analysed as a genre that is produced by men, for men, and is therefore inherently anti-woman"(Toulalan: ٥). This is one of the criticisms to the way women are portrayed within male supremacy perspective. Through reading the literary texts which contain a hint to sexuality and pornography, it seems that there are negative visual images about the sexual organs of women. These images involve the utmost insult to the dignity of the woman as a human being. Moreover, such actions encourage men to commit various crimes either by means of watching, peeping, producing the worst verbal expressions and rude words as a harassment or provocation. Shira Tarrant expresses her point of view about the term pornography as a negative concept. She considers it as a "gender inequality and women's subjugation"(Tarrant: ٥٩). She immediately justifies her opinion by accusing the social putrid or rotten dealing with the woman as a commodity or goods to be bought and sold wherever man's like. Shira Tarrant states:

Because we live in a culture that buys, sells, and trades women's bodies, ... Pornography, ... , is just another form of buying women's bodies. Instead, there are creative possibilities for new ways of enjoying sex and pleasure that do not require the old tropes of male violence and sexual control of women (Tarrant: ٥٩).

However, the issue of pornography has divided women into two groups, one supports it while the other one totally refuses the idea and criticizes it as a shameful immoral matter. Such split of odd opinions are reflected in making woman's personality. Pornography is seen as a right by some women who think that female is created to serve male needs including sex. While, other women find it as a kind of humiliation for women dignity and pollution for her honour and deprive her from her rights as a human being. These lines express the two conflicting opinions:

The arguments fall roughly into two camps. Some feminist thinkers claim that pornography—and by extension, sex work—is a legitimate source of women's and men's pleasure and employment. Recent feminist exposés from inside the sex industry, and the popularity of gigs like The Suicide Girls or The Pussycat Dolls, reflect the viewpoint that feminism means doing what you want and flaunting it if you feel like it. (Ibid: ٥٩).

On this occasion, it is important to meet with women's various concomitant views about gender, sex, pornography, etc. Women look at their body's shape as a stimulus and even as an apparent invitation for males who are incited by such beauty and luring body to practice sex or create sexual images within male's minds. Joseph Bristow authorizes:

Undoubtedly, pornography continues to divide feminist opinion about the injurious or emancipatory effects of erotic desire. On the one hand, many radical feminist campaigners against pornography claim that it leads time and again to violent sexual crimes, and should therefore be legally called to account for the serious damage it causes. On the other, libertarian feminists eager to combat punitive state censorship argue that there are affirmative aspects to pornography. They believe that some types of graphic sexual representation can allow women to explore and emancipate desires otherwise suppressed in a patriarchal society.(Bristow: ٩)

It is too difficult to comprehend sex, its nature, and its stimulating factors. Men go in regarding woman and her body as the major stimulator which rises and invites men for fulfilling the sexual operation. In this manner, woman's body becomes a medium for men's legal, illegal or legitimate and illegitimate orgasm. Thus, woman is extended to be seen as sexual toy, a means of obtaining physical pleasures, a medium of urging and wakening up the stagnant and hidden desires. In this matter, Barthes and Joseph Bristow comment:

Since pornography is designed to lead its consumers towards an orgasmic climax, it must ultimately terminate desire:

So-called 'erotic' books (one must add: of recent vintage, in order to except Sade and a few others) represent not so much the erotic scene as the expectation of it, the preparation for it, its ascent; that is what makes them 'exciting'; and even when the scene occurs, naturally there is disappointment, deflation. (١٤٧)

II.٢,١. Phallic Feature :

Another element of man's fertility and physical or sexual power is called Phallic. It symbolizes man domination and supremacy upon the woman. It usually formulates man's sexual organ "penis". Andrea Dworkin in "Letters from A War Zone" talks about the concept of "Phallic":

In male-supremacist terms, sex is phallic sex; it is often called possession or conquest or taking. A woman's body is taken or conquered or possessed or— to use another supposedly sexy synonym— violated; and the means of the taking or possessing or violating is penile penetration.

The sexual colonialization of women's bodies is a material reality: men control the sexual and reproductive uses of women's bodies. In this system of male power, rape is the paradigmatic sexual act. The word "rape" comes from the Latin rapere, which means to steal, seize, or carry away. (٢٢٨-٩)

Therefore, the poet tends to start his poems "Cruelty and Love", "Sicilian Cyclamens" and "Snake" with a full description of the man as a rough, drastic and severe creature. Such a depiction comes through the woman's words in "Cruelty and Love". The poet used not only male production organic to refer to phallic but he inserted plants, flowers, animals to reinforce his lustful odd intuitions and ill desires. The woman portrays the man as an ugly beast or merciless criminal who is in his way to pounce on his innocent victim. His hands are described as "large, dark" ones. Then, the woman used the word "weaves" as a reference to spider who knits its net to catch its next victim. The woman deliberately uses non-human or animals features to describe the cruelty of the man. She indicates to the "golden light" as a method used by some creatures to entice or tempt their victims as a bait. He did not hesitate to use phallic words or plants to enhance his erotic and sexual ideas through adopting "The woodbine creeps abroad/ Calling low to her lover: (D.H. Lawrence. *Love Poems and Others: Cruelty and Love*: ٩-١٠)". It is a total submission with inner carnal and lustful physical screaming. It tends to be a kind of sexual uncontrolled fit of pique toward the woman.

In "Sicilian Cyclamens", the man appears dragging woman with her hair and even called her "bush"(Ibid: ١). It is a top of degradation and humiliation. The poet manipulates the religious symbol of the Cyclamen flower in which it symbolizes the sincere love and it hints to the flower given Mary the Virgin as a reference of pain. Husti Anca and Maria Cantor deal with this flower meaning in their paper and they argue: "This beautiful flower was dedicated to Virgin Mary. Red stains in the center of the flower symbolize the pain of Immaculate Heart of Virgin Mary. Cyclamen is sometimes called "bleeding nun"(٧٧). This indicates that the poet tends for capturing virgin women as his sensual victims.

On the other hand, "Snake" is a totally phallic poem in which everything represents male sexual organ beginning from the snake itself. The sexual imagery invades the poem with such expressions which embrace phallic meaning and deliberately manipulated by the persona in the poem "...the great dark carob tree", "Snake", "I picked up a clumsy log", (D.H. Lawrence. *Birds, Beasts and Flowers*: Snake: ٤,٧٠), etc. All the previous mentioned elements such as "carob tree"(٥), "snake"(١) and the personal pronoun "I" (Ibid: ٢,٦,٢٠,etc.) reflect male's erection and ejaculation condition. This is the sexual language of an inverted man to accomplish his lust and curbed sexual desires.

II. ٣. Sadism Versus Masochism

It is arduous to understand these two interwoven terms. They are or could be similar to Mysticism, and some asserts their necessity to achieve spiritual mysticism as an outcome of the repeated pain and pleasures, etc. Leopold von Sacher-Masoch adopts Freud's opinions on the "Primacy of sadism", in which the sadist obtains the pleasure through pain. While Masochism is seen as "the link between pleasure and pain"(٩٢). This means that Masochism is born from Sadism by means of repetition. Also, Sadism is referred as "resexualization" while Maschoism is called "desexualization"(٩٤). The incorporation or intermingling of these two concepts lead to Mysticism. This mysticism causes coldness and comfort "(the coldness of desexualization ...and the comfort of resexualization...)"(Ibid: ١٠٥). The humiliation of Eros exists "for the sake of a resexualized Thanatos" (Ibid: ١٠٥).

Sadism and masochism images are exemplified in Lawrence's "Cruelty and Love", "Sicilian Cyclamens" and "Snake". Paul H. Gebhard talks about the main reasons behind the widespread phenomenon of sadomasochism as a result of the cultural wrong opinions and misunderstanding of community healthy relationships and harmonization between the male and female. He declares that:

Sadomasochism is embedded in our culture since our culture operates on the basis of dominance-submission relationships and aggression is socially valued. Even our gender relationships have been formulated in a framework conducive to sadomasochism: the male is supposed to be dominant and aggressive sexually and the female reluctant or submissive. (٧٧)

Lawrence reflects his sadomasochism clearly in "Sicilian Cyclamen" through a bold call and using the most ugliest words to describe women as sexual slave. He describes women as dogs who do all kinds of dirty, illegal sexual relationships. He mirrors his inner conscious morbid feelings. In spite of that, he tries to excuse his repugnant and offensive doing through sharing woman in his eccentric deeds. He incorporates the woman as his partner in such offensive, dreadful and hideous belittling sexual activities. The poet delineates these eccentric and perverted images of belittling and even humiliating the woman through the rough and rude language of the speaker in the poems as in the following lines:

Greyhound bitches

Sending their rosy muzzled pensive down,

And breathing soft, unwilling to wake to the new day

Yet sub-delighted.

(D.H. Lawrence. *Birds, Beasts and Flowers: Sicilian Cyclamen*: ٤٣-٤٦)

In this way, the series of the successive sexual images is incarnated in these selected poems as a common topic for Lawrence. This concept is an indivisible part of the poet's personality. The speaking woman attempts to draw a picture of a terrified woman who is realized of the man repressed savage desires in these words:

I hear his hand on the latch, and rise from my chair

Watching the door open: he flashes bare

His strong teeth in a smile, and flashes his eyes

In a smile like triumph upon me; then careless-wise

(Lawrence. *Love Poems and Others: Cruelty and Love*: ٤٩-٥٢)

Also, it is known that rabbit and wild hares symbolize sexuality, power and even pornography. They carry the significance of fertility, excessive sensuality, attraction,

prevision and eroticism as well. Bethan Mari Jones relates Lawrence's ending his poems with water:

Lawrence is concerned with establishing the supremacy and profundity of the 'love of comrades' over heterosexual love; he creates a dichotomy between the 'fiery corruption' that characterises the activity of the former, and the 'watery corruption' of the latter. The wateriness, symptomatic of the merging process, leads to dissolution: and ultimately to death. Lawrence uses the phrase 'waters of the end' in order to describe the 'spent' fluids that are the result of the merging process. Yet, paradoxically, these waters referred to as a 'lake of death' also become the 'bath of birth', as man is born again of woman, 'in sheer merging'. This rebirth liberates the upper centres, but destroys the lower, 'passional' centres and violates the isolate self: consequently it should not be seen as the ultimate goal. (١٦٠)

The ideas of humiliating and belittling woman seems for Lawrence as a natural endowment which is given for man by nature in order to dominate and submit female to his arrogant wishes and desires through the patriarchal system of man and woman relation as superior and inferior, strong and weak, owner and slave, etc. Such male domination, motivations, possessions and tendencies neglect giving woman any consideration although of the psychological, physical and spiritual dangerous and passive results as their outcomes. This inheritance of nature should be considered as a grace for man who finds pleasure in tantalizing woman as a slave and inferior creature.

II.٣.١. Fetishism

It is considered as one of the sadist and masochist elements; therefore, it is necessary to pinpoint its role and significance in the three poems of this current study. It is used to reflect human's sexual sadistic abnormality in order to reach the orgasm and it is even used by man during coition case along with using specific ugly and dirty expressions beside imposing physical violence against other sex. It is not necessary to be a man or woman because the woman is the dominated one and finds pleasure through such filthy degrading or humility. It is a type of sexual behavior which very early came to show an interest of the "primitive religions" context study but later on, it has been adopted in sexuality to enhance male perversion through the abnormal sexual behavior shown. According to Freud, fetishism compensates the missing part on the other partner, and it creates a kind of terror and horror for the child when discovering it. He claims: "...fetishism ... originates in the child's horror of female castration. Confronted with the mother's lack of a penis, the fetishist disavows this lack and finds an object (the fetish) as a symbolic substitute for the mother's missing penis"(Evans: ٦٤). Such things appear in Lawrence's poems in sequence. In "Cruelty and Love", the persona which is the woman describes the nature of sadness for the victorious man which is passing through fit of disorder and terrible emotions of orgasmic pleasure. She says:

... . His terrors sway

Her out of the nest's warm, busy ball,

Whose plaintive cry is heard as she flies

In one blue stoop from out the sties

Into the evening's empty hall

(Lawrence. *Love Poems and Others: Cruelty and Love*: ٢٧-٣١)

The hunter and in spite of conquering his victim is no more feeling in peace. This lost peace is due to the psychosocial, psychosexual and even cultural norms or traditions. The speaker is using "his" as a possessive pronoun which denotes domination and supremacy but it involves instability within his identity, personality and life. The shift of portraying the image of choked rabbit as victim of the hunter in which the persona intends to write the possessive pronoun in italic in these lines: "Spurts from the terror of *his* oncoming /To be choked back, the wire ring"(Ibid: ٣٩-٤٠). Throughout the poem, the speaking woman as persona tries to describe man's domination and dictatorship by means of obtaining or making everything belong to him by adding the pronoun, "his" before the words such as "his large, hard hands she dies"(Ibid: ٤٣), "his eyes"(٤٥), "his talk"(٤٧), "His coming"(٥٩), "His dark bright eyes descend like a fiery hood"(٦٧) and "his mouth meets mine"(٦٨). This state of possessiveness is continued between the male and the female but with a very expanded range of savageness, cruelty, mercilessness on man's side which is subtended or faced with woman smoothness, submission, eagerness, harmony and civility or woman courtesy. The female personal pronoun is widely used in the poem as well such as "her lover"(١٠), "her sweet"(١٥), "her bright breast"(١٧), "her honey-drop to her lover"(١٨), "her startled eyes"(٢٤) in order to show the purity, innocence and light and clean spiritual side of female that is away of male brutality. In some other places, the poet or persona is obliged to produce the state of horror as a shared one between male and female either through bringing both personal pronouns together to give a global phenomenon for the horror and fear as in "And when above her his broad wings hover"(Lawrence. *Love Poems and Others: Cruelty and Love*: ١٦). These two personal pronouns signalize the sexual harmony between man and woman within the intercourse in spite of the escorted degradation, humiliation and belittling.

These pervert sexual arousal feelings resulted from childhood's fear of castration which is going to appear in the form of the reptile as in the "Snake" poem. It is noticed that the poet utilized the phallic references widely either through adopting implicit or explicit references and images which refer to sex such using the personal pronoun with the capitalized letter "I" as in "and I in pyjamas for the heat,"(٢), "I came down the steps with my pitcher"(٦), "And I, like a second comer, waiting."(٢٠), "But must I confess how I liked him,"(L. ٣٦), "How glad I was he had come like a guest in quiet,"(٣٧), "I dared not kill him?" (٤١), "I longed to talk to him?"(٤٢), "I felt so honoured."(٤٤), "was afraid, I was most afraid."(٤٧), "I looked round, I put down my pitcher," (٦٩), "I picked up a clumsy log"(٧٠), "I think it did not hit him."(٧٢), "I stared with fascination.(٧٨)". Along with the snake that symbolizes the phallus, it refers to male gentiles as an essential element in the intercourse during sexual operation between man and woman.

The poet goes further in his poem “Sicilian Cyclamen” as he uses the flower to talk about the state of perversion and erotica fancy in the female body for the sake of enjoying and even to reach orgasm. He manipulates a kind of harmony between the pronouns and verbs used together in one sentence. This essentially leads to juggling or least to make the man sickly and pathological feeling to overshadow on his inner psychological condition which is thirsty for sex. He tries to satisfy his inner or spiritual side of the unconscious through imagination by means of masturbation or even via onanism. Such erotic emotions appear in the following lines:

When he pushed his bush of black hair off his brow :

When she lifted her mop from her eyes, and screwed it in a
knob behind

—O act of fearful temerity !

(Lawrence. *Birds, Beasts and Flowers: Sicilian Cyclamen: ١-٤*)

It seems that the man is obedient without any resistance and does not refuse because the man suffering or undergoing what is called coitus interruptus, which causes the male to draw back his penis before ejaculation. This will induce in the female humiliation and drive her to reach the state of fulfillment and even sexual satisfaction. This is a kind of a degrading punishment practiced by men against women. Moreover, the persona or poet is referring to sexual colours that exposes the sacredness and even secret of sexual activity happened between man and woman as a kind of a slanderous mudslinging or libel against all females as such:

Violets

Pagan, rosy-muzzled violets

Autumnal

Dawn-pink,

Dawn-pale

Among squat toad-leaves sprinkling the unborn

Erechtheion marbles.

(Lawrence. *Birds, Beasts and Flowers: Sicilian Cyclamen: ٦٣-٦٩*)

These colors are symbols of sexuality, attraction and even perversion. The aim behind such manipulation is degradation and unjust exploitation of female as a sexual toy to be used in whatever work of dirtiness that man wishes.

III- Conclusion

The study infers to expose the ugly, unjust, unfair and even the pervert exploitation of the female and her body by men in all fields of life and during various periods. D.H. Lawrence was not an exception because he deliberately tries to avail unjustly of the physical fascination and mesmerized beauty of women's bodies. Such enchantment has been turned to be a source of belittling, degrading and humiliation as well. Throughout the three poems of this study, the poet was looking at the woman's body as a property which belongs to man and it is made to achieve male wishes through extinguishing the male's pathological inner unhealthy desires.

In his poems , the poet uses different techniques to fulfill his repressed wishes of irrigating his sickly or morbid feelings. He tuned to be the masochist who practiced different types of sadism upon woman. Even he imagines the woman as prey to satisfy such erotic feelings. He recourses for fetishism, voyeurism, zoophilia, and phallic signs to enhance his ideas of obtaining female body as sexual slave for the man. This kind of sexual ugly serfdom belittles the female value and position within her community and reduces her role for being a sexual toy only.

The advantage of this study lurks in throwing light on such a critical issue of the morbid modern community who regards woman as a sexual slave and pleasure poppet, doll; and even a plaything. The woman is bigger than such inner, racist, rough, boorish and rude dealing with females. These unhealthy opinions about women should be treated through criticizing such racist poets who had limited scope of understanding women and limiting them as sexual pleasure dolls. It is a type of revolt against these writers to be stabilized and embed equal rights for women as human beings which are equal to men and not less than this. Lawrence's unbiased attitudes toward women put him in suspicion and subject for criticism for every era and time.

A courageous step is curbing such ill-minded writers and classifying them as anti-human or anti-female ones. These sorrowful and corrupted minds should be liberated and enlightened with human rights and women rights besides concentrating on the refusal ideas of living on the verge of history and its backwards thoughts on women and human beings. Today, there is no place for such minds in the world and should recognize man and woman equality in their contexts. This happens when all critics expose and stand strong in the face of those morbid minds only.

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