

## ABSTRACT

A quest for an appropriate, passionate partner is the urge for love or just a caprice. It generates either a plot or a character. The present paper pursues two main goals. First, it shows that in both novels: *Lady Chatterley's Lover* and *A Room with a View*, main characters Connie, later Lady Chatterley and Lucy Honeychurch, respectively, are all but immoral women who lack a real, passionate touch – and this is the way they are mastering the plot throughout. They personify two impressive young ladies of the time, well-educated, broad-minded, who oppose the limitations put on their sex. Second, it argues that all the money and titles of this world cannot displace the delight of love, that is, discourse shall never displace a plot. The paper also shows that according to the discourse, plot and story of these novels there could be something higher, better than a sheer materialistic world. For this hypothesis, I used the methodologies of theoretical psychoanalysis and semiotics (psychic economy).

**Keywords:** *love, marriage, passion, adultery, psychoanalysis*

## САЖЕТАК

У раду се разматра потрага за правим, страственим партнером са становишта људске потребе и тежње за истинском љубављу. Књижевно посматрано резултат потраге може бити фабула или сам лик неког романа. Рад указује на две битне чињенице. Прво, Кони, касније госпођа Четерли, као и млада Луси, све су осим неморалне жене, иако су починиле прељубу. Интелигентне, добро образоване, самосвесне, енергичне и пуне живота, оличење су свих девојака са почетка двадесетог века које сеprotиве моралним и друштвеним ограничењима. Међутим, њихова потреба за љубављу, да воле и да буду вољене са стране својих партнера, оправдава њихове поступке у потпуности. Друго, протагонисткиње романа својим понашањем показују да је љубав најбитнија и најчистија емоција коју никакав новац ни богатство овога света не могу да замене. Дакле, узимајући у обзир радњу и заплете ових романа, указујемо да постоји љубав већа, лепша и боља од пуког материјализма. За ову хипотезу коришћене су методологија теоријске психоанализе и семиотика (психичка економија).

**Кључне речи:** *љубав, брак, прељуба, страст, психоанализа*



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**ADULTERY IN THE NOVELS  
LADY CHATTERLEY'S LOVER AND  
A ROOM WITH A VIEW**

*Házasságtörés a Lady Chatterley szeretője és a Szoba  
kilátással című regényekben*

*Прељуба у романима Љубавник Лејди Четерли и  
Соба са погледом*

## 1. INTRODUCTION

The novels *Lady Chatterley's Lover* by D. H. Lawrence and *A Room with a View* by E. M. Forster emerged at the dawn of the twentieth century. It was a period characterized by great historical and social changes. The recent inventions of the automobile, the airplane, and the telephone, shrank distances and speeded up the pace of life. It was also a period marked by a strong reaction in thought, conduct, and art to the stiff propriety and conservatism of the Victorian age.

The emergence of these two novels is tightly connected with a period in literature when the dominance of the male plot began to fade, and a female plot was in focus. The protagonists of the novels *Lady Chatterley's Lover* and *A Room with a View*, Connie and Lucy, respectively, personify the young ladies of the time, frustrated by the restrictions put on their sex. They belong to the middle class. They are well-educated, broad-minded, and full of life. They long for the *room with the view*, which will reveal a romantic, exciting, and constantly changing landscape. The hidden force which leads their lives is true and passionate love.

The period when these two novels emerged was also the period when psychoanalysis was in full swing and the first literary criticism from a psychoanalytic perspective appeared. Due to the fact that "Freud was quick to see how psychoanalysis could be applied to a literary work" (Dawson, 2008: 271), in both novels, the writers explored the Freudian depths of their characters' psyches through stream of consciousness and interior monologue. Freud made a parallel between dreams and literary texts, and argued that liter-

ary texts, like dreams, express the secret unconscious desires as well as the anxieties of the author. He looked on a literary work as a manifestation of the author's own neuroses and used the author's childhood traumas, family life, and sexual conflicts to describe and explain the characters' acts. On the other hand, he stressed that psychological material couldn't be seen directly because, in most cases, it was encoded and disguised, so it must be looked up through displacement, condensation, symbolism, etc.

The goal of this paper is to show that these two novels are all but propaganda for free love. To demonstrate that the protagonists, Connie and Lucy, did commit the adultery because they felt urge for true and passionate love. Moreover, to emphasize the impact of psychoanalysis on both: the structure of these novels and their interpretations. The body was beginning to be described in new ways, and these new ways reinvented, restructured, refigured, and revealed desire. If Victorian scars depicted moral identity, the scars of this period provoked desire. Scars were not symbols: they were physical traces of events, narrative residues, talking signifiers. They marked that the body had been culturally inscribed and been the discourse of society and not that of the self. Now, in these two novels, these change for good: women's bodies claim their right to tell the truth of their own.

## 2. PSYCHIC TOPOGRAPHY

### 2.1. Freud's three structures of personality

Sigmund Freud, in his book *The Ego and the Id*, discusses three structures of personality: *the id*, *the ego*, and *the super-ego*. *The id* consists of instincts, which are an individual's reservoir of psychic energy. As children experience the demands and contrasts of reality, a new structure of personality emerges—*the ego*. “[...] The ego is that part of *the id* which has been modified by the direct influence of the external world through the medium of the Pcpt.-Cs.,” (Freud, 2010: 14). According to Freud, *the ego* is the structure of personality that deals with the demands of reality. Thus, “the ego represents what may be called reason and common sense, in contrast to the id, which contains the passions” (Freud, 2010: 14/15). The third structure is *the super-ego*. It is the moral branch of personality, and as such, it takes into account whether something is right or wrong. It works in contradiction to *the id*. Namely, *the super-ego* strives to act in a socially appropriate manner, whereas *the id* just wants instant self-gratification.

Freud's point of view is that *the id* is unconscious. It has no contact with reality. So, *the id* or the unconscious can be related to childhood. A child who is abused by a parent later has no recollection of the events but has trouble forming relationships. In both novels, the unconscious part is represented by characters that have trouble forming and keeping relationships. In the novel *Lady Chatterley's Lover*, this issue is presented by Lawrence through the character of Oliver Mellors. He started his love affairs when he was sixteen. However, his biggest problem is to make a real connection with women and to keep it for

some time. It is obvious that he possesses the charisma loved by women, but when it comes to sex, he is always rejected. "The serpent in the grass was sex" (Lawrence, 2005: 176). On the other hand, George Emerson, in the novel *A Room with a View*, shares the very same problem. His insecurity is evident in everything he does. The failure of his attempts to establish a relationship with Lucy lies in a shortage of his mother's love. His father, Mr. Emerson, does things for him. Namely, Mr. Emerson chooses Lucy for George.

*The ego* is called the executive branch of personality since it uses reasoning to make decisions. *The ego* resolves the conflict generated by the wishes of *the id* and the constraints of *the super-ego* through a defense mechanism. *The ego* deals with the conscious part that is represented by everything we see, hear, and touch. "The conscious is no more than a kind of adjunct to the preconscious, a receiving room for internal and external psychic and perceptual-stimuli" (Silverman, 1983: 56). Clifford Chatterley, in the novel *Lady Chatterley's Lover*, and Cecil Vysle, in the novel *A Room with a View*, are typical minor English noblemen of the time. They are obsessed with financial success and fame. They treat people without kindness and respect. They are passionless, empty and, above all, egocentric. While they are in a relationship, Cecil with Lucy and Clifford with Connie, they are more in love with an idea of what a woman is supposed to be rather than what they really are. Clifford and Cecil's ignorance, as well as their sexual inexperience, are infinite and lead to ruin. Their chivalrous behavior is neither enough nor something that either of the heroines expects from love.

*The super-ego*, as the ideal, plays the critical and moralizing role. It aims for perfection. *The super-ego* can be thought of as a type of conscience that punishes misbehavior with feelings of guilt. Namely, "[...] super-ego functions throughout the history of the subject as the mirror in which the ego sees what it should be, but never can be" (Silverman, 1983: 135). It helps us fit into society by getting us to act in socially acceptable ways. Therefore, the heroines of the novels represent *the super-ego*. They look for perfection in any sphere of life, especially in love. Their urge to find the *right partner* explains it perfectly. They definitely support the idea that "[...] love ought to be for the advantage of both parties and for the injury of neither" (Phaedrus, 2006: 23). Lucy, in the beginning, is not aware of it and wonders around, up to the moment when she meets George. On the other hand, Connie reveals it when she meets Oliver. Since then, their perception of love has changed. Both girls are torn between the repression of the unconscious and social obstruction. Yet it doesn't prevent them to replace the *chains of the society* for the life they want to live.

According to Freud, *repression* is the most powerful defense mechanism. It is both "[...] 'the most efficacious and the most dangerous' of the mechanisms of defense: its special function derives rather from its role in the constitution of the unconscious as such" (Laplanche & Pontalis, 1988: 110). It works to push unacceptable id impulses out of awareness and back into the unconscious mind. Freud points out that our childhood experiences, many of which he believes to be sexually laden, are too threatening and stressful for us to deal with consciously. *A substitution* represents a notion which stands as the opposite form of the first mentioned notion. This is something represented as the same but differ-

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ent. *The bar of repression* indicates the inaccessibility of the true signified. Language is used in the process of counter transference towards the repressed. In literature, the repression is erased. This is the object of unconscious desire. Discourse becomes the interconnection of signifiers, one with another in a signifying chain (Silverman, 1983).

*The examples of the substitution are many in both novels:*

*Lady Chatterley's Lover*

- Clifford's mother for Emma      Clifford's father copulates with his own daughter  
(Oedipus complex).
- The bed for the wood floor      Connie's orgasm.

*A Room with a View*

- The piano for George      Lucy reveals real passion, love.
- The room for the square      Lucy loses virginity.

## *2.2. The Oedipal complex and the incest taboo*

Freud's dynamic developmental theory is the locus from which *the Oedipal complex* rises. It encompasses the whole range of feelings that a child may experience in his relationship with his parents and their interaction. It is a feeling of sexual desire that a boy, first of all, has for his mother and a jealous feeling towards his father. In other words, a boy has a wish to get rid of him. It is also believed to be one of the most determinative elements in the growth of a child since it's in a child's nature to possess his mother. According to Freud, when a boy works through this anxiety, he learns to identify with his father in the hope of possessing a woman like his mother one day. The thing which doesn't allow the boy to identify with his father completely is the unconscious (Bennet & Blass, 1999).

When Clifford's mother dies, his sister Emma replaces her. She becomes the mistress of the house. She doesn't care for other men but her brother and father. Emma is devastated when Connie comes to the house and takes her place. She can't hide her jealousy and she opposes Connie transparently. "She would never forgive Connie for ousting her from her union in consciousness with her brother. It was she, Emma, who should be bringing forth the stories, these books, with him; [...]" (Lawrence, 2005: 12). Thus, here we have an example of the *Oedipus complex* between father and daughter, followed by incest between brother and sister.

The other example of the *Oedipus complex* in the novel *Lady Chatterley's Lover* is when Clifford came back from the war. Lady Chatterley had to take care of him as if he had been a child. "Yet he was absolutely dependent on her, he needed her every moment. Big and strong as he was he was helpless" (Lawrence, 2005: 11).

On the other hand, the *Oedipus complex* in the novel *A Room with a View* is placed in Georg's inability to cope with the loss of his mother. His father is aware of it and tries his best to help him connect with Lucy. Mr. Emerson sees her, the woman with a big body, as

the best replacement for George's mother. At the same time, Lucy may be recovering her father's loss in George. "What are we to do with him?" he asked. 'He comes out for his holiday to Italy, and behaves—like that; like the little child who ought to have been playing, and who hurt himself upon the tombstone'" (Forster, 1995: 21).

The other example of the *Oedipus complex* in this novel is related to Georg's reaction/s when he explains what he did with the photos. "I didn't know what to do with them', he cried, and his voice was that of an anxious boy" (Forster, 1995: 34).

### 2.3. *The Uncanny*

*The uncanny* (*Das Unheimliche*) is a Freudian concept which deals with things that are familiar and at the same time unfamiliar. Because of the contrast, which is the foundation of the uncanny, it causes disequilibrium, disorientation, frustration, etc. *The uncanny* "[...] undoubtedly belongs to all that is terrible - to all that arouses dread and creeping horror; [...]" (Freud, 2003: 123). John Fletcher in his book *Freud and the Scene of Trauma* explains that Freud insists on the "postulate of a compulsion to repeat that proceeds, [...] from the very nature of the drives, a compulsion that is powerful enough to overrule the pleasure principle [...]" (Fletcher, 2013: 319). Therefore, "[...] whatever reminds us of this inner 'compulsion-to-repeat' is perceived as uncanny" (Freud in Fletcher, 2013: 319). *The super-ego* is usually active in the interpretation of it and transforms the uncanny imagery into a narrative.

Lady Chatterley, as *the super-ego* of the novel *Lady Chatterley's Lover*, is the one who repeats things constantly. She runs into affairs, Michael and then Oliver, in the hope of meeting someone with whom she will experience real passion. Aside from that, she longs for a child at the start of the novel in order to strengthen her relationship with Clifford and, above all, her position in this family. The love affairs bring her a lot of annoyance and dissatisfaction, especially the one with Michael.

Lucy Honeychurch, *the super-ego* of the novel *A Room with a View*, is a girl who doesn't know what she wants in her life. Daily routines make her very bored. At first glance, she gives the impression of someone who has no emotions. However, when she indulges in music she shows that she has potential for great passions. Moreover, music helps her to run away from reality. She feels so elated, especially while playing Beethoven's sonnets. Music opens/provides a new world for her. But, there is something strange in it, which makes her mother feel frightened. Mr. Beebe also recognizes her transformation while playing the piano and explains that it looks like she is in a delirium.

## 3. THE TABLEU OF PSYCHIC ECONOMIES

The *primary discourse* is something we see, feel, and think about after we have read the novel for the first time. It is the first impression or sensation. In the novel *Lady Chatterley's Lover*, the *primary discourse* is tightly related to Connie's life. Connie, twenty-three years

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old, who used to travel a lot, gets married to Clifford Chatterley, whose family is very rich and lives in Wragby-Midland. She is well-educated. Philosophy and music, among others, are her favorite subjects. Clifford gets injured in the war, and that causes a lot of problems. The biggest one is that he can't have children. In the beginning, Connie does everything to make him feel at home, but later she misses love, passion, life, everything. While she is having lovers, one after the other, Clifford writes his stories, and becomes a well-known writer. Finally, Connie falls in love with Oliver Mellors, and that is the beginning of the marriage's end.

The *secondary discourse* reveals many things which are usually not seen. It consists of many *mise-en-scène*, pictures hidden in other pictures. It provides the reader with the possibility of making his own conclusions. In this novel, the *secondary discourse* is mostly based on the *Oedipus complex*. Namely, Connie is a happy girl who has the possibility, thanks to her father, to spend some time abroad with her sister and to educate herself. She comes back when her mother dies. She gets married to a boy who belongs to the upper class and becomes Lady Chatterley. Connie desperately needs a child to fortify her position in her new family. Since her husband is not able to make love to her, she starts to do it with other men. Her promiscuity is not genuine. It is a representation of her deprivation of love and sex. Moreover, Connie reveals strange relationships among the family members. First, the love affair between Clifford's father and his sister. Second, a love affair between Clifford's sister and Clifford himself. "A sense of isolation intensified the family tie, [...]. They were cut off from those industrial Midlands [...]. And they were cut off from their own class [...]. The three had said they would all live together always" (Lawrence, 2005: 7).

The difference between the *primary* and *secondary discourse* in the novel *A Room with a View* is not that sharp. It exists, of course, like in any other novel. Forster's ideas, which have seen the light with this book, were not that much based on the *Oedipal complex* comparing to the previous one. He uses the easiest methods and, unlike Lawrence, doesn't insist on the strange relationships in the family. He applies a more subtle style based on the *mise-en-scène*, and achieves the very same goal.

The *primary discourse* in this novel is tightly connected to Lucy. She goes with her cousin Charlotte, abroad to Italy, to see the world. Her cousin is a strict person for whom visiting a foreign country implies the use of the Beadekker. They get a room without a view and make a fuss about it. For Charlotte, life is always a question of selection, care, and censure. She represents Lucy's super-ego. Lucy meets the love of her life, but she is not allowed to admit it. On their way back, she begins a comradeship with another guy who is of a higher status and consequently more appropriate for her. Through time, they get engaged. However, the epilogue is totally different.

The *secondary discourse* in this book deals with Lucy's unconscious and the fact who she really is. It is obvious that she is a well-bred person. She doesn't lack good manners, either. The thing which she really lacks is profound love. The way she expresses it is very strange, as she does it through the music. Mr. Beebe is the only one who recognizes it. "If

Miss Honeychurch ever takes to live as she plays, it will be very exciting both for us and for her" (Forster, 1995: 24). For the others, her playing is just a matter of nobleness. In so doing, she enjoys it enormously, although she looks like she doesn't have control of herself. According to her mother, it is always when she plays Beethoven. "Beethoven is so usually simple and direct in his appeal that it is sheer perversity to choose a thing like that, which, if anything, disturbs" (Forster, 1995: 24). In other words, the music inspires and makes her transparent to the outside world. It helps introduce her inner state and who she really is, to the point that it may upset those who observe it.

*The primal scene, in a novel*, is the trope of mystery or misery: it may be sexual, criminal, or moral. The scene is overly affected in comparison with the other tropes. The other tropes seem to remember, or to forget - i.e., to handle, manage - *the primal scene*. *The primal scene*, originally, signifies "[...] the infant's encounter with adult sexuality" (Fletcher, 2013: 181), or the moment when the infant catches sight of its parents copulating. It troubles the child's sexually loaded affection towards the mother. The child is going to have to deal with the scene and, above all, with the fact that its mother and father love each other.

In 1916 Herbert Chatterley was killed and Clifford became heir. The moment of becoming the heir was one of the hardest and most upsetting moments of his life. The injury, which disabled him to live a normal life and destroyed all his functions as a human being, did not have even the close effect on him as becoming the heir. He wasn't ready, mature enough to take on such a big responsibility. For Clifford, this was a real shock. Therefore, this is the *primal scene* in the novel, *Lady Chatterley's Lover*.

As for the novel *A Room with a View*, *the primal scene* occurs in the Piazza Signoria. It is a moment when the sky/heaven, Lucy, falls on the earth, George, (twilight), and consequently, the boy verges into a man. The scene is latent. It's filled with language games, replacements, and symbolic images which help us to reveal what has really happened. Lucy goes there because she feels bored all the time. She longs for more, especially in the twilight, when everything is possible. At some point Lucy faints. Forster actually writes about the fight between two Italians at the hour when the day and night clash - the twilight/dusk. "It was the hour of unreality—the hour, that is, when unfamiliar things are real" (Forster, 1995: 32). However, the scene with the two Italians is just a cover for the real scene which happens between Lucy and George. It's about Lucy's falling into George's arms and their connection for the first time.

*Master substitution* is like a trigger for new events in the novel. Among the many substitutions shown in these novels, *Lady Chatterley's Lover* and *A Room with a View*, the master ones are Oliver for Clifford and the piano for George, respectively. Both *substitutions* cause a lot of new events. Finally, Connie meets Oliver, a man with whom she falls in love. She becomes pregnant, too, and, consequently, this is also a matter of storytelling. Lucy, on the other hand, experiences true love for the first time. The amount of passion which she experiences while playing the piano, now, she experiences while spending time with George. Unlike Connie, she is a bit surprised and terrified.



*Extension* in a novel represents the central thing and the most variable place. It releases you from the sin. It symbolizes something good. In both novels, it is associated with the act of making love. In the book *Lady Chatterley's Lover*, it happens after they, Connie and Oliver, have simultaneously achieved culmination. "We came off together that time,' he said. [...] 'It's good when it's like that. Most folks live their lives through and they never know it, [...]" (Lawrence, 2005: 116). The very same thing happens in the book *A Room with a View* when Lucy meets George in the Piazza Signoria. The square is one of the most popular meeting places in Florence. However, the meeting is pictured differently: it is completely hidden. Lucy faints or, better say, she falls into George's arms, makes love to him and loses her virginity. "Oh, what have I done? Oh, what have I done?," she murmured, and opened her eyes. George Emerson still looked at her, [...]" (Forster, 1995: 33).

#### 4. CONCLUSION

The importance of the novels *Lady Chatterley's Lover* and *A Room with a View* lies in the fact that they connect two periods in English history: Victorianism and Modernism, two different ways of living, two different traditions, and moral beliefs. They demystify a new/modern woman who emerged at the dawn of the twentieth century. The novels' common themes are life and freedom, two themes that are universal and appealing for their timelessness.

Both writers, D. H. Lawrence and E. M. Forster take advantage of psychoanalysis and imply it in their novels by pondering into the souls of their characters. Their approach is slightly different, but the goal remains the same. Lawrence's characters are open about sexuality, while Forster's characters are hidden behind masks. Lawrence focuses his analysis of the characters on the surface of their consciousness, whereas Forster delves much deeper, into their unconsciousness. Therefore, Forster allows us to visit their *inner lives*. He believes, as a true *Edwardian*, that "the unconscious drives and motivates the characters" (Childs, 2000: 57). The best examples are Lucy while playing the piano and Mr Beebe. Despite wearing the *musk*, he reveals his true face due to the repressed desires that prevail in the end. Both writers are affected by the phenomenon of the *Oedipus complex*. It emphasizes the importance of the unconscious over the conscious. However, the difference in the psychoanalytical approach of the characters does not prevent them from discussing common issues of the time in a similar manner.

Analysing these two novels, my purpose was to show that Connie did commit adultery and Lucy did transgress social conventions just because they felt the pure urge for love. Even though they lived in a period when living a life that is *all mind* was particularly popular among the young members of the aristocracy, they demonstrated that they were against it. If we take into consideration that they were in their early twenties, we should not be surprised by the fact that they searched for integrity: the interrelation or cohesion of the mind and the body.

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In the end, it turns out that both heroines have found their *room with a view* liberated from the cultural and social chains. Men are still in charge to open *the window* for them, but with a small difference: women decide who will do that for them. Since adultery in the novels, *Lady Chatterley's Lover* and *A Room with a View* is based on pure love, we can conclude that the protagonists' main goal is quite a conventional relationship and finally marriage. Moreover, Connie and Oliver, and Lucy and Georg, succeed in overcoming the idea that the body must be hidden and passion must be controlled and regulated by rules tied to class and gender. Love, no matter whether it personifies the cohesion of heaven and earth, or is just a simple merging of two souls, is the most precious thing of all.

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