

**D. H. LAWRENCE'S VISION OF THE RISEN LORD
A SELECTIVE STUDY
OF HIS
NOVELS, NOVELLAS AND SHORT STORIES**

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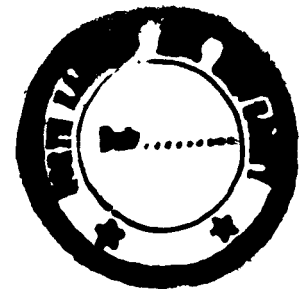
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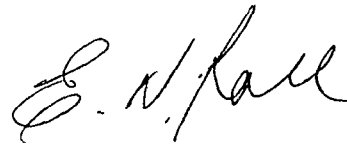
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SUPERVISOR'S CERTIFICATE

I certify that the dissertation entitled "D.H. Lawrence's Vision of The Risen Lord - A selective study of his novels, novellas and short stories" submitted by Sujata Gurudev, in partial fulfilment of the requirement for the degree of the Master of Philosophy of the North-Eastern Hill University, Shillong, is the record of original investigation carried out by her under my supervision.

She has been duly registered and the dissertation presented is worthy of being considered for the award of the M.Phil degree. This work has not been submitted for any degree of any other university.



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A C K N O W L E D G E M E N T S

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Finally, I would like to dedicate this work to my Mother and Father - "The hand that rocks the cradle rules the world".

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I N T R O D U C T I O N

The undying genius and timeless appeal of D.H. Lawrence is best assessed by the historian A.L. Rowse who felt that Lawrence meant something special to the men of his generation. He was an essential part of their awakening to maturity. Rowse affirms, "he was a part of me : he had entered into my veins at a very vulnerable moment, of adolescence changing into maturity. He was entwined in the fibre of my mind and heart..." 1 Today Lawrence's reputation as an artist, novelist, poet, critic, letter writer and painter has come to stay. Although he has been dead for more than fifty years he shows no signs of living down. If anything Lawrence is more alive today than at any other time in the twentieth century. His novels and short stories continue to be reprinted and translated all over the world. On film, television and radio his fictions have shown their power to hold vast audiences enthralled, and his plays have proved absorbing in performance. Gamiu Salgado comments : " His expos tory writings **until** recently **apologized** for and **embarrassedly** **passed** over even by admirers of Lawrence the artist, **are** being read with a new respect. " 2. An ever increasing fan club the world over **testify** to the evergreen memory of Lawrence.

His credo which he wrote into his essay on Benjamin Franklin has at last been accepted and vindicated :

That I am I
 That my soul is a dark forest.
 That my known self will never be
 more than
 a little clearing in the forest
 That Gods, strange Gods, come forth
 from the
 forest into the clearing of my
 known self,
 and then go back
 That I must have the courage to
 let
 them come and go
 That I will never let mankind put
 anything
 Over me, but that I will always
 try to recognize and submit to the
 Gods
 in me and the Gods in other men
 and women.

(Studies in Classic American Literature 1924.)

The high seriousness of his avowed purpose as novelist that the purpose of art is moral, not aesthetic, not decorative, but moral has been admitted. His triumphant assertion :

I am a novelist. And being a novelist, I consider myself superior to the saint, the scientist, the philosopher and the poet, who are all great masters of different bits of man alive, but never get the whole hog . 3 .

no longer brings in its wake the stormy criticism of the thirties. Harold Nicolson commenting upon the peculiar

unsettling effect Lawrence had upon his readers says, he " always leaves a scar upon our human complacency".⁴

Contemporary criticism has stemmed the tide against Lawrence by according him his rightful place as visionary and Prophet. F.R. Leavis states that like William Blake, Lawrence had the same power of distinguishing his own feelings and emotions from conventional sentiments. He had the same " terrifying honesty ". Another visionary poet one could compare him with is Walt Whitman who celebrates from first to last the great pride of a man in himself :

One's - self I sing, a simple separate person
Yet utter the word democratic, the Word En-Masse .

[Leaves of Grass]

Criticism of Lawrence while admitting his complexity, highlights his originality and applauds his venture into the hitherto uncharted territories of the man-woman relationship. Catherine Carswell underlines the enigmatic quality of Laurentian fiction. She felt that his books are easy to read but hard to understand. This however added to their potency. This is also in keeping with the Laurentian belief that a book lives only as long as it is unfathomed. Catherine Carswell felt that this was the

distinguishing quality of Laurentian fiction. There in also lies their vital difference from the books of such writers as Joyce or Proust, which are hard at first to read, but comparatively easy to understand once the initial difficulty is overcome. Lawrence, on the contrary had elected to speak in a familiar language. But his story-shapes, his incidents, his objects and his characters are chosen primarily as symbols in his endeavour to proffer a new way of life. Given this primary intention, all Lawrence required of his readers was a willing admission, a voluntary belief in the possibility of renewal. Catherine Carswell - friend, biographer and admirer found in Lawrence a man of rare genius :

Lawrence is - as a name more evocative than Lenin or than Freud. If Lawrence invariably committed himself, his critics infallibly gave themselves away. Of all moralists he is the most demoralizing . 5

It were no exaggeration to say that the hallmark of Laurentian fiction is the venture into the woman. Lawrence studied, loved and understood the " Woman ". There was no aspect of the female psyche which escaped his notice. The Laurentian woman is all woman. He documented the delicate

nuances of feminine beauty, her appeal and vulnerability. By the same token there was no escape from his relentless expose of the dominating, jealous and frustrated woman. However Lawrence stands singled in his attempt to lay bare the naked passions of the woman. The sphere of decision for women in Western Civilization at least, has always been love and marriage. She was not allowed to take into account her passions, the most serious impulse of her private existence. This attitude was reflected in literary portrayals of the woman. Her sphere was limited to a tiny corner in a man's world. Her options were few, she could, as Marvin Mudrick points out surrender to domesticity or the vapours and become one of Dickens' brave Biddys or dumb Doras, or she may be encouraged to transcend sex before going to the trouble of learning what it is, like George Eliot's Dorothea or Emily Bronte's Cathy or any other Gothic or Romantic heroine. The direct result of this sexual taboo is that there are few interesting women in English fiction not withstanding the exceptions - Jane Austen's Emma and Elizabeth Bennet or Dickens' Estella. However, as Marvin Mudrick states :

... the heroine of English fiction is likely to be a dead loss - think of all the unrememberable Amelias hung like decorative albatrosses round the necks of the heroes of

Victorian novels and then think of Tolstoy's Natasha and Anna, Dostoevsky's women -supreme in their passionate abnormality, the whole range of unapologetic women in Stendhal and Balzac and Flaubert, the gallery of unhurried female sexuality in Colette. Not only a definable sex in contrast to the poor sticks of English heroines, but almost a different species... . 6

Lawrence gave English fiction, as also the world his brand of women. Lady Chatterley, Ursula Brangwen, Mrs Morel, Kate Leslie and even the likes of Gudrun and Hermione Roddice.

The originality of D.H. Lawrence is perhaps best assessed by Virginia Woolf who knew him solely by reputation as a prophet, the exponent of some mystical theory of sex, the devotee of cryptic terms, inventor of a new terminology which made free use of words such as solar plexus. However, a close look at the early works of Lawrence including The lost Girl and Sons and Lovers gave her an insight into the nuances of Lawrence's creative fiction and she redefined her stand :

Lawrence received a violent impetus from his birth. It set his gaze at an angle from which it took some of its marked characteristics. He never looked back at the past, or at things as if they were curiosities of human psychology, nor was he interested in literature as literature. Everything has a use, a meaning, is not an

end in itself. Comparing him again with Proust, one feels that he echoes nobody, continues no tradition, is unaware of the past, of the present save as it affects the future. As a writer, this lack of tradition affects him immensely. The thought plumps directly into his mind; up spurt the sentence as round, as hard, as direct as water thrown out in all directions by the impact of a stone. One feels that not a single word has been chosen for its beauty, or for its effect upon the architect of the sentence . 7

Thus Virginia Woolf highlights the sheer spontaneity of expression which was the direct offshoot of Lawrence's lack of tradition.

Lawrence's fictional style is viewed by modern critics as a major breakthrough in narrative art. Avrom Fleishman in his essay "He Do the Polis in Different Voices : Lawrence's Later Style " says :

A non specialist coming to D.H. Lawrence studies must be moved by the intensity with which his debated but surprised at how little is made of his stylistic achievements. When attention is paid, it is usually to deride or defend the universally acknowledged badness - the purple passages, the swatches of slack dialogue and careless narration, the lapses into self-indulgent vituperation. These traits are occasional flaws in his masterpieces, the great novels of the 1910s, but in the 1920s, they become endemic, from the laboured anathemas of Aaron's Rod through the matey sketching of Kangaroo and the mystical mumbo-jumbo of The Plumed Serpent, to the explosion of sentimental

and sensual explicitness in Lady Chatterley's Lover. The local defences that are thrown up to blunt these attacks do little to defend the central position : That Lawrence is a master of English prose, whose style reaches a new plateau in the 1920s, on which it moves in a number of exploratory directions after a break through in narrative art . 8

Thus English fiction reaches a high point with the introduction of the Laurentian idiom - direct sensuous and explicit.

Lawrence is now being accorded his rightful place as a master craftsman albeit after his own fashion. W.H. Auden felt that Lawrence could never fail to delight the reader with the enormous pleasure he took in writing. Further there were four things which Lawrence did supremely well viz-a-viz writing about non-human nature, writing as a stranger about places and people he sees for the first time, criticizing books, and describing states of irrational hostility between man and man or man and woman . Auden selected " Birds, Beasts and Flowers " as Lawrence's finest poetical achievement. Studies in Classical American Literature also came in for special praise. As Auden puts it :

....He [Lawrence] is often quite dotty, he does not make the faintest pretence at being objective, but he is so passionately interested in

the work he is talking about and so little interested in his reputation as a critic that even when he is violently and quite unfairly attacking an author he makes him sound far more exciting and worth reading than most critics make one sound whom they are professing to praise... 9

The essential greatness of Lawrence was perhaps apprehended when an early admirer V. Sackville West spoke of him as sharing the intensity of Tolstoy, the indignation of Carlyle, and the exuberance of Walt Whitman. The critics studied so far have enabled us to appreciate the multifaceted personality of D. H. Lawrence. However, as Harold Nicolson, in his approbation of Aldous Huxley's defence of Lawrence had pointed out that "other and less fastidious hands have fingered the soul of D.H. Lawrence splitting it into psychological fibres, disintegrating a man whose whole purpose was integration". 10 • The discussion from this point will attempt to review the pro and anti-Lawrence stand of the thirties.

The initial critical response to Lawrence was far from encouraging. T.S. Eliot, Middleton Murry and Bertrand Russell were largely responsible for the setting of value-assumptions within which a host of other commentators could condemn safely for two decades both Lawrence the man and his writings. It was argued that

Lawrence could not think but was merely a genius, was uneducated, a gross egotist, a fanatical primitivist, morbidly obsessed with sex. Murry allowed Lawrence the status of prophet but one who failed because his great love for mankind turned to hate; the hate being born of failure in sex. Murry felt that Lawrence's perceptive comments in one of his greatest books - Fantasia of the Unconscious was applicable to his own life :

That is Lawrence's history of his own life. It is the history of Sons and Lovers told again, eight years later, with the added insight and detachment that comes of maturity. If we are to understand the notions of this greatly gifted, greatly tortured man, we must grasp the fundamental history. Everything derives from it. He was, and he will say so plainly at the last, a sex-crucified man. 11

T.S.Eliot's review of Son of Woman is unashamedly patronizing - a study in critical pomposity . Eliot felt Lawrence's history, and the history of his novels, was a record of his various attempts to kid himself into believing that he was right to be as he was, and that the rest of the world was wrong. It was an appalling narrative of spiritual pride, nourished by ignorance, and possibly also by the consciousness of great powers and humble

birth . Eliot underlines the fact that " Had Lawrence been sent to a public school and taken honours at a university he would not have been a jot the less ignorant; had he become a don at Cambridge his ignorance might have had frightful consequences for himself and for the world, rotten and rotting others ".12, As is clearly evident T.S. Eliot's indictment of D.H. Lawrence smacks of personal animosity.

His belief in " Dark Gods " and in " Blood Consciousness " were looked upon with suspicion. To Bertrand Russell, it seemed 'frankly rubbish', and he goes on to reject it vehemently as leading straight to Auschwitz. This seemed conclusive evidence of his dangerously degenerate tendencies and his spiritual kinship with the Nazis - " The world between the wars was attracted to madness. Of this attraction Nazism was the most emphatic expression. Lawrence was a suitable exponent of this cult of insanity. I am not sure whether the cold inhuman sanity of the Kremlin is any improvement ".13 A sentiment echoed by V.S. Pritchett who felt that Lawrence represented random irresponsible egotism, power for power's sake, the blood cult of Rosenberg .

However, Lawrence was not without his admirers. E.M. Forster considered him "greatest imaginative novelist of our time".¹⁴ While Aldous Huxley insisted like Leavis upon his greatness as an artist, "Lawrence was always and inescapably an artist".¹⁵ F.R. Leavis commenting upon the Laurentian genius felt that "to read Lawrence's best work is to undergo a renewal of sensuous and emotional life and to learn a new awareness."¹⁶

Memoirs of Lawrence by ardent admirers came out in quick succession and the best of them (D.H. Lawrence : A Personal Record by E.T., the Savage Pilgrimage by the Catherine Carswell and Not I, but the Wind ... by Frieda Lawrence) contained material in abundance to discredit the prevailing notion of Lawrence's megalomania or blood lust. To Jessie Chambers, notwithstanding, the somewhat bitter termination to the beautiful relationship she shared with Lawrence, he remained a symbol of ever-flowing life :

He aimed to enter into other lives and not only human lives. With wild things, flowers and birds, a rabbit in a snare, the speckled eggs in a hole in the ground, he was in primal sympathy. ¹⁷

Frieda Lawrence felt that there was no God. Almightyness about Lawrence, like the universal "I am ever-lasting" feeling of Goethe. She asserts that he knew, "I am D.H. Lawrence from my head to my toes... All else is not me but I can have a relationship with all that is not me in the world

and the more I realise the otherness of other things around me the richer I am". 18. Thus the wealth of biographical material went a long way in keeping Laurentian detractors at bay. Critical estimates selected so far attempt to place Lawrence in perspective. The discussion from this point of view will centre around a vein of thought running through the novels and short stories of D.H. Lawrence.

D.H. Lawrence was aware of the fact that the entire world was undergoing a withdrawal symptom. The passivity in the male, the masculine protest in the women, mechanisation and egalitarianism and rationalism were but so many aspects of the recoil. However, at a deeper level there was a blind striving towards unity. This is what, according to Paul Rosenfeld, Lawrence recorded. "The realisation toward which every piece of his presses is the resolution of this conflict, either in death or in some new leasehold of the whole man, some new assurance and integrity". 19. The advent of the new man is however characterised by what one may call preparatory stages. The first stage being that of awakening, as we find, for example, in Lady Chatterley's Lover, The Lady Bird and "The Border Line". The second stage is one of regeneration implying both creation and destruction.

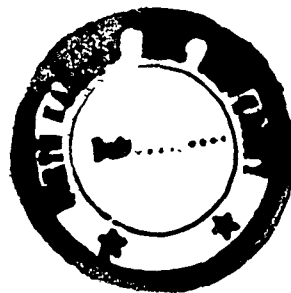
While The Rainbow deals with the positive aspect, Women in

Love is a study in disintegration, decay and dissolution. It chronicles both Birlins " New venture towards God " and the destruction of the mechanical principle - Gerald Crich.

Lastly we have the question - the necessity for rebirth. The dark Gods of Mexico typified by Quatzalcoatl offer only a partial rebirth. It was only in the person of the Christ Figure, however that Lawrence saw the possibility of the total resurrection of Man in the Flesh. [The Man who Died]. Eugene Good Heart observes that The Man who Died is the masterpiece of Lawrence's final period, the period in which Lawrence conceived the new " reciprocity of tenderness ". It is a kind of general summation of Lawrence's principal themes, " a revelation of the strengths and weaknesses of his utopian ambitions ".20. In his novella, The Man who Died Lawrence dispenses with the time honoured roles of the Prophet, the Messiah, the teacher of mankind and follows the personal destiny of the Christ Figure. The action of he Man who Died centres around the painful recovery of the Christ figure and his venture into the woman. This novella deals with Lawrence's exploration of the greater life of the body - the resurrection of the whole Man - alive in the Flesh. (170)

(170-171) In a nutshell this dissertation follows the process of awakening, regeneration, rebirth and

resurrection central to the creative fiction of D.H. Lawrence; to his final pronouncement upon mankind, his "Vision of the Risen Lord".



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END NOTES

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16. IBID., p. 231-232.
17. IBID., p. 298.
18. IBID., p. 302.
19. IBID., p. 218.
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CHAPTER I

The Sleeping Beauty

LADY CHATTERLEY'S LOVER

THE LADY BIRD

"THE BORDER LINE"

D. H. Lawrence remains an enigmatic figure defying critical acumen. The inscrutable nature of his works could be attributed to the fact that he gleaned his raw materials as an artist often from the "unconscious", "non-human", "instinctual" elements of life. Given the primacy of this aspect, Lawrence found the use of myths a handy tool for the expositions of his doctrines. Almost all the major characters in his novels, novellas and short stories bear a symbolic interpretation. However, before analysing the symbolic characters in his creative fiction one must understand the function of myths and symbols in the Laurentian world. D.H. Lawrence defines myth as a "descriptive narrative using images". A myth does not have a didactic or moral purpose. It is :

an attempt to narrate a whole human experience, of which the purpose is too deep, going too deep in the blood and soul. For mental explanation or description .2.

Thus a myth describes a profound experience of the human body human body and soul. An experience which can never be exhausted. Which has existed since time immemorial and is felt and exists today. Further the images of myths are symbols.

Symbols as per the Laurentian definition stand for units of human feeling, human experience. A complex of emotional experience is a symbol. And the power of the symbol is to arouse the deep emotional self, and the

dynamic self, beyond comprehension. Many ages of accumulated experience still throb within a symbol. While a symbol may be understood and translated into relative terms. It cannot be invented. Lawrence felt the history of the symbol is usually the history of evolution of man. It takes centuries to create a really significant symbol. Commenting upon the " life-span " of a symbol, Lawrence says :

Some images, in the course of many generations of man, become symbols, embedded in the soul and ready to start alive when touched, carried on in the human consciousness for centuries. And again, when men become unresponsive and half dead, symbols die . 4

Before attempting to interpret Lady Chatterley's Lover from a symbolic point of view, one must understand what Lawrence had in mind and what he sought to explicate via the medium of his novel. Contrary to popular opinion Lady Chatterley's Lover does not hold a brief for erotic sexuality. It is not a study in perversion nor is it intended to " shell-shock " its readers into amorous adventures on the lines of " John Thomas and " Lady Zane ". In a letter to Harriet Monroe (15 March 1928) Lawrence outlines the major thrust of the novel :

It is a nice and tender phallic novel - not a sex novel in the ordinary sense of the word... I sincerely believe in restoring the other, the phallic consciousness into our lives : because it is the source of all real beauty, and all real gentleness. And

those are the two things, tenderness and beauty, which will save us from horrors... And in my novel I work for them directly, and direct from the phallic consciousness, which you understand, is not the cerebral sex-consciousness, but something really deeper, and the root of poetry lived or sung .5

In other words Lawrence was writing a " Phallic " novel dealing with awakening to " Phallic consciousness " .

Lawrence realized the devastating impact his novel would have upon the reading public of his day and age. However he was prepared to defend his novel tooth and nail. In a letter to Rolf Gardiner he says, " ... I protest against it being labeled sex ". Sex is a mental reaction now a days, and a hopelessly cerebral affair : what I believe in is the true phallic consciousness...The book must be read - its a bomb, but to the living, a flood of urge - and I must sell it ".6 Lady Chatterley's Lover attempts to translate into graphic terms the process of awakening experienced by his female characters. The novel was not merely an indictment of the prevalent moral and sexual hypocrisy but was a daring expose of feminine urges - defiant naked and vulnerable. It remains a rare and frank documentation of female sexuality.

The myth making quality in Lawrence led him to the theme of the " Sleeping Beauty ", the archetypal woman dominating his major novels. This is especially so in the

case of his last novel when Lawrence created one of those archetypes of literature which has passed into the daily currency of life. A "Lady Chatterley" is the quickest shorthand for a rich or well-connected Lady who attaches herself to someone who, though of humbler means than herself, has the instinctive sexuality which Lawrence claims for the "Natural Man" of the land. Alastair Niven comments :

Lawrence creates his archetype by revising older ones : the legend of the sleeping beauty, awakened from her non-life by a stranger's kiss, and the arcadian myth that the pastoral life has a purity and innocence which social man has lost. 7

Lawrence, aware of the mass hysteria and neurosis gripping the modern world finds the only viable escape in the "tenderness" between a man and a woman. Lady Chatterley unable to maintain the exacting and withering standards of her social milieu prefers being "just a woman". The man responsible for awakening her out of her somnambulistic trance is Mellors - the game keeper. Lawrence does not hold a brief for men of the lower social orders. All he allows is that being closer to the instinctual life they could be capable of a freer and franker self expression. Lawrence is however, aware of the degrading effects of the mechanical principle. Mellors is increasingly being seen as a symbolic figure - the natural man, anthropomorphic - an embodiment of elemental passion

and energy. In a sense Mellors has a single dimension. He serves as outlet for Constance Chatterley - a vehicle of male potency.

At the outset of the novel we find Constance Chatterley married to the amateur novelist turned industrialist Sir Clifford. After a brief honeymoon, Clifford visits Flanders : to be " shipped over to England again six months later, more or less in bits ".⁸ His hold on life being tenacious he recovers but the lower half of his body, from the hips down, paralyzed for ever. The paralysis of Clifford, rendering him impotent would seem inadvertently symbolic. In " Apropos of Lady Chatterley's Lover " Lawrence defines Clifford as a man who had lost all touch with his fellowmen and women except for purposes of usage. He is cold and calculating having lost the warmth of life. Replying to a question regarding the symbolic interpretation of Clifford, Lawrence writes :

As to whether the " symbolism " is intentional - I don't know. Certainly not in the beginning when Clifford was created. When I created Clifford and Connie, I had no idea what they were or why they were. They just came, pretty as much as they are. But the novel was written, from start to finish, three times. And when I read the first version, I recognized that the lameness of Clifford was symbolic of the paralysis, the deeper emotional or passional paralysis, of most men of his sort and class today... 9

Clifford devoid of the warmth of life views his fellowmen as also his wife as a commodity whose only value is in her utility.

The delineation of the character of Clifford is very important as of the inmates and social circle of Wragby Hall and the industrial village of Tevershall. Taken collectively they represent the principle of Death-in-life. They also represent according to Julian Moynahan (): The "entire industrial, social and even spiritual orders dominant in the modern world, more specially in twentieth-century England".¹⁰ In other words, what we have is a revealing picture of decadence - the modern "Wasteland". The scenario is vitally important to the theme of the "Sleeping Beauty". In accordance with the legend the curse of a wicked fairy puts the princess as also the entire kingdom to sleep. The kiss of the stranger restores normality. Vitality and vigour return to the dormant kingdom. Clifford metaphorically speaking represents the kingdom of the dead - a bodiless soulless universe. He contains in his person all that is anathema to the Laurentian perception. He is the "abstracted man". A man who would figuratively speaking, bleed white, if cut.

The clue to the malaise afflicting Clifford and the intellectual circle at Wragby Hall can be traced to Lawrence's essay "Apropos of Lady Chatterley's Lover". Lawrence speaks of the modes of perception :

There are many ways of knowing, there are many sorts of knowledge. But the two ways of knowing, for man, are knowing in terms of apartness, which is mental, rational, scientific, and knowing in terms of togetherness which is religious and poetic... .#.

The intellectual coterie of Wragby Hall leaves Lady Chatterley cold. On the personal front Clifford fails Constance. He is chronically unable to "love". It is not merely a physical paralysis but a deeper psychic impotency. Relationship according to Lawrence is threefold : " First, there is the relation to the living universe. Then comes the relation of man to woman. Then comes the relation of man to man. And each is a blood relationship, not mere spirit or mind ".12 The tragedy of the modern world, however, is that " living relationships " have been supplanted by dead, non vital " abstractions ". We have " abstracted the universe into matter and force, we have abstracted men and women into separate personalities - personalities being isolated units, incapable of togetherness - so that all three great relationships are bodiless dead ".13 Clifford the epitome of the " abstracted man " enjoys the illusion of life but does not " live " in any sense of the word. Since Clifford is unable to " live in himself ", he depends solely upon Constance, drawing from her those vital energies which sustain her being. What he absorbs from her, by way of energy is not utilized in any constructive way. Constance fails to " make a man " of him in a way which only a Mrs Bolton can. Clifford remains

paralysed and parasitic.

His reasons for marrying Constance are far from sentimental. He shows the typical bourgeois calculation while assessing the value of a wife ". A man needed to have an anchor in the safe world. A man needed a wife ".14 While Clifford is prepared to settle down to matrimony. He is unable or unwilling to give in to its demands. Clifford fighting shy of any physical contact is a far cry from the Laurentian ideal. The only reality for Lawrence was the marvel of being alive in the flesh. To achieve this the vital contact - " togetherness " between a man and woman was essential. The crucial experience of relatedness is above all encompassed in a sexual experience with a woman. The importance of tactile contact for Lawrence can be summed up in the words of Julian Moynahan : " For Lawrence touch is a more powerful mode of connectedness than sight, because sex is, in sensory and emotional terms, a stronger experience of connection than any other ".15 Clifford was not interested in a " blood " contact with his wife even before his paralysis, which possibility was precluded naturally enough after his accident. Their intimacy was just that of any two people not vitally connected. They were above and beyond " Sex " closeted together in their mental abstractions ". They were intimate as two people who stand together on a sinking ship. He had been a virgin when he married and the sex part did not mean much to him. They were so close, he and she, apart from that and Connie

exulted a little in their intimacy which was beyond sex, and beyond a man's satisfaction:

Clifford anyhow was not just keen on his "satisfaction", as so many men seemed to be. No, the intimacy was deeper, more personal than that. And sex was merely an accident or an adjunct, one of the curious obsolete processes which persisted in its own clumsiness, but was not really necessary . 16

The Clifford - Connie stand on the issue of marriage is a far cry from the Laurentian concept.

Marriage which fulfills itself is, for Lawrence, the sole mystery of the universe. "The great saints only live, even Jesus only lives to add a new fulfilment and a new beauty to the permanent sacrament of marriage".¹⁷ He however emphasizes the true phallic quality of marriage. A marriage is no marriage unless it is basically and permanently phallic. This phallic quality links the union between a man and women to the greater universe. To the rhythm of the days and months and years. To the planets and the sun and moon. Related to the Laurentian ideal of marriage is the concept of "blood-consciousness". Lawrence believed in "blood-consciousness" that we may go wrong in our minds but what the "blood" tells is always true. Therefore "Marriage is no marriage that is not a correspondence of blood".¹⁸ All knowledge stems from the

" blood ", it is the substance of the soul, and of the deepest consciousness. Lawrence felt that the blood was the sole contact between a man and a woman. Human beings were made up of blood. The internal organs all throb to the rhythm of the blood. Unlike cerebral perception which is divided blood knowledge is one and undivided. Sexual contact between a man and a woman enables two great rivers of blood to " touch " and " renew " each other.

The phallus is a column of blood that fills the valley of blood of a woman. The great river of male blood touches to its depths the great river of female blood - yet neither breaks its bounds. It is the deepest of all communications, as all the religions, in practice, know . 19

The marriage of Clifford and Constance fails because there is no correspondence of the blood Clifford formerly unwilling and later unable to give into the urges of the " blood " is content to leave Constance in her state of " demi - vierge ". He is free to create for himself a pattern of abstractions with works. He attempts to fill the void between him and his wife with a shallow authorial presence. Clifford remains content with his hypocritical substitutes for a flesh and blood marriage. Constance drifts helplessly about in her "matter -of - fact " marriage, wedded more to a " figure of speech " than a " living man ".

Clifford a sort of mechanical centaur embodies in

his person the realm of "non existence and nothingness". The innate evil and crafty nature of an intrinsically selfish man makes Clifford a brilliant businessman. As an industrialist he is able to draw more and more men into his web of abstractions. He remains the living embodiment of the mechanical principle which Lawrence abhorred. The metamorphosis in Clifford from an essentially weak clinging sort of man to the brutal industrialist is aptly described. He becomes :

almost a creature, with a hard efficient shell of an exterior and a pulpy interior, one of the amazing crabs and lobsters of the modern industrial and financial world, invertebrates of the crustacean order, with shells of steel, like machines, and inner bodies of soft-pulp .

20

This widening chasm or hiatus between the outer and inner man is according to Lawrence, the central evil of the modern world. There is yet another aspect of the Clifford-Constance relationship which has to be understood. While Clifford is able to become a "husband of sorts", he is intrinsically unable to relate to the "woman". Lawrence on the contrary was not interested in what a woman thinks or feels. Her opinions and affiliations were of no consequence to him. He only wanted to plumb the depths, unveil the mystery of what a "woman is" in all her female nakedness and beauty. Clifford like most men of his sort was unable to accept a woman without moulding her

into an acceptable pattern. Constance realizes that she was not a woman, let alone a human being in her own right. She had no substance, no touch, no contact. Her only link with life was her life with Clifford. She remained a hostess to the invitees of Wragby Hall - having lost all touch with reality. She remained contented with the appearance of reality :

Time went on. Whatever happened, nothing happened, because she was so beautifully out of contact. She and Clifford lived in their ideas and his books. She entertained..... there always people in the house. Time went on as the clock does, half past eight instead of seven .21.

Constance Chatterley had ceased to " live ". She merely existed.

Clifford is willing to let his wife have a child by another man, provided he belonged to the elite and socially acceptable circles. That she would prefer a man of a lower social order is unacceptable. In other words, so long as Constance remains wedded to her dead self (Clifford) she remains a true and honourable wife. The minute she ventures forth into the unknown in search of a " living " man she becomes a " fallen woman ". The double standards and social perfidy are exposed by Lawrence in his essay " On Being a Man " :

We marry from the known self,
taking the woman as an extension
of our known self. And then,

almost invariably, comes the jolt and crucifixion. The woman of the known self is fair and lovely. But the woman of the dark blood looks, to man, most malignant and horrific. In the same way, the fair daytime man of courtship days leave nothing to be desired. But the husband, horrified by the serpent advised Eve of the blood, obtuse and arrogant in his Adam obstinacy, is an enemy pure and simple . 22

Thus Lawrence realized that there were few men who would accept a woman as she " is " only as she "ought to be ". A woman is trapped within the preconceived notions of a man and denied her feminine validity.

While Clifford is unable to accept the rationale of a pure and healthy relationship . He is at home with the perversity of his relationship with Mrs Bolton. Julian Moynahan comments : " From the pulp of his inner self emanate just two vibrations - an impulse of self assertion and a contradictory impulse of terrified dependency ".23. Clifford's degradation and degeneration is dealt with in all its hideous and monstrous detail. Lawrence seems to take almost an artistic delight in presenting his readers with a nauseating picture of moral decadence. The macabre horror brought about all the more by the contrast between the outer and inner man :

After this, Clifford became like a child with Mrs Bolton. He would hold her hand, and rest his head on her breast and when she lightly kissed him, he said : " Yes ! Do kiss me ! Do kiss me ! ". And when she

sponged his great blond body, he would say the same : " Do kiss me ! " and she would lightly kiss his body, anywhere, half in mockery. And he lay with a queer, blank face like a child. And he would gaze on her with wide, childish eyes, in relaxation of Madonna - worship .24.

On her part Mrs Bolton was both thrilled and ashamed of this relationship. She both loved and hated it. She is the Magna Mater full of power and potency. While he degenerates to the child - man full of wonderment, religious exultation even. The amazing result of this intimacy of perversity is that Clifford the " child - man " emerges in the external world a shrewd businessman inhuman and calculating. Clifford, half man, half machine - a " mechanical centaur " rules over a dead kingdom - the dehumanized men of the Village of Tevershall. Men and Master alike have lost the will to live and are " alive " only in so far as they are motivated by the mechanical principle.

Like the princess in the legend of the " Sleeping Beauty " Constance Chatterley has inherited a dead - sleeping world. She must be awakened out of her trance - like state. Before her marriage to Clifford Constance and her sister Hilda had this tentative love affairs. All awakening keeping in mind the Laurentian doctrine is essentially and primarily sexual. However the pre-requisite factor to an understanding of the Laurentian concept of sexual awakening is the distinction between "

blood desire " and " Modern Sex ". In his early novel Sons and Lovers Lawrence outlines the central importance of sexual life. Paul Morel in one of his conversations with Miriam tells her : " Its so hard to say, but the something big and intense that changes you when you really come together with somebody else. It almost seems to fertilize your soul and make it that you can go and mature ".25. Thus sexual awakening is for Lawrence a sort of baptism of the soul. Lawrence has been frequently misunderstood for his constant and verbal harping upon " Sex ". He is, however, quick to defend his stand. What he was getting at was the positive " blood desire " as against " modern Sex " which is a " pure matter of nerves, cold and bloodless ". Sex born of " blood contact " and " blood sympathy " is a vivifying experience. Constance Chatterley who dominates the latter half of the novel is, initially, a rather naive girl, inclined to treat sex with the traditional squeamishness. Intimacy with a man was limited to the mind : " It was the talk that mattered supremely. The impassioned interchange of talk. Love was only a minor accompaniment ". 26. Since the men were so humble and craving the women yielded themselves. A woman could, however, yield to a man without yielding her " inner, free self ". A woman could, take a man without really giving her " Self " away. The relation between the sexes becomes one of utility. The man becomes in the ultimate analysis the " tool " of the woman. Men and women could come

together on the mental plane - in subtle and intimate arguments. The Love-making and connection was viewed as a sort of primitive reversion - a bit of an anti-climax, "one was less in Love with the boy afterwards, and a little inclined to hate him, as if he had trespassed on one's privacy and inner freedom. This brings us to yet another drawback in the man-woman relationship. Lawrence was aware of the sexual revulsion gripping the sexes. He was aware of the fact that part of the neurosis gripping the Modern Age had its origin in sexual revulsion. In his essay "Men must Work and Women as well" Lawrence points out that "The sexes can't stand one another". 27. While they are at ease as spiritual or personal creatures they cannot stand the "Flesh and Blood" contact. In other words, the modern age has cultivated sexual revulsion - brought it to a nicety, perfected it to an art - almost Nudity is merely a non-physical flaunting of the body.

In keeping with this attitude Clifford and Constance attempt to keep their marriage going. She is however aware that her marriage to Clifford is merely a continuation of her identification with the demi-monde. "And thus far it was a life in the void. For the rest it was non-existence. Wragby Hall was there, the servants ... but spectral, not really existing". 28. Her chances of meeting a "real" man becoming more and more remote by the day. Clifford brings the fashionable literati, a tedious crowd of "highly

mental gentleman " (p.37) to his home. Amongst them is a playwright called Michaelis. A man who had to all purposes prostituted himself to the " Bitch - Goddess " of success. He remained half-humble, half defiant. This " specimen " is the only alternative left to Constance other than her husband. Lady Chatterley's experience with Michaelis is important in so far as it is a study in negative sexualitiy. Constance Chatterley though mentally prepared to accept the rigours imposed upon her by her position is defeated by her body :

Connie was aware, however of a growing restlessness. Out of her disconnection, a restlessness was taking possession of her like madness. It twitched her limbs when she didn't want to twitch them, it jerked her spine when she didn't want to jerk upright but preferred to rest comfortably. It thrilled inside her body, in her womb, somewhere, till she felt she must jump into water and swim to get away from it; a mad restlessness. It made her heart beat violently for no reason. And she was getting thinner .. 29.

Constance had attempted to defraud the life of the body and it was getting its own back at her. Given Connie's early history of emancipated, pre-war, mildly Bohemian young womanhood, she singles Michaelis out, as the "outsider ". She feels curiously akin to him " Connie felt a sudden, strange leap of sympathy for him, a leap mingled with repulsion amounting almost to love ". 30 While she gives in to her desire for Michaelis, he leaves her curiously dissatisfied . He roused in the woman, a wild sort of compassion and yearning, and a wild physical desire. The

physical desire he did not satisfy her; he was always **come** and finished so quickly, then shrinking down on her breast, and recovering somewhat his effrontery while she lay dazed, disappointed, lost ". 31. Michaelis being an "incomplete" lover, Connie learns to get her satisfaction out of him in spite of his passivity. He was generous allowing her **pleasure**. However she is unable to break down the "external" man in him. The barriers between the man and woman remain. The "inner" man is never exposed to the woman.

In spite of the fact that there is no real contact between them Constance is willing to keep up the charade and Michaelis is ready to oblige : " She still wanted the physical sensual thrill she could get with him by her own activity..... And he still wanted to give it to her. Which was enough to keep them connected . " 32. This relationship is however doomed, ~~and~~ a ~~early~~ failure. If Clifford embodied in his person the dead principle, Michaelis no less symbolized a man chronically unable to "love ". He was unable to lose his separate identity in a fusion - a flood of togetherness. Connie never understood him but loved him after her own fashion. Her love has little chance to deepen because all the time she was aware of his "hopelessness in her ". She could not love in hopelessness. While he being hopeless could not ever "love at all " 33. Michaelis is prepared to give Constance her

sexual satisfaction. He is even prepared to marry her. Constance in her trance-like state is prepared to admit him. He had awalened the latent sexuality lying dormant in her. Constance never positively desires Michaelis but since he had aroused her slumbering sexual self she is prepared to love him for it almost that night she loved him, and wanted to marry him . " 34. While he is willing to allow her a measure of freedom - pleasure even. He finally berates her rather brutally for making him a passive instrument for her active pleasure. " But I'm darned if hanging on waiting for a woman to go of is much of a game for a man ".35. This verbal assault on her sexually vulnerable self nearly destroys Constance Chatterley : " Her whole sexual feeling for him, or for any man, collapsed that night. her life fell apart from his as completely as if he had never existed ". 36. Alastair Niven, pinpoints the crux of the problem :

Connie's relationship with Michaelis makes her aware again of her sexual being, which she had kept subjugated since marriage ; yet it makes her strangely detached and discontented, since Michaelis seems to want from it only the swift success of consummation with no obligation to the spirit. He has no regard for Connie herself, no tenderness..... .37.

Constance Chatterley after her traumatic and somewhat sordid affair is left with a great drift towards

"nothingness " which is in its way, a drift towards death Lady Chatterly has to be awakened out of this condition of "death-in-life ". Oliver Mellors, ~~the~~ responsible for this transformation, is symbolic of the organic way of life which redeems Lady Chatterley. In "The Deed of Life" Julian Moynahan outlines the symbolic purpose of Oliver Mellors. He " not only follows but represents the organic way of life, and the wood in which he lurks is a spatial metaphor of the natural order, or, what Lawrence frequently called " the living Universe ".³⁸ The wood is the vital center of Lawrence's panorama. It is threatened on every side by the anti-vital elements of Wragby Hall and the devitalising impact of the colliery village. The wood in all its virgin beauty is scarcely free from the destructive impact of the social milieu - aristocratic and plebian alike. From Wragby hall comes Clifford with his motorized chair, to destroy the peace and quiet of the sensitive glade. While Bertha Couts fills it with wrangling domestic fury. This sacred wood of Lawrence is an arcadian paradise where Lovers meet and embrace. The blossoming of flowers, the Fertility in animal, flower and tree alike prepare us for the meeting of Mellors and Lady Chatterley. A process which, with the sexual consummation of their love will lead them back to their own private Eden. Constance Chatterley comes upon the game-keeper all of a sudden. During a walk with Clifford, Mellors seems to come upon them like " a threat "

A man with a gun strode swiftly, softly out after the dog, facing their way as if about to attack them; then stopped instead, saluted, and was turning down hill. It was only the game-keeper but he had frightened Connie, he seemed to emerge with such swift menace .38.

Mellor's introduction leave Connie into no doubt about the vigour and vitality of the man. However Connie is still wrapt in her gloom of nothingness. A fact which seems to be reflected by the wood in Winter time, when even the trees seemed to express only " depth within depth of grey, hopeless inertia, silence, nothingness ". She barely registers his presence except as a " threat ". However her second encounter with Mellors shook her with a rush of awareness. What her conscious mind rejects her womb accepts. She is strangely moved by the sight of Mellors washing himself. By his white naked defenceless body. By " the warm, white flame of single life, revealing itself in contours that one might touch a body ". 39 This awareness brings home to Constance the life she had ignored - the life of her body. She returns home, strips of her clothing and examines her body inch by inch. Sadly, she acknowledges the fact that her body had become meaningless. She had been defrauded by the " mental life ".

This episode becomes the point of departure for Lady Chatterley. She rebels against the " non existence " of

Clifford which had been threatening her existence. Her forays into the wood coincide with her emergent awareness :

Ye must be born again ! I believe in the resurrection of the body ! Except a grain of wheat fall into the earth and die, it shall by no means bring forth. When the crocus cometh forth I too will emerge and see the sun . 40

Lady Chatterley is thus convinced of the possibility of the rebirth of the body. The identification between the woods and the fecund woman is complete. Sitting with her back to a young pine tree, she is stirred as it sways against her " elastic and powerful, rising up ". The distinctly phallic overtones foreshadow the phallic rituals which take place in the later sexual scenes. Both Constance and Mellors have been badly scarred by their previous experiences and there is much hesitation in their tentative relationship. Mellors keeping to his allotted task, while Constance returns over and over again to watch him at work. The game-keeper keeps himself back, distrustful of the new unfamiliar sensations. Impulses which had lain dormant in him. The turning point in their relationship occurs when Constance takes up the new born pheasant chick in her hands, bows herself down and weeps. A woman whose rich natural instincts had to be kept in abeyance since they found no emotional outlet :

There ! he said, holding out his hand to her. He took the little drab thing between her hands, and there it stood, on its impossible

stalks of legs, its atom of balancing life trembling through its almost weightless feet into Connie's hands. But it lifted its handsome, clean shaped " Little " head boldly, and looked sharply round and gave a little " peep ". " So adorable ! so cheeky ! ". she said softly. The keeper, squatting besides her was also watching with an amused face the bold little bird in her hands. Suddenly he saw a tear fall on to her wrist.⁴¹

Mellors, who had given up the life of the blood, is touched to the quick in a flood of overwhelming desire. He comes to a new realization which despite misgivings leads him to begin life anew. The die is cast, Mellors and Connie with their new found tenderness - in the face of a hostile world. The consummation of their love leaves Mellors with an overriding sense of peace and Lady Chatterley with a host of questions. " Was it real ? Why was this necessary ? " and finally the acceptance that she was " to be had for the taking ". Julian Moynahan in The Deed of Life analysis the deeper implications of the statement. " This phrase, so often employed cynically, expresses here a change which is in the final analysis deeply spiritual in implication. A Lady yields her favours to surly game keeper : a woman yields up her self to life and is saved ".⁴² The sleeping beauty has been awakened, restored to a life of vigour and vitality by the kiss of a stranger.

Mellors true to the Laurentian prototype is little interested in " her Ladyship " only the " woman " in her :

He was kind to the female in her, which no man had ever been. Men were very kind to the person she was, but rather cruel to the female, despising her or ignoring her altogether. Men were awfully kind to Constance Reid or to Lady Chatterley; but not to her womb they weren't kind. And he took no notice of Constance or of Lady Chatterley; he just softly stroked her loins or her breasts . 43

Mellors ignoring her external personality, her social facade, concentrates upon the " woman ", the feminine essence in her. This anonymity singles her out in her helpless adoration of the man and her new found fertility :

If I had a child ! " she thought to herself, " If I had him inside me as a child !and she realized the immense difference between having a child to a man whom one's bowels yearned towards the farmer seemed in a sense ordinary : but to have a child to a man whom one adored in one's bowels and one's womb, it made her feel she was very different from her old self and as if she was sinking deep, deep to the centre of all womanhood and the sleep of creation .44.

Lady Chatterley awakens to her primal nature. She almost rejects, resists her transformation, her resurrection in the body. Something of the Bacchante in her, momentarily fights him off but : " No, no she would give up her hard

bright female powers - she would sink in the new bath of life..... that sang the voiceless song of adoration ". Lady Chatterley does not seek to subjugate her partner through sexual domination, rather she finds her self reborn to the life of greater womanhood.

Lawrence sought to relate graphically the inexplicable mystery of sexual union. Probing beneath the cerebral realms he unearthed the unconscious aspects of the man-woman relationship. His language veiled and symbolic lays bare a transparent naked truth - the sexual awakening in a woman where the " blood contact " has been made :

And it seemed she was like the sea, nothing but
 ark waves rising and heaving, heaving with a
 great swell, so that slowly her whole darkness
 was in motion, and she was ocean rolling its
 dark dumb mass She was deeper and
 deeper and deeper disclosed, the heavier the
 billows of her rolled away to some shore,
 uncovering her She knew her self
 touched, the consummation was upon her, and
 she was gone. She was gone, she was not, and
 she was born : a woman . 45

The resurrection of the body has been achieved, the awakening to phallic consciousness has taken place. Lady Chatterley decides to make a clean break with Clifford. The future though bleak carries with it a promise of fulfilment. Constance Chatterley comes to a supreme

realization :

In that short summer night she learnt so much. She would have thought a woman would have died of shame, instead of which the shame died. Shame, which is fear :The deep organic shame, the old physical fear which crouches in the bodily roots of us, and can only be chased away by the sensual fire, at last it was roused up and routed by the phallic hunt of the man, and she came to the jungle of herself. She felt, now she had come to the real bed-rock of her nature, and was essentially shameless. She was her sensual self, naked and unashamed. She felt a triumph, almost - a vain glory. So ! that was how it was ! That was life ! . 46

Mellors lays bare the essential woman in Lady Chatterley. He reveals her " Self " to herself. She glories in her feminine triumph over the psychic bogey of shame. She is a woman in all her naked beauty.

In order to understand the central thrust of Lady Chatterley's Lover, the importance of the Connie - Mellors relationship : One must come to terms with the special significance of the Man - Woman relationship. In his essay " Of Being and Not Being " Lawrence analysis the desire in a woman to cleave to a man :

the vital desire of every woman is that she shall be clasped as an axle to the hub of the man, that his motion shall portray her motionless, convey her static being into movement, complete and radiating out into infinity starting from her stable eternality, and reaching eternity again, after having covered the whole of time. This is the

complete movement. Man upon woman, woman within man... .47

Thus a woman is completed by a man. She finds her best expression in a man. Man without woman or woman without man is a void nullity. Lady Chatterley's Lover deals with the process of awakening in purely physical terms.

Julian Moynahan underlines the fact that Constance Chatterley's "only qualification for the role of heroine is a capacity to come alive in the body, to be awakened instinctually, and to be at one with a man's life". That qualification being the only one demanded. Lady Chatterley's Lover is Lawrence's greatest study into what a woman "is" as against what she "ought to be" or "appears to be".

While the process of "awakening" in this context necessarily involves a tactile situation, primarily a sexual contact which unifies the disparate polarities there are occasions where the "awakening" is purely a result of a recognition of kinship or oneness. For example we have Lawrence's novella The Lady Bird where we find Lady Daphne turning away from the "Adoration - Lust" of her husband Basil, to Count Dionys. Lawrence's embodiment of the "Natural Aristocrat". The novella dealing with a more or less platonic situation culminates in Lady Daphne's

recognition of her kinship with Count Dionys in the "Aristocracy of the Blood". In this novella Lawrence initiates what was to become later a full blooded doctrine. The Lady Bird anticipates the dark mysteries of The Woman who rode away. Critics are divided in their reception of The Lady Bird. There are those who brush it aside as an artistic failure and others who qualify it as "mystic", content to leave it vaguely defined without quite coming to terms with it. That Lawrence meant the novella to be a fore runner of what was yet to come is amply clear. In a letter to J.M. Murray he writes, "I think in the long run perhaps The Lady Bird has more the quick of a new thing than the other two stories. The Fox belongs more to the old world". Graham Hough explicates Lawrence's intent:

I suppose that the only thing Lawrence can have regarded as new in this tale is the introduction of such an explicitly symbolic figure as Count Dionys's into the story of war-time England otherwise conceived in Naturalistic terms . 48.

The Lady Bird like Lady Chatterley's Lover bears a symbolic interpretation. At the very outset of the novel we are introduced to Lady Daphne. She is yet another aspect of the Laurentian archetype of "The Sleeping Beauty". She is a woman "done out of" her instinctual life. Within the limiting sphere of her social milieu-wife of a rising politician now in the army. She and her husband Basil

represent the virtues and defects of the governing class.

Lady Daphne though married to a truly adorable husband awakens much too late, to the overwhelming realization that she needed a "dare-devil" for a husband. She had denied the life of the "blood" so it "turned against her, beat on her nerves and destroyed her". She had inherited a "wild passion" from her father, but had been indoctrinated by her mother to a life of acceptance with overtones of grief and philanthropy. Forced to adopt her mother's creed, Lady Daphne was left with a bitter corrosive anger which found no outlet. Her "Will" forcing her to a life of servitude, until her "Blood" had its revenge on her". Lawrence underlines the effects of moral duplicity on a sensitive nature: "So it is with strong natures today: (They are) shattered from the inside".⁴⁹ The mind accepts what the body rejects. The consequent "Tug-of-War" destroys the person. Lady Daphne is on the verge of a nervous breakdown prior to the introduction of Count Dionys.

Count Dionys, a bohemian aristocrat, desperately wounded prisoner-of-war is a complete contrast to the reserved, adoring, idealistic but passionless upper class Englishman Basil and the cool, remote beautiful wife with an untapped Layer of Passion underneath. . . . i:

In order to understand what precisely Lawrence meant by the term aristocrat one may look at his " Paris Letter " published in " Laughing Horse ", Lawrence writes :

What I believe in is the old Homeric aristocracy, when the grandeur was inside the man, and he lived in a simple wooden horse. Then, the men that were grand inside themselves, like Ulysses, were the chieftains and the aristocrats by instinct and by choice.....The leader was a leader in his own being, not because he was somebody's son or had so much money..... If men could once recognize the natural aristocrat when they set eyes on him, they can still .50.

There are certain criteria, however, which qualify the "Natural Aristocrat ". Unlike the Shavian " Superman " or the Nietzschean concept of power struggle the Laurentian ideology involves a voluntary acceptance of the "Natural Aristocrat". Recognition, however, precedes acceptance. Therein, lies the paradox, the crux of the problem - that only aristocrat can recognize another. In his perceptive " Study of Thomas Hardy " Lawrence pointed out the fact that Tess of the D'urbervilles being an " Aristocrat " was singularly and poignantly alone. This is the fate which overtakes the Laurentian women. Like Tess, Lady Daphne is imprisoned within her isolation.

But unlike Tess she is hardly aware of it. She is,

initially, quite at home with her social facade. Her smug satisfaction is however, questioned by the Count. He rejects her identity, revealing to her yet another world vision :

You, and your beauty - that is only the inside-out of you. The real you is the wild-cat invisible in the night, with red fire perhaps coming out of its wide, dark eyes. Your beauty is your white red sepulchre .51.

Lady Daphne is unable to quite follow the logic of the Count - to see the world " Inside-out ". She has yet to be initiated into the dark secrets of the Count.

She mistakenly associates her husband Basil with the golden brightness of the sun. " He was the Dionysos, full of sap, milk and honey, and northern golden wine : he her husband. Not that little unreal Count ".52 In other words she believes her husband to be emblematic of vigour and vitality. The Count, however, begs to differ. He would like her to distinguish between appearance and reality. He considers himself to be the true vehicle of the dark potency of the sun. A direct descendent of an old Aristocratic family. He can trace his lineage to the ancient " Fire Worshippers " who had long realized that the world of appearance, phenomena is nothing compared to the marvellous " Unseen ". According to the Count:

The yellowness of sunshine - light itself is .. only the glancing aside of the real original Fire.....There would be no light if there was no refraction, no bits of dust and stuff to turn the dark Fire into visibility..... and that being so, even the sun is dark. It is only his jacket of dust that makes him visible.....And the true sunbeams coming towards us flow darkly, a moving darkness of the genuine Fire. The sun is dark, the sun-shine flowing to us is dark. And light is only, the inside - turning away [of] the sun's directness that was coming to us....The true living world of Fire is dark, throbbing, darker than blood. Our luminous world that we go by is only the reverse of this .53.

Thus Count Dionys wants to awaken Lady Daphne to the true world vision - a world turned inside-out. The Lady Bird contains the summation of some of Lawrence's finest precepts. Lady Daphne's awakening to the " Dark Life " is caught up with her realization and apprehension of the Count's beliefs. She has to come to terms with what the Count basically represents; he is the king of the underworld. His dark Plutonian energies flow towards and engulf her - a fact she intuitively realizes yet mentally resists. On her seventeenth birthday the Count had presented her with a thimble, with a Lady bird engraved upon it. The emblem of the Lady bird like the Egyptian Scarabeaus is of mysterious origin. The thimble is akin to a seal or stamp he puts upon Lady Daphne. It encircles her fingers - more sacred than a wedding ring; a heralding of

the life to come. The Egyptian Scarab was considered sacred as it represented the creative principle in the universe. The Count points out that besides creativity, the " Scarab " as also the " Lady bird " symbolizes the " Principle of decomposition " which helps regeneration. The Western world was, in the words of the Count committing "Moral suicide ". War brought death in its wake and it remained to be seen whether death yielded the " Final annihilation and extinction ".

The war in Europe becomes the harbinger of a personal crises. Basil and Count Dionys' return having had a first hand experience of war. It changes both men in different ways. To the Count the realization is supreme, " I have found my God..... not the devil of destruction..... The God of anger, who throws down the steeples and factory chimneys. Ah, Lady Daphne; he is man's God, he is a man's God. I have found my God.....".⁵⁴ The Count does not worship a blind destructive force but a positive creative power which does not hesitate to destroy in order to rebuild. Basil likewise comes to a realization, his tryst with destiny in the shape of his wife - the sacrament of his supreme worship :

I knew if I had to kneel, it was before you. I knew you were divine, you were the one - Cybele-Isis. I knew I was your slave. I knew. It has all been just a long initiation. I had to learn how to worship you .⁵⁵

Lady Daphne accepts his " Adoration - Lust " up to a point and then with a growing horror rejects it and rejects it utterly. The reason behind this apparent contradiction in terms can be better understood with a reference to Lawrence's time tested formulae, his analysis of the subtle nuances of the man-woman relationship. In his essay " The Real Thing " he writes :

A woman does not fight a man for his Love - though she may say so a thousand times over. She fights him because she knows, instinctively, he cannot love. He has lost his peculiar belief in himself, his instinctive faith in his own life-flow, and so he cannot love. He cannot. The more he protests, the more he asserts, the more he kneels, the more he worships, the less he loves. A woman who is worshipped, or even adored knows perfectly well, in her instinctive depths, that she is not loved, that she is being swindled. She encourages the swindle, oh enormously, it flatters her vanity. But in the end comes Nemesis and the furies pursuing the unfortunate pair . 56.

Lawrence felt that love between a man and a woman was neither worship nor adoration. It was something deeper, much less showy and gaudy. It was as natural or ordinary as " breathing ". Lady Daphne is trapped within the confines of her husband's feelings, " She could not finally believe in her own woman-Godhead - only in her own female mortality ". She desires to be loved as a woman, he insists on worshipping her as a Goddess. The spectre of her husband

begins to haunt her consciousness, reducing her to a shattered bundle of nerves. " She felt her soul perish, while she herself was worn and soulless like a prostitute. A prostitute Goddess. And her husband, the gaunt white, intensified priest of her, who never ceased from being before her like a lust ". 57. This combination of worship and lust proves too much for Lady Daphne. She is reduced to a virtual " Zombie ". With the will of her husband Basil superimposed upon her instinctual life.

She has to be awakened out of her trance-like state. Just like the Princess in the legend of the Sleeping Beauty, she too is in a swoon; a state of " non-being " or nullity. This is the logic behind the Count's weird song - the summons to awaken : " Far away, in the unseen, like a ventriloquist sound or a bat's uncanny peeping, came the trial almost inaudible sound of the Count's singing to himself ". Lady Daphne hears the summons, loud and clear. "It was the Count calling. He was calling her. She was sure he was calling her. Out of herself, out of her world, he was calling her ".58. She feels herself yielding in response. The Elan vital seems to stir in her depths, "Life came in exquisite breaths, quickly, as if it delighted to come to her ". But the Count is dying, he cannot offer her the " after - life " only the " after - death ". His summons come out of " death moon ". When Lady Daphne

visits Count Dionys in the darkness of the night, he cements the bond between them :

Listen ", he said to her softly. " Now you are mine. In the dark you are mine. And when you die you are mine. But in the day you are not mine, because I have no power in the day. In the night, in the dark, and in death, you are mine. And that is forever But in the day I cannot claim you. I have no power in the day, and no place when the darkness comes, I shall always be in the darkness of you..... you are the night wife of the Lady Bird, while you live and even when you die .59.

Unlike the awakening which takes place in Lady Chatterley which can only be understood in the context of a passional life. The awakening in Lady Daphne is sort of " Soulful " in nature : " She had collapsed away from her old self into this darkness, this peace, this quiescence that was like a full dark river flowing eternally in her soul ". While analysing the basic doctrine of D.H. Lawrence in The Dark Sun Graham Hough emphasizes the fact that Lawrence distinguishes between the " Soul " and the " Spirit " ! "Soul is an tribute of the flesh, and is associated with nature and the senses. Spirit is opposed to it and is associated with intellect and consciousness ". Soul " is the soul of primitive animism ".60.

Mellors was symbolic of the " Organic way of life ", - Count Dionys is no less the embodiment of the dark mysteries of life. Lady Daphne and Count Dionys are akin, a

kinship based on the recognition of the " Aristocracy of the blood ". Lady Daphne accepts and acknowledges her self to be at one with " The Dark Sun " alias Count Diony's. The words of the beautiful poem " The Snake " can sum up her peculiar understanding of the Count as one of the uncrowned " Lords of Life ":

For he seemed to me again
 like a king,
 Like a king in exile, uncrowned
 in the underworld
 Now due to be crowned again .

[The Snake]

Count Diony's is a symbolic and artistic rendering of what Wordsworth had called " Unknown modes of being ". A realization to which Lady Daphne has to awaken. Aldous Huxley comments upon this aspect of the Laurentian vision :

He was always intensely aware of the mystery of the world, and the mystery was always for him a " numen ", divine. Lawrence could never forget... the dark presence of the otherness that lies beyond .61.

Thus, while awakening in the context of Lady Chatterley's Lover is primarily physical, it approaches the metaphysical in The Lady Bird. There is yet another aspect to be considered. The " awakening " in the woman may pass by unrecognized, unknown to herself. Katherine Faquhar in the

short story " The Borderline ", realizes much too late the intrinsic quality of her dead former husband Alan. That she had had from him " A soft flow of contentment ",⁶² reminiscent of a woman enveloped in the spell of a man. She had resisted him, denying his power to arouse and awaken her.

" The Borderline ", " The Last Laugh " and " Glad Ghost " rest uneasily with critics. Since they deal with the supernatural. The introduction of the Ghostly element displaces the TALES from the context of the psychologically familiar. However all three stories survive the grizzly angle and can bear a distinctly Laurentian interpretation. In fact the " Ghostly " bit, according to Graham Hough, seems overdone and detracts somewhat from the quality of the TALES. With reference to the " Borderline ", he says :

If Lawrence's energies had been working at full stretch it would have been presented as a psychological process, a change in a woman's mind by which the old scenes, the landscapes and towns where her life was really rooted also reactivates the old love that had really dominated her life. The bits of ghostly machinery evades this necessity, ⁶³.

And this means that the job is not really done, the story becomes far less serious than it promised to be . If the supernatural element is ignored or at least underplayed, " The Borderline " can be viewed as yet another aspect of the

Laurentian exploration of the "Woman".

Time and time again Lawrence asserts the necessity of awakening. But the process of awakening is often resisted and may take place in the dark unconscious self. Awakening in the instinctual self may be vigorously opposed by the "egotist" in the man or the woman as the case may be. The outlines of the short story "The Borderline" are simple enough. Katherine Farquhar, a woman of German origin formerly married to a vigorous rawboned Scottish soldier Alan Anstruther who was killed in the war, is returning to Germany via France to meet her present husband Philip. The description of war-weary Europe and of the atmosphere on the Franco-German border is revelatory. The ghastly Marne country brings to her mind the contrast between her "panic stricken" love for her husband Philip and the endearing flame of her feelings for Alan. She reviews her relationship with Alan. She had resisted him. The proud unyielding self in her determined never to give in :

Katherine had loved him, and he had loved her :That was indisputable. But when it came to innate conviction of lordliness, it was a question which of them was worse. For she, in her amiable, Queen-Bee self, thought that ultimately hers was the right to the last homage .64 .

Thus awakening is cloaked by egotism.. Related to this is

the Laurentian concept of the struggle between the sexes which is explored and elaborated in Aaron's Rod where Rawdon Lily tells Aaron that while "Men must submit to the greater soul in man, for their being ", and further that, " Men have got to stand up for the fact that manhood is more than childhood and then force women to admit it ".65. Katherine Faquhar at first rejects this vision preferring the fawning flattery of her husband Philip. This is however followed by a feeling of nausea and self revulsion when her former husband comes to claim her at Strasburg she sees in him her redemption :

Now she knew it and she submitted. Now that she was walking with a man who came from the halls of death, to her, for her relief. The strong, silent, kindness of him towards her, even now, was able to wipe out the ashy, nervous, horror of the world f from her body. She went at his side, still and released, like one newly unbound, walking in the dimness of her own contentment .66.

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Paul Rosenfeld commenting upon the Laurentian says "Manhood is a mystery, a sufficiency kin to the self sufficiency of the ocean and sky. It is aristocratic, for it believes in itself completely and is capable of losing itself in an idea..... 67. This is precisely what the Laurentian woman recognises and finally submits to, having first rejected the mushy sentimentality of lesser men .

It may finally be said that the majority of Laurentian fiction deals with a reworking of the theme of the Sleeping Beauty in its many aspects. Whether it be purely sexual or a result of a kinship based upon the "Aristocracy of the Blood" the end product is the same - a baptism into "Blood Consciousness". Lawrence's insistence upon a process of awakening, the prerequisite to any viable "Blood contact" between man and woman is understandable given his belief that "The oneness of the blood - stream of man and woman in marriage completes the universe, as far as humanity is concerned, completes the streaming of the sun and the flowing of the stars".⁶⁸ It thus, forms the bulwark on which the superstructure of the Laurentian ideology rests.

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CHAPTER II

BIRTH PANGS AND DEATH THROES

THE RAINBOW

WOMEN IN LOVE

In his essay "Of Being and Non-Being" Lawrence outlines the central importance of the man-woman relationship to the regenerative process :

In life, then, no new thing has ever arisen, or can arise, save out of the impulse of the male upon the female, the female upon the male... as in my flower, the pistil, female is the center and swivel, the stamens, male, are close-clasping the hub, and the blossom is the great motion into the unknown, so in a man's life, the female is the swivel and centre on which he turns closely, producing his movement.
1.

Thus, given the primacy of the man-woman relationship it will be seen that the sexual act becomes the via-media of a delicate balance of the sexes. If this is achieved it creates the new-being. " This is the desire of every man, that his movement, the manner of his walk, and the enter effort of his mind, shall be the pulsation outwards from the stimulus received in sex, in the sexual act, that the woman of his body shall be the begetter of his whole life, that she, in her female spirit, shall beget in him his idea, his motion, himself. " 2. The woman accelerates the regenerative process in man, brings him forth into " being."

Given this belief The Rainbow explores the man-woman relationship in all its aspects, creative as well as destructive. The total dependence of the man on the woman ,

the dominance of the woman upon the man can have tragic overtones. Instead of a liberating effect the man-woman relationship can prove stultifying - a nullity. Marriage could then become an arena where the concerned parties are involved in a deadly conflict for supremacy. The Rainbow is a fore runner to Lawrence's exploration of the regenerative process. Given the new areas of interest, the form and texture of the novel undergoes a change. It becomes more rhythmic and dynamic. The old stability of character is eroded. In a letter to Edward Garnett Lawrence outlines his intentions :

You mustn't look in my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotrophic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same radically unchanged element... don't look for the development of the novel to follow the lines of certain characters. The characters fall into the form of some other rhythmic form as when one draws a fiddle-bow across a fine tray delicately sanded; the sand takes lines unknown. 3.

Lawrence further asserts that he is no longer concerned with what the woman feels since this presupposes an ego to feel with. he is only concerned with what a woman is

inhumanely, physiologically, materially. " Thus the focus shifts from " feeling " to " being ".

In order to understand fairly the impetus which moves The Rainbow making it a great social document it is necessary to place it in its historical perspective. Marvin Mudrick in " The originality of The Rainbow felt that the revolutionary nature of The Rainbow is ~~the~~ twofold . It was the first English novel to record the normality and significance of physical passions, and it was the only English novel to record with a prophetic awareness of consequences, the social revolution whereby western man lost his sense of community and further that men - more especially women - learned, if they could, that there is no help any longer except in the individual and in his capacity for a passional life. " 4. With the increasing threat of mechanism the community and traditional mores were increasingly destroyed. The breakdown in any viable social contact left the individual to his own devices, having very little to fall back upon. The family saga of the Brangwens assumes not only that generations are generated but that the relationship between husband and wife is the central fact of human existence, that the living nucleus of this relationship is the act of sexual union is infinitely serious, complex and difficult. With the dying away, in the age of technology, of genuine

communal relations, between men, and the death of the "societal impulse" mankind is poised on the threshold of a new venture into the unknown.

In a letter to Waldo Frank Lawrence underlines the significance of The Rainbow :

... it was all written before the war... I don't think the war altered it, from its pre-war statement. I only clarified a little, in revision. I knew I was writing a destructive work, otherwise I couldn't have called it The Rainbow - in reference to the flood. And the book was written and named in Italy, by the Mediterranean, before there was any thought of war. And I knew, as I revised the book, that it was a kind of working up to the dark sensual or Dionysiac or Aphrodisiac ecstasy, which does actually burst the world, burst world-consciousness in every individual. What I did through individuals, the world has done through the war. But alas, in the world of Europe I see no rainbow. I believe the deluge of iron rain will destroy the world here, utterly : no Ararat will rise above the subsiding waters. There is a great consummation in death, or sensual ecstasy, as in the Rainbow ...
5.

Lawrence was however aware that death not merely implied consummation it could also imply extinction. Lawrence felt that the war in Europe was an indication of this trend. The Rainbow focuses upon the regenerative process at work in a transitional world. The Rainbow is an explicitly symbolic novel.

At the very outset of the novel we are introduced to the dual movements which will qualify the novel. The horizontal life sustaining movement, characterizing what is above and beyond. The subtle difference wrought by the effacement of the agrarian and the introduction of the mechanical principle is to be seen in the differing interests of men and women respectively. The men faced inward to the life of blood intimacy : " Their faces always turned inward to the life of blood, staring into the sun, dazed with looking towards the source of generation, unable to turn around. " 6. The women on the contrary looked outward to where men moved dominant and creative, having turned their back on the pulsing heat of creation, she wanted, " to see what man had done in fighting outwards to knowledge, she strained to hear how he uttered himself in his conquest, her deepest desire hung on the battle that she heard, far off, being waged on the edge of the unknown. She also wanted to know and to be of the fighting host. " 7. This conflict between the " instinct " and the " intellect " forming the backdrop of every generation of the Brangwens. Their desire to actualize to conquer the " unknown " is synonymous in the ultimate analysis with their venture into the woman. The woman - an embodiment of the " unknown " mystery the man has to plumb. The Rainbow is a novel of passion. Tom Brangwen is isolated

in his awareness of love being the primordial passion. He desired, " to find in a woman the embodiment of all his inarticulate, powerful religious impulses. He had something to lose which he was afraid of losing, which he was not sure even of possessing. The business of love was, at the bottom of his soul, the most serious and terrifying of all to him. " 8. Tom Brangwen is trapped in the world of reality, within the cycle of time measured by the sun and moon and stars, and all the while his being yearned for that which was beyond. Then he meets Lydia Lensky " That's " her, he said involuntarily as he passed the strange woman in the street. His " curious certainty " about her was not in his mind but, " in his breast or even his bowels somewhere in his body, there had started another activity. Keith Sagar comments that :

" Already the image of rebirth suggests itself to Lawrence for this experience - the birth of a new self within the known acknowledged self - an image which is to grow without changing its meaning, into a religious ritual with its literal resurrection of the flesh. " 8.

Lydia Lensky enters the novel alone on a country road with " her curious, absorbed, flitting motion ", as if she were passing unseen by everybody. There is a shadowy darkness, a remote " otherness " which distinguishes her from other women of Tom Brangwen's acquaintance. Foreignness is

essential to her nature. As Alastair Niven points out. " She introduces to the novel another world to Tom it is " the world that was beyond reality - and whatever strength of spirit she may bring with her, she, too, one of the alien influences which produces the break up of the unconscious pastoral harmony. " 9. Lydia Lensky is a disturbing influence in Tom Brangwen's life. She symbolises the adventure into the unknown.

Tom Brangwen has to come to terms with his relationship with Lydia lensky. In order to possess the " otherness " in her he must let himself go, become the instrument of the life force which would carry him into the unknown. Lawrence is content to leave the " unknown " vaguely defined, truly an unknown quantity. it is however, to be seen in the potency of the wind tearing the clouds, driving the ragged moon along, " running liquid - brilliant into the open for a moment, hurting the eyes before she plunged under cover of cloud again. " 10. The venture into the " unknown " has its origins in a sense of personal inadequacy. In every episode in The Rainbow a point is reached at which a principal character is made to realise that his awareness of the meaning and form of his experiences is inadequate. Julian Moynahan points out that:

Out of the " unknown ", like God speaking to Abraham, comes the demand that he or she must change, must abandon his or her ordinary self, enter into a kind of death, and emerge, transfigured through submission to the fate which reaches him as an emanation from beyond the new word... 11.

For Tom Brangwen the hour of his trial and his admittance, his Gethsemane and his triumphal entry had come. He is faced with the frightening question which alone would give him the final answer :

How could a man be strong enough to take her, put his arms around her and have her, and be sure he would conquer this awful unknown next to his heart? What was it then that she was to which he must deliver himself up, and which at the same time he must embrace, contain. 12.

Thus, in the woman the man faces the ultimate challenge the " unknown " he must not only plumb but also master.

Tom Branquwen realizes the joy of the elemental embrace with Lydia Lensly which went beyond all superficial foreignness. Yet he was never at peace, never satisfied because he could not quite reach her. Something in her eluded his grasp. The tension between husband and wife spirals when she finds herself expecting his child. She seems to recede into an inviolable haven of her own. Tom Branquwen reacts in angry frustration : " He felt he wanted to break her into acknowledgment of him, into awareness of him. It was insufferable that she had so obliterated him. He would smash her into regarding him. " 13. Lydia Lensly understands the crux of the problem that while Tom Branquwen wanted to take her he was unwilling or unable to lose himself totally in order to find her. She compares him to her former husband " Paul used to come to me and take me like a man does. You only leave me alone or take me like your cattle, quickly to forget me. " 14. Tom realizes that he had to make his final commitment - In order to possess he must give himself over to the " unknown " in her :

His blood beat up in waves of desire, he wanted to come to her, to meet her. She was there, if he could reach her. The reality of her who was just beyond him absorbed him. Blind and destroyed, he pressed forward, nearer, nearer to receive the consummation of himself, be received within the darkness which should swallow him and yield him up to himself. if he could come really within the blazing kernel of darkness, if really he could be destroyed, burn away till he lit with her in one consummation, that were " supreme, supreme. 15.

Tom Brangwen thus, receives the call to enter the transfigured life. Most of the characters in The Rainbow receive the call to enter upon the transfigured life; but their responses vary. Tom and Lydia submit and are saved, their coming together after two years of married life was the entry into another circle of existence, it was the baptism to another life - It was the complete confirmation.

The image of the kernel of darkness is part of the theme of regeneration. Lawrence draws no distinction between the life which roams abroad in the universe and the life within each being. The darkness of the night is also the darkness of the unconscious. What emerges as a result of the complete confirmation is selfhood. F.R. Leavis commenting upon the theme in The Rainbow says :

we watch the struggle towards self responsibility in the individual - self responsibility and a wider scope, things which entail a freer play of intelligence and a direct part in the intellectual, cultural and finer civilisation of the age, the finer contemporary human consciousness. But the impulse to this development, as well as the vigour for it, comes from the life to be transcended... 16.

However what Tom Brangwen comes to is an awareness beyond self, an awareness inclusive of self approaching Godhead. In an unpublished forward to Sons and Lovers early in 1913 Lawrence expounded his doctrine of the "flesh made word". He says :

The right way of life is for the man to find his fulfilment, his approach to the Godhead, in woman; and nourished and strengthened by this to go out and produce his work, the word - which is God the flesh realising himself in a moment of forgetfulness... Man is the go-between from woman to production, to art and work. Woman is the principle of continuance, and the door by which man re-enters into the flesh, the Godhead, and finds new strength. 17.

Tom and Lydia fulfil between them the "covenant of hope, " Now he was declared to Brangwen and to Lydia Brangwen, as they stood together. When at last they had joined hands, the house was finished, and the Lord took up his abode. " 18. But Tom and Lydia do not go on to explore the new world, which they have glimpsed. The question "whither " is passed on to the next generation, "She was the gateway and the way out, that she was beyond and that he was travelling in her through the beyond. Whither? - What does it matter? he responded always. When she called, he answered, when he asked; her response came at once, or at length. " 19. The prophecy of the rainbow is partially

fulfilled between them as the child Anna well realises. " Her father and her mother now met to the span of the heavens and she, the child, was free to play in the space beneath, between. The progenitors have achieved what fulfilment is open to them. If his marriage does not give him everything it definitely gives him enough to make him at length nostalgically aware of what he must do without. The " unknown " vibrations he would never explore :

Was his life nothing? He did not count his work, anybody could have done it. What had he known, but the long marital embrace with his wife? Curious, that this was what his life amounted to! at any rate, it was something, it was eternal. he would say so to anybody and be proud of it. He lay with his wife in his arms, and she was still his fulfilment just the same as ever. And that was the be-all and the end-all. Yes and he was proud of it. But the bitterness underneath, that there still remained an unsatisfied Tom Brangwen, who suffered agony because a girl cared nothing for him. He loved his sons - he had them also. But it was the further, " the creative life with the girl, he wanted as well. Oh and he was ashamed. he trampled himself to extinguish himself. 20.

Tom Brangwen dies drunk, drowned in a flood of rain unable to solve the wearing puzzle of his days and ways. His women mourn him as he lies dead, inviolable and inaccessibly himself ; " I shared life with you, I belong in my own way

to eternity, " said Lydia Brangwen, her heart cold, knowing her own singleness. " I did not know you in life. you are beyond me, supreme now in death, " said Anna Brangwen, awe stricken, almost glad. " 21. Tom Brangwen had had a " real " marriage, not withstanding its ultimate vulnerability to the stress of incomprehended change. He had desired a strangeness beyond his ordinary experience which fulfilled, his life is transfigured by the reality of passion.

Narvin Mudrick comments : " Renewal, the gift and aim of life, becomes in modern marriage less and less the gift of repose, more and more pressingly the aim of conscious and personal exploration : Woman is less passive and men more anxious, approaching an uneasy identity of roles. " 22. Lydia is still withdrawn and enigmatic, a woman of the old dispensation, unbarred, immured in domesticity and amenable to self questioning; so Tom is the explorer joyous or baffled - in this first marriage, moving doubtfully at the rim of awareness. Anna, on the other hand has come awake. The invasion of all things by mechanism and the conscious mind make Lydia the last possible woman of her kind. Anna is explorative in her own right - the free companion of her husband.

Will and Anna Brangwen are also studied in a **Largely** marital context , Anna Brangwen is not only an

entire generation, but entire breed different from Lydia.
 After the initial bliss of the honeymoon :

As they lay close together complete and beyond the touch of time or change, it was as if they were at the very center of all the slow wheeling of space and the rapid agitation of life, deed, deep inside them all, at the center where there is utter radiance and the eternal being, and the silence absorbed in praise : the steady core of all movements, the unawakened sleep of all wakefulness. They found themselves there, and they lay still, in each other's arms; for their moment they were at the heart of eternity, whilst time roared far off, forever far off, towards the rim. 23.

The temperamental differences between husband and wife become all too apparent. Will's soft in articulations drives the sceptical articulate Anna wild, and her verbal assault on her husband drives him to a retaliatory fury :
 " She ... clung to the worship of human knowledge. Man must die in the body but in his knowledge he was immortal. This, was her belief as yet obscure and unformulated. She was however convinced about the omnipotence of the human mind.

He, on the other hand, " blind as a subterranean thing, just ignored the human mind and ran after his own dark-souled desires, following his own tunneling nose. She felt often she must suffocate, and she fought him off. Then he, knowing he was blind, fought madly back again, frantic

in sensual fear. He did foolish things. He asserted himself on his rights, he arrogated the old position of Master of the house. " You've a right to do as I want, " he cried. " Fool ! " she answered " Fool ".²⁴ The basic problem in their relationship being that they were opposites rather than complementary. At first Will had seemed to offer an answer to Anna's " Whither ? " : In him the bounds of her experience were transgressed. He was the hole in the wall, beyond which the sunshine blazed on an outside world.

This is what Anna passionately desired but what did Will really offer her ? He could only give her his passion for church architecture, a semi-mystical, half anesthetic experience which is scarcely the "sunshine blazing on an outside world. His world is enclosed and dim within the jeweled arch, his substitute ~~for~~ the rainbow," spanned round with the rainbow, the jeweled gloom folded music upon silence, light upon darkness, fecundity upon death, as a seed folds leaf upon leaf, and silence upon the root and the flower hushing up the secrets of all between its parts." ²⁶ Keith Sagar comments : " The imagery reveals the extent to which his experience in Lincoln Cathedral is a substitute for sensual experience, a sublimation of his whole affective life." ²⁷ Will is quite transported by the "other worldly" experience of the cathedral :

the ecstasy, the touch, to the meeting and consummation, the meeting, the clasp, the close embrace, the neutrality, the perfect, swooning consummation, where the thrust from earth met the thrust from earth and the arch was locked on the keystone of ecstasy. This was all, this was everything... 28.

Anna rejects this vision and further succeeds in breaking down Will's "Absolute" - his substitute for the "unknown". However this proves counterproductive. When she manages to destroy his deep seated beliefs, when his soul can no longer live in the darkness and mystery and abstraction of churches, he finds he can only live "in" Anna. Without her he was only half alive. He depends upon her like the predator upon the prey : " Was he then like the old man of the sea, impotent to move, save on the back of another life ? Was he impotent or a cripple, or a defective or a fragment ? " 29. The crux of the problem, for Will, lay in his inability to regenerate himself. The "self" which should blossom in warmth and tenderness and a newfound assurance is the self which he can never bring to birth. Her lack of respect for him is related to his failure to embody for her any significance beyond the personal relationship. "She did not care for what he represented in himself. It is true, he did not know himself what he represented. But whatever it was she did not really honour

it. She did no service to his work as a lace -- designer, not to himself as bread-winner. Because he went down to the office and worked everyday - that entitled him to no respect or regard from her, he knew. Rather she despised him for it..." 30. Anna responds to the man in Will but rejects utterly his social roles as husband and bread winner. She does not realize that Will represents among other things the regenerative principle, as his identification with the phoenix reveals.

Early in their courtship Will presents Anna with a butler-dish in the shape of a phoenix. There is every indication that Will is being increasingly identified with the phoenix. She felt him flying into the dark space of her flames, like a brand, like a gleaming hawk. " 31. In the consummation of his love Will seeks to be reborn. Mark Schorer comments :

The positive form exists in the preoccupation with the idea of rebirth of a regenerate individuality of earth to the crippled, crippling ego and of a new and full life hereafter. The phoenix was to be Lawrence's chosen symbol for himself, the mythical bird that, consumed in flames arises anew from its ashes... 32.

Will desires to regenerate himself but is thwarted in his

desire by Anna. He is aware of the "ultimate mystery" and it is centered in the visible fabric and symbolism of the church. However he never cares to translate this abstraction into conceptual terms which in turn makes his personal being unimportant to him. Anna on her part feels an uncomprehending resentment towards all this. Hers is the religion of the self - the ego : " The thought of her soul was intimately mixed up with the thought of her own self. Indeed, her soul and her own self were one and the same in her." 33. He depends upon her as the predator upon the prey. Anna is however ultimately triumphant. Alastair Niven observes, " The paradox of her freedom is that it must enslave her partner. She, who was the agent by which he saw, becomes the Delilah who blinds him. Anna Victrix is also Anna Destructrix, deriding Will's sense of the mystery of religion. " 35. Theirs is basically a fight between the finite and the infinite. Anna believing in the "omnipotence of the human mind," and Will in the indefinable resources of the soul. In the chapter " Anna Victrix " Anna dances in an ecstasy of passion : " When there was no one to exult with, and the unsatisfied soul must dance and play. Then one danced before the unknown... lifting her hands and her body to the unseen creator who had chosen her, to whom she belonged. " 36. Through the medium of her dance she seeks to repudiated, to annul and obliterate Will. Thus denying the " woman " in her she lapses into the enshrouding figure

of the Magna Mater. If her soul had found no utterance, at least her womb had found expression. Her personal assertion and ambitions disappear. If she cannot travel herself to the rainbow, her door opened under its arch : " She was a door and a threshold, she herself. Through her another soul was coming, to stand upon her as upon the threshold, looking out, shading its eyes for the direction to take. "

37. Will likewise finds a partial fulfilment. Having been denied "the absolute," he falls back on sex, and in an orgy of sexual indulgence with Anna, burns out much of his shame, which makes possible some further unfolding of his personality. He discovers physical beauty, " he had always, all his life, had a secret dread of absolute beauty. It had always been like a fetish to him... it seemed to him, that it came to being in the body of woman, under his touch. "

38. This giving into the fetishistic daylight fevers of sensuality, necessarily entails a manipulation of bodies as instruments for pleasure. Resulting in what Marvin Mudrick calls " democratic sexual cannibalism ". They are never able to reclaim the paradisaical bliss of their honeymoon nor are they capable of a visible reconciliation between passion and sensuality. Anna who had been offered the vision of the rainbow, rejects it, preferring " the ring of physical considerations. " She cannot give up the warm security of her matriarchal status for the venture into the " unknown ". It lies beyond her reach, " Must she be moving

thither?... She stood so safely on the Pisgah mountain. " 39. The promised regeneration, the rebirth into the new self does not take place " Sun and moon travelled on, and left her, passed her by, a rich woman enjoying her riches, she should go also. But she could not go, when they called, because she must stay at home now. With satisfaction she relinquished the adventure into the unknown. She was bearing her children..." 40. Graham Hough comments " that Lawrence's primary interest in the Annã-Will relationship is to show : " how two people bound together in the flesh, opposed in the Word, continue to live together and ultimately to find in it some sort of salvation. " 41. The promise of the rainbow partially fulfilled by the first couple Lydia and Tom Brangwen is rejected by the second couple Anna and Will Brangwen. The seed of hope is passed on to the third generation.

It remains to be seen whether Ursula Brangwen will respond to the call issuing forth from the unknown to enter upon the transfigured life. Regarding the advent of Ursula Brangwen, Marvin Mudrick comments : " Since their [Anna-Will] imperfect truce is the first modern marriage, it is appropriate that they bring the first complete modern woman, totally dispossessed and therefore totally explorative." 42. Ursula like Tom Brangwen realizes that love was the only reality in a shifting world, "... Ursula

asked her deepest questions of her grandmother, " Will somebody love me, grandmother ? " " Many people love you, child. We all love you. " But when I am grown up will somebody love me ? " Yes, some man will love you, child because, its your nature. And I hope it will be somebody who will love you for what you are, and not for what he wants of you. But we have a right to want what we want."

43. To be loved for oneself and not as a panacea for the deficiency in another is a pre requisite for any viable relationship. However, this is precisely where Will and Anna Brangwen fail. Their relationship reaches a dead end because neither party, neither husband nor wife has the generosity to respect the inviolable " otherness " of the partner. Ursula's final disillusionment with Skrebensky stems from the fact the he was desperately seeking in Ursula "only what might make up for his unmaning sense of loss. " 44. He has nothing to offer Ursula Brangwen except a parasitic dependency.

Ursula has to reject the promise of many a false rainbow before she finds the true one. Alastair Niven observes : " In depicting Ursula as an unattached soul, Lawrence shows himself one of the first exponents of what has since become a major theme in twentieth-century fiction, non-commitment. The difficulty of finding an ideal

or a faith or a cause in which to invest one's emotional being does not enter the English novel with Lawrence, but he may be the first major novelist of its positive advantages. He sees, too, the tragic sense of inner desiccation to which this inability to take roots may lead. " 45. Tom and Lydia had taken their rhythm from the life of blood-intimacy on the Marsh, unaffected by the distant sounds of pit and railway. Ursula's first suitor Anton Schofield offers her a return to the " horizontal World " of the Marsh. But she is unable to accept this vision : She was a traveller on the face of the earth, and he was an isolated creature living in the fulfilment of his own senses. 45. The first generation had taken the rhythm of its life from the seasons, the natural cycle of birth, death and friction-pagan almost with only the faint glimmer of spiritual aspiration. The second generation on the contrary takes its rhythm from the church-year. Will and Anna had set up house in Cossetthey, in close proximity to the church and school. Later, when Will becomes art and handiwork instructor to the county of Nottingham, they moved to Beldover which was a red brick suburbia in a grimy small town. Ursula faces problems of adjustment in a context specifically urban. She is emancipated and uprooted, free in a manner inconceivable to her parents or grandparents. The old links of communal fulfilment are eroded. Ursula can no longer look towards the community for

fulfilment, she must seek elsewhere for inspiration and fulfilment. The dangers awaiting her are many but more specifically there is the danger of the system, the mechanical chaos of the modern world over-taking and destroying her. Furthermore the greater danger " that she will seek her absolute within her ego, exploiting others to serve her lusts. " 46. The individual development of the young Ursula is caught up with the development of her private religious sense. She is fired with the idea of salvation; but she resents its means. She revolts against the humanity of Christ just as she revolts against her mother's, " absorption with babies and haphazard domesticity, " as against the warm security of the familiar world of religion, Ursula seeks the remote, the wonderful, the ultimate. She responds to the special promise held forth by the words, " The Sons of God saw the daughters of men, that they were fair and they took to them wives of all which they chose. 47. The crux of the problem lies in identifying the Sons of God. Adam being the only man directly created by God and Jesus being the only begotten Son.

Ursula believes that surely her salvation would come from a man, an as yet unknown son of God. She seeks to relate the sublime mystery which she senses to her normal weekday world. The passion rose in her for Christ for the

gathering under the wings of security and warmth :

· Yet she must have it in weekday terms - she must, for all her life was a weekday life, now this was the whole. So he must gather her body to his breast, that was strong with a broad bone, and which sounded with the beating of the heart, and which was warm with the life of which she partook, the life of the running blood. 48.

Ursula is not looking for some obscure religious "mumbo jumbo" but a vibrant reality. Before Ursula attains to the true significance of the rainbow - the life with a blessing, she must follow many false rainbows. her relationship with Miss Inger is understandable enough. In a time when the injunctions of community and family have broken down, the individual is responsible only to himself and his own impulses. As Marvin Mudrick comments : " Why should not Ursula first admire and then fiercely love the handsome, independent woman who so resembles what she herself wishes to be ? No mere prohibition will do, for sanctions and prohibitions alike have gone under. " 49. Only by drinking life to the dregs can Ursula satisfy herself. Regarding the sinister possibilities of the mechanical principle, she realizes that in the ultimate analysis the freedom of Winifred Inger is a damning sort of limitation which can be only be expressed in the thrill of physiological or mechanical process, to handle and reject, to give nothing, to hate and deny the possibility of

relationship.

When Winifred Inger decides to marry Ursula's uncle Tom it is a mere question of water finding its own level. "His real mistress was the machine, and the real mistress of Winifred was the machine. She too, Winifred, worshipped the impure abstraction, the mechanism of matter. There, in the monstrous mechanism that held all matter, living or dead, in its service, did she achieve consummation and her perfect unison, her immortality." 50. The "narcissistic delights" of homosexuality are not enough even for Winifred Inger and she is driven to make her commitment and find her consummation in the machine. While highlighting the Laurentian vision which was able to encompass the chaos of the modern world, Herbert T. Seligmann points out that :

Lawrence has found the mechanism that relates the inner lives of these men to their world; driving them to erect in the hideous machine industrialism of our day a memorial to their spiritual impotence. They serve the machine or, like Skrebensky they serve an abstraction called the state. They desire of love, not fulfilment inrhythmic being, but dope, anodyne of women, they seek the death of the days living death. 51.

The day is negated and becomes hideous for lack of a common purpose. They flee from, even though they maintain, the hideousness. Their only escape is in the women. But the

women too, like Winifred Inger join in worship of the machine. Such women can only destroy the men who in turn bring them only worship of their sex. Men have made a goddess of woman more terrible and destructive than any idol that even exacted sacrificial blood. The tragedy is revealed in Skrebensky's abject failure to satisfy Ursula. He can merely serve the British Empire, not come luminous and commanding to a woman. Essentially-in-spirit-Skrebensky, like all the Skrebenkys of the world is null and void. Skrebensky's failure is an offshoot of Lawrence's quarrel with the aristocracy of birth. Skrebensky has inherited a little but the true qualities of aristocracy, of "natural aristocracy" rest with Ursula, the newly emancipated daughter of the working class. He fails Ursula in the ultimate analysis because "his life lay in the established order of things... at the bottom of his heart the self, the soul that aspired and had true hope of self-effectuation lay as dead, still born... a dead weight in his womb." 52.

A man must conceive his own soul, bring himself to birth. But he is a non entity, a " non being ". He can only come alive in fits and starts, bask in her reflected glory. However the incomplete personality can never be the complete lover or husband. The " unknown " is excluded from Skrebensky's world view, as it is from the " passion " he offers Ursula : " It was magnificent self assertion on the part of both of them, he asserted himself before her,

he felt himself infinitely male and infinitely irresistible, she asserted herself before him, she knew herself infinitely desirable, and hence infinitely strong... wherein was something finite and sad, for the human soul at its maximum wants a sense of the infinite. "

53. In the consummation of their love,, nothing is achieved, no creativity or sense of friction except the bold naked gratification of lust.

Ursula uses Skrebensky and then annihilates his very personality so that he lapses cold and dead. A fierce, white, cold passion which is really a relationship between Ursula and Aphrodite. He is merely an outlet for her self contained, uncreative corrosive burning deadly lust. Ursula glorying in her new found license is little aware of the wide implications, " Her sexual life flamed to a kind of disease within her, " and Skrebensky existed, " in her own desire only. " In their final encounter their consummation becomes a struggle for survival. A fight to the finish. The victory of one resulting in the abiding destruction of the other. "The fight, the struggle for consummation was terrible. It lasted till it was terrible. It lasted till it was agony for his soul, till se succumbed, till he gave way as if dead..." 54. Her triumph in his submission satisfies her feminine pride, but she understands the hollowness of her victory. When she finds herself with Skrebensky's child

she almost caves in, believing that she is pursuing a will-~~o~~ the-^{WISP}~~ship~~ : " What did the self, the form of life matter ? Only the living from day to day mattered, the beloved existence in their body, rich peaceful complete, with no beyond, no further trouble, no further complication. " 55. She humbly asks Skrebensky to take her back. With the letter written she feels, " that now, now she was at the depths of herself. This man was her true self forever. With this document she would appear before God at the judgment day. " 56. However as she goes walking in the woods she becomes dimly aware of " a gathering restiveness, a tumult impending within her. " Commenting on this state in which Ursula finds herself, Julian Moynahan comments :

This tumult, we must take as the voice of her submerged "essential" nature signaling her that she must continue her search after wholeness. She encounters the trampling herd of wild horses, symbolic of the resurgence of the indomitable will, the power of the life of instinct, which underlies the accretions of moral and psychological conditioning. 57.

The horses symbolise the life of the blood, the instinct, as against cold blooded reasoning. Her encounter with the horses is vividly described, " she was aware of their breasts gripped, clenched narrow in a hold that never

related, she was aware of their red nostrils flaming with long endurance, and of their haunches, so rounded, so massive, pressing, pressing, pressing to burst the grip upon their breasts, pressing for ever till they went mad, running against the walls of time, and never bursting free. " 58. The anthropomorphic male energy seeking release. She realizes that deeply corrupted by her experience in the day time world, she had lost touch with the vital world, her promiscuity with Skrebensky was no generous gift of love but only a confession of mutual weakness, an increasingly unsatisfactory escape into sex from the unprecedented problems of the modern consciousness.

The idea of regeneration suggests itself in a sloughing of the trammeling social conscience :

I have no father nor mother nor lover,
 I have no allocated place in the world
 of things. I do not belong to Beldover
 nor to this world, they none of them
 exist, but they are all unreal. I must
 break out of it, like a nut from its
 shell which is an unreality. 59.

Ursula Brangwen seeks to regenerate herself, to break away from the hide bound social consciousness. The first step in

the regenerative process is a total break away from the unreal world. The Rainbow is an open ended novel. Ursula's quest for the " sons of God " remains unfulfilled but the promise is all too real, " who was she to have a man according to her own desire ? It was not for her to create, but to recognise a man created by God. The man should come from the infinite and she would hail him...The man would come out of the eternity to which she herself belonged. "

60. At the close of the novel Ursula stands vindicated in her new found certainty : " She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of truth fitting to the over arching heavens. "

61. The Rainbow is, finally not about consummation but about promise. The rainbow the Ursula sees at the very end of the novel heralds a new dawn. It must not be viewed, dismissed as a despairing symbolic stroke to allow a nominal conclusion and to release Lawrence for Women in Love. Marvin Mudrick comments :

no doubt Lawrence's original intention was to write a single novel which would encompass and illustrate in the lives of a family the great social and psychological changes of our century and which would conclude with a treatment of such individual problems and individual solutions, as indeed, are treated in Women in Love. But it must have become eventually clear to him that the break down of community was a subject in itself, and that it

culminated appropriately in the coming to consciousness of emancipated modern women. 62.

If The Rainbow holds forth the promise of hope, Women in Love is characterized by the apocalyptic vision.

The Rainbow dates back to the genesis in its prophetic quality. Women in Love looks forward to the Apocalypse. Frank Kermode in his essay "Lawrence and the Apocalyptic types" (1968) observes: "The Rainbow came to represent the Old Testament (Law) and Women in Love the New Testament (Love)". The rainbow at the end of the first novel is the symbol of the Old Covenant; the apocalyptic climax of the second reflects the structure of the New Testament. Women in Love is an end, where The Rainbow was a beginning, it represents the destruction of the old, and enacts the pause before the new world and further that "It projects a kind of Utopia; but it is subjected, like the rest of the apocalyptic material, to Lawrence's own brand of scepticism..."⁶³. Women in Love defies critical acumen. The most astute observer is quite unable to come to terms with the multidimensional aspects of the novel. Women in Love requires not only perceptive analysis but instinctual understanding, a quality thoroughly lacking in John

Middleton Murry's review of the novel "

Women in Love is five hundred pages of passionate vehemence, wave after wave of turgid, exasperated writing impelled towards some distant and invisible end; the persistent underground beating of some dark and inaccessible sea in an underworld whose inhabitants are known by this alone, that, they writhe continually, like the damned in a frenzy of sexual awareness of one another. Their creator believes that he can distinguish the writhing of one from the writhing of another; he spends pages and pages in describing the contortions of the first, the second, the third, and the fourth. To him they are utterly and profoundly different, to us they are all the same... 64.

Murry questions Lawrence's use of the language : "The eyes of these creatures are " absolved " their bodies (or their souls, there is no difference in this world) are " suspended ", they are " polarised ", they " lapse out ", they have, all of them " inchoate " eyes. Murry 's criticism regarding the Laurentian idiom and use of language is understandable, if unjustified. perhaps the best way to approach Lawrence is not to stick to the letter but the spirit behind the writings. Murry is unable or little inclined to accept

Lawrence and his " protozoic God " rejects him totally :
 "Mr. Lawrence's consummation is a degradation, his passing
 beyond, a passing beneath, his triumph a catastrophe."
 [Review of Women in Love] sympathetic critics have also
 been held up by the Laurentian contradiction in terms : "
 If the dreadful mysteries far beyond the phallic cult "
 associated with the beetle faced statue are represented in
 one scene as degenerate and in another scene (with only a
 slight shift in terminology) as redemptive - when Ursula
 is transfigured by her discovery of a " source deeper than
 the phallic source " - how is a reader supposed to respond
 to what seems a total contradiction " [George H. Ford :
 Women in Love : The disintegration of Western Man (1965).
65.

However the clue to the mystery, the keys to the
 Laurentian kingdom are not far to seek. Beneath the
 apparent contradictions we have the firm bedrock of the
 Laurentian ideology. In his essay " Within the white

Sepulchre " [CROWN] Lawrence analyses the malaise of modern man, the triangular problem of reduction, dissolution and disintegration. Lawrence's basic idea was that the " self " which has attained maturity within the " womb of time " must venture forth into the great adventure of the "unknown". If this going forth is stalled, the self (composed of the twin principles of light and darkness) has no option but to " recoil " upon itself. The movement back to the beginning involves a process of disintegration. There is no consummation possible for the nascent self, only in the return lies the fulfillment. " reductio ad absurdum " has become the motto of modern man :

Whatever single act is performed by any man now, in this condition, it is an act of reduction, disintegration. The scientist in his laboratory, the artist in his study, the statesman, the artisan, the sensualist obtaining keen gratification, every one of these is reducing down that which is himself to its simpler elements, reducing the compound back to its parts. It is the pure process of corruption in all of us. The activity of death of our flesh, and every new step in decay liberates sensation, keen momentarily gratifying, or a conscious knowledge of the parts that made a whole, knowledge equally gratifying... 66.

In a nutshell what Lawrence was trying to say is that the nascent " self ", if it cannot or will not go forth into the " unknown ", can only recoil upon itself, trace

its way back to the beginning. Every step in this backward motion, in this decay and corruption is accompanied by sensation which prove gratifying to some extent. Keeping this in mind Women in Love could be read as a metaphorical exploration of the decadent theme. K.K. Ruthven has endeavoured to set The Rainbow and Women in Love in the content of Late-romantic primitivism :

perhaps the whole phenomenon of savage primitivism is simply decadence in its most ferocious form, and if so then the books I want to discuss as examples of the genre - Conrad's Heart of Darkness (1899) and Lawrence's The Rainbow (1915) and Women in Love (1920) - are fin de sie'cle in so far as their subject matter is basically fin du globe. In 1915 and 1916 Lawrence took a renewed interest in the decadent theme that Europe is in the final stages of its decline. This is hardly surprising, seeing that war in Europe had turned fin du globe prophecy into fact; but what is peculiar to Lawrence's treatment of this theme is the way it merges with the accident belief in resurrection. Fin-de-sie'cle pessimism is qualified by nouveau sie'cle optimism [Lawrence was after all writing a decade after the nineties], the destruction of the old is necessary for the emergence of the new, the dying phoenix-like fate of the people in Lawrence's novels people who " die " in some extreme humiliation and then find themselves reborn, not in heaven but here on earth, after undergoing various degradations in the course of which their connection with the old world and the old values is systematically eradicated. These degradations it turns out, are degradations only in terms of old values; looking back from the vantage point of the new life they see

that the so-called degradations were really stages in their emancipation, the ultimate degradation being in fact synonymous with the final act of liberation. 67.

K.K. Ruthven felt that Lawrence was searching for the heart of darkness, the african experience that could revitalize refugees from a declining and falling European civilization. Lawrence was however aware of the fact that the primitive could be ferocious as well as vital. Dissolution, disintegration were stages in the regenerative process. Decay accelerated growth. Women in Love also connects Lawrence with the " futurists ". Mary Freeman feels that the Laurentian capacity to raise death and pain to an ecstasy, is characteristic of literary futurism. The Italian futurists, felt it was necessary to wring some satisfaction out of the inchoate world - between the dying and the unborn world there had to be a third alternative. When people are faced to see more suffering than joy, more ugliness than beauty, more death than life, then there is a tendency among acute sensibilities to get obsessed with the idea of death. Even those who remain life-loving try to make suffering yield a perverse beauty. This violation of convention - this dabbling with what is evil and forbidden lends an intense excitement to the effort - a perverse stimulation and ratification. The futurists used " sensationalism " as a handy tool. Writers such as Poe and Baudelaire consciously exploited and utilized "

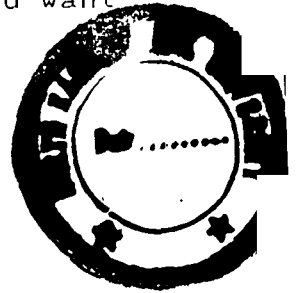
sensationalism " - long a literary stock-in-trade. In fact " sensationalism " was considered creative. However, Mary Freeman points out the fact that although Lawrence recognized " sensationalism as a manifestation of our times, he considered it a destructive process, a disintegration process, symptomatic of cultural decay. He was to label it, " a collective activity, a war, when within the great grind of virtue we thresh destruction further and further, till our whole civilization is like a great grind full of corruption, of breaking down, a mere shell threatened with collapse upon itself. Lawrence felt that people today go into actual war almost gladly, to get once more the final reduction under threat of death . This sensationalism, this reduction back, this self-inflicted sadism, this singing death, had become, he thought, regretfully, the only form of life for our civilized and still passionate men. " .68.

Part of the " Futurist " vision included the double contradiction of accepting pain as pleasure, ugliness as beauty and death as life. Thus in Women in Love we have two processes at work. The advent of the mechanical principle resulting in the destruction of the organic purpose and unity and Rupert Birkin's " new venture towards ". Lawrence thus exploited to advantage the decadent theme in the regenerative process in Women in Love. Gerald Crich, rich, adventurous physically splendid, is not only a

successful mine-owner and industrial magnate but he becomes representative both of a deadly social system and of a ruthless life-destroying energy in the personal sphere. Birkin, physically frail but spiritually dominant, is life giving. Their value system and peculiar relationship with their women gives the novel its impetus because social regeneration is basically a matter of individual regeneration. The two couples studied viz-a-viz Gerald Crichton - Gudrun and Ursula - Rupert Birkin represent two diametrically opposed systems. Birkin "bases his standard of values in pure being" - unlike Gerald Crichton, for whom the given societal forms represent ultimate standards. Birkin, deeply corrupted by his experience with Hermione Roddice is aware of the universal dissolution engulfing his generation. He is aware of the inevitability of the "Natural" cycle of destruction preceding a fresh cycle of creation, which not many are likely to survive :

- Oh yes, ultimately," he said. " It means a new cycle of creation after - but not for us. If it is the end, then we are the end - Fleurs du Mal, we are not roses of happiness, and there you are. " But I think I am, " said Ursula, " I think I am a rose of happiness. "
- " Ready made?" he asked ironically.
- " No - real, " she said hurt.
- " If we are the end, we are not the beginning." he said.
- " Yes, we are, " she said.
- " The beginning comes out of the end ".
- " After it, not out of it. After us, not out of us. " You are a devil, you know, really ", she

said. " You want to destroy our hope. You want us to be deathly. " " No ", he said. " I only want us to know what we are. 69.



This pessimistic fatalistic stance of Birkin is what Ursula fights against. it is what she must persuade him to abandon if they are to build a life together. Ursula is in pursuit of the ideal of love. As Julian Moynahan points out " at first ursula wants ordinary romantic love. She assumes that a marriage based on mutual self-sacrifice and mutual absorption with plenty of sex thrown in, is the proper thing. " 70. Birkin after his bitter experience knows better. His affair with Hermione Roddice makes him realize that behind Hermione's will to serve him, was a concealed will to absorb him, a sort of hideous spiritual cannibalism. But when he had sought to set his will against her, refute her will she had tried to kill him.

Birkin does not want to forfeit his proud singleness in marriage his wholeness of being. The act of cleaving to another should not destroy the essential unity of being. It is quite by accident that he stumbles upon the delicate balance proper in marriage, the via medium to new being : " There was the paradisiacal entry into pure, single being, the individual soul taking precedence over love and desire

for union, stronger than any pang of emotion, a lovely state of free proud singleness, which accepted the obligation of the permanent connection with others, and with the other, submits to the yoke and leash of love, but never forfeits its own proud individual singleness, even while it loves and yields. " 71.

Lawrence realized that respect for the "otherness" in an individual was an inviolable dictum strictly to be adhered to if any marriage was to survive. In the chapter "Moony" Birklin repudiates the influence of a woman in his life by stoning the reflection of the moon in the water. Critics believe that what Birklin was trying to do was to break up the image of woman as triple Goddess. There are three relations of the Magna Mater to man. The mother who bears him, the mistress to whom he makes love and Mother Earth who will receive him in death. To seek the three relations in an actual woman is impossible and counter-productive. The first being regressive and the third being deathly. The impasse between Birklin and Ursula can only be solved with greater understanding. Birklin believes that regeneration of society can only be achieved by meaningful relationships between the sexes. Further the only genuine relation which modern life offers is the marital one, the cosy domesticities of ordinary married love. However he had already rejected the reduction of

freedom it entailed. There remains for Birkin only one way out - a profound and permanent bond between a man and a woman which still leaves them separate and independent as persons. What Birkin seeks is " the achievement at the same time of freedom and relationship, freedom on the personal level, profound relationship at the deeper - than personal roots of being. " 70. He comes to a profound realization : " How can I say, ' I love you ', when **I** have ceased to be, and you have ceased to be : We are both caught up and transcended with a new oneness where everything is silent, because there is nothing to answer, all is perfect and at one. " 71. Both Birkin and Ursula come together at the same point in their personal evolution. her, " spirit was active, her life a shoot that is growing steadily, but which has not yet come above ground. " His life seemed, " uncertain, without any definite rhythm, any organic meaning. " This common quest leads them to a unique polarization - a unity in difference. Ursula Brangwen realizes that Birkin belongs to the new dispensation : " She looked at him. he seemed still so separate. New eyes were opened in her soul She saw a strange creature from another world, in him. It was as if she were enchanted, and everything were metamorphosed. She recalled again the old magic of the Book of Genesis, where the sons of God saw the daughters of men, that they were fair. And he was one of these. One of these strange creatures from the beyond,

looking down at her, and seeing she was fair. "14. They realized that they must break away utterly from the old world, the worn out value system, they reject the concept of property ownership as the chapter entitled " The Chair " reflects. Birkin and Ursula choose love and are affirmed by life. Julian Moynahan comment : " They must somehow, generate a new world from their nucleus of relatedness, out of the intactness of the single being each possesses. " 75. The New World is to be created out of a joint effort, from the love each possesses for the other. Gerald Crichton the other hands chooses and is chosen for another destination.

The " venture into the unknown ", never takes place rather what we have is a terrifying analysis of reduction and dissolution. The central ethics of Victorian England that " every man was fit for his own little bit of a task - let him do that, and then please himself. The unifying principle was the work in hand. Only work, the business of production, held man together. It was mechanical, but then society was a mechanism. Apart from work they were isolated, free to do as they wish, chosen 76.

results in the apprehension that society is a mechanism held together by work and further that work itself is merely mechanical. This attitude resulting in the self defeating nature of the Crichtons. Alastair Niven Lawrence :] feels that " In some ways Gerald personifies Lawrence's

view of western man, elevating the machine to the status of a Godhead, seeking conquest of his environment rather than absorption into it. At the same time Gerald's philosophy of the pure instrumentality of man [i.e. " As a man as of a knife does it cut well? Nothing else mattered - w, p. 251] betrays certain pivotal tenets of modern western culture. It minimizes the individuality of men and in Lawrence's words, substitutes " the mechanical principle for the organic , " 77. Gerald Crich moves in an atmosphere of essential " death and decay. In his early love affair with the courtesan Minette he is attracted by the film of disintegration in her eyes. He is foxed to play Cain to his brother's Abel having accidentally murdered him. Birkin shrewdly observes that Gerald is a potential victim looking to get his throat cut. The death wish is strong in him. Having looked in vain for the bodies of the drowned persons under the dark waters, he finally gives up the search for his sister and the young doctor, accepting the inevitable, " If you once die, then when its' over, its finished... There's room under that water there for thousands. " 78. Julian Moynahan comments, " he has seen his own death and is confirmed in the love of death. His life has some months to run, but he is effectively, vitally finished. " 79. In other words Gerald Crich's end is prefigured in his beginning. His relationships merely accelerate the process of dissolution. This is also seen in the self annihilating

love of Gerald and Gudrun. This love does not progress. Faced with nothingness, an intolerable void it recoils on itself with great avidity. Gerald Crich is overtly assertive even masterful. We see him, dominant, imposing his will upon the frightened mare spurring her to obey as the locomotive rumbles past. He tames the struggling rabbit with a vicious blow. Yet it is Gerald Crich who cowers, terror stricken at the awareness of death. He goes to Gudrun as a suppliant to be perfected not in distinctness (unlike Birkin) from her but in complete self-yielding to her. The love between them is always one of self-assertion on the one hand and self-surrender on the other, now the man, now the woman being dominant. They never attain their fulfilment together, the assertion of one necessarily implies the annihilation of the other. Their love is yet another form of hatred. Ronald Gray comments, "this attempted violation of the other's mystery is destructive, nihilistic, ultimately disastrous." 80.

The struggle between Gerald and Gudrun beginning when she slaps him across the face saying that she has struck the first blow. Gerald Crich and Gudrun are completely yet different - intrinsically wrong. Gerald conventionally successful, conventionally effective, yet divided from his own inner being and ultimately self-destructive. Gudrun a born free-lancer, beyond social

connections totally assertive, yet finally unable to progress in anyway except towards a dead-end. The worship of an abstraction - art for art's sake. Towards the end of the book when Gudrun and Gerald are left to themselves in the solitary snowed - in Alpine valley, the pressure of their personalities begins to tell. Gudrun realizes that Gerald Crich was a born lady-killer, naturally promiscuous and she decides to combat him. She relentlessly throws him off, turning to the perverted but safe Loerke. Gerald realizing, that he is unable to assert his will over he tries to strangle her, but realizing that he could not accomplish even that, wanders off to die in the frozen heights of the Alpine snows.

Gudrun, on her part had sensed an affinity between her and Gerald in which he should be helpless in association with her. Her mind and soul are given over to an overwhelming desire which seeks the conquest and humiliation of another individual through sexual domination; unlike Ursula Brangwen, she is unable to go beyond, to regenerate herself, so she begins to regress, back to the pre-Adamic days. Alastair Niven comments : " Where as ursula will always try to go forward to new worlds Gudrun finds her ultimate reality here. She goes backwards in her search for the new world to where " there are creatures like Loerke. " 81.

Loerke is perhaps one of the greatest creations of Lawrence - a creature of pure evil - belonging to some nether world which Gudrun would like to explore with Faustian curiosity and lust. Herbert J. Seligmann points out :

The soul's disintegration is achieved in the sculptor, Loerke... Loerke, is one of the little people of our day, a gnome, heartless, whose art and aesthetic are those of industrial society. The work of art, for him, is supreme neither for Loerke nor for Gudrun has it any relation with life - " It is a work of art, it is a picture of nothing, of absolutely nothing... " - because life has been made unbearable and art has become the refuge of people living in fancy. Even the carnality of Loerke and Gudrun is translated in suggestiveness. This is the penalty of death in the soul, and hideousness in life; of a nightmare of machinery sustained by the murderous anarchy named " business ", it makes the destroying passion of men and women.

82.

Gerald Crich fails as an lover because through his love-making has many qualities of perversity, but because he is still attached to moral virtues like goodness and righteousness he cannot provide the sexual thrill Loerke promises. It was no longer the sheer blind force of passion that would satisfy her now but the subtle thrills of

extreme sensation in reduction. She desired the last subtle activities of ... breaking down, carried out in the darkness of her. " 83. She reflects that she no longer wants a man such as Gerald but a " creature " like Loerke whom Birkin calls a sewer rat and Gerald an insect :

The world was finished now, for her. There was the inner individual darkness... the obscure religious mystery of ultimate reduction, the mystic frictional activities of diabolic reducing down, disintegrating the vital organic body of life... She had ... a further, slow exquisite experience to reap, unthinkable subtleties of sensation to know, before she was finished. ' 84.

What we have in a nutshell is the disintegration and dissolution within the self which refuses to progress.

Gerald Crich has just one conceivable way out of his dilemma - a way he does not take. In order to affirm life he has to repudiate death. Birkin offers him the pledge of brotherhood, between man and man " Bruderschaft ". " I wanted a man friend, as eternal as you and i are eternal. " Gerald Crich's untimely death puts an end to Birkin's hopes of union with a man. H.M. Daleski [Women in Love : " Firm Singleness and Melting Union " (1965)] comments.: " The two kind of love " which Birkin says he wanted should not be distinguished simply as love for a woman and love for a

man. What is involved, as I have tried to show, is a need on his part both for firm singleness and for melting union. " 85. Taken together both The Rainbow and Women in Love are variants of the same process. Regeneration being a matter of both creation and destruction. What we have in a nutshell is " Birth Pangs and Death Throes " enacting the pause before the new world.

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CHAPTER III

T H E R I S E N L O R D

THE PLUMED SERPENT

THE MAN WHO DIED

Lawrence's brief Mexican sojourn had an indelible impact on his creative fiction. The The Plumed Serpent and The Woman Who Rode Away record in one way or the other his American impressions. He decried the fact that there was little or no continuance between the American aboriginal culture and the mixed European immigrants who make up present day America. The true cultural heritage of Americans, he felt lay with their Aztec, Mayan and Inca forefathers and further that he would have loved the Aztecs and Red Indians, because they had the element of life that he was looking for. They had living pride. Lawrence felt that the American races, the South Sea Islanders, the Marques and Maori blood was true blood which was not frightened. Lawrence believed that although most of the ancient cultures had been destroyed yet they, being a part of the universal human heritage are psychically intact,

That which was abhorrent to the pilgrim fathers and to the Spaniards, that which was called the Devil, the black demon of savage America, this great aboriginal spirit the Americans must recognise again, recognise and embrace 1

He realized that the only viable solution to the malaise afflicting the modern world was an infusion of the warm blood of an elemental people. Salvation lay in a

return to the rejected culture of an ancient people and in the acceptance of " a vast old religion ", greater than anything we know : more starkly and nakedly religious ". Thus, he was alive to the problem of revivalism - of rebirth :

" Man creates a God in his own image, and the Gods grow old along with the men that made them. But storms sway in heaven and the God-stuff sways high and angry over our heads. Gods die with [the] men who have conceived them . But the God-stuff roars eternally, like the sea, with too vast a sound to be heard. Like the sea in storm, that beats against the rocks of living, stiffened men, slowly to destroy them, or like the sea of glimmering, ethereal plasm of the world, that bathes the feet and the knees of men as earth sap bathes the roots of trees. Ye must be born again. Even the Gods must be born again..... 2

Kate Leslie an Irish widow of forty set out in pursuit of the new life. Her relationship with Don Cipriano convinces her of one thing finally : " That the clue to all living and to all moving on into new living lay in the vivid blood relation between man and woman ". The Return of Quetzalcoatl symbolic of the dark Gods of Mexico, in the person of Don Ramon coincides with her rebirth, her entry into a life " of greater womanhood ".

It may however, be mentioned that Lawrence's initial response to American primitivism was largely negative. His first contact with Aztec Art of Old Mexico revealed only its hideousness and cruelty. His first reaction to Quetzalcoatl who was later to become his "

Culture-hero " was disappointing : " These old civilizations down there, they never got any higher than Quetzalcoatl. And he's just a sort of feathered snake, who needed the smoke of a little heart's blood now and then, even he

".3 A view Lawrence was to discard as he came to terms with the naked past : " The soul is as old as the oldest day, and has its own hushed echoes, its own far-off trivial understandings sunk and incorporated . We do not need to live the past over again. Our darkest tissues are twisted in this old tribal experience, our warmest blood come out of the old tribal fire. And they vibrate still in answer, our blood, our tissue.".4 Thus in spite of initial misgivings he returns to Quatzalcoatl who was to become the full blooded prototype of the Laurentian cult hero : " A symbol of the higher self who incarnates in the lower nature " .

By the sorceries of the Aztec God Tezcallipoca he was driven from the land of Mexico, and returned to the fabled country of Ilapallam whence he had come. But he promised to return. 5

The prophecy of fulfilment of the impending return of Quatzalcoatl is dramatised in The Plumed Serpent. Kate unlike the average accidental tourist is repelled by the barbaric cruelty she witnesses in Mexico city especially the bull-fighting which leaves ^{her} retching with disgust. The underlying current of blood and violence which she senses

about the city quite defeats her Irish optimism. She was more afraid of the repulsiveness than of anything she had seen in many cities of the world but Mexico had an underlying ugliness, a sort of squalid evil, which made Naples seem debonair in comparison. She was afraid, that anything might really touch her in this town, and give her "the contagion of its crawling sort of evil ". 6

However in spite of its repulsive elements Kate is drawn, much against her will to explore the bed-rock of Mexican culture which takes the form of a revivalist movement spear headed by Don Ramon and his follower, Don Cipriano. Kate has already rejected the jaded value - system of the mechanical log-wheel people, i.e. the Western world. She is in search of the new life, " Give me the mystery and let the world live again for me ! Kate cried to her own soul and deliver me from man's automatism ".7

A news item to the effect that the ancient Gods of Mexico have returned sends her post haste to Sayula; a lakeside village in Talisco. Adding to the enchantment of the beautiful countryside she observes, is the fact that, en route she encounters one of Quetzalcoatl's men who demands her tribute to the ancient Gods. Her initiation into the dark mysteries progresses rapidly. Don Ramon, it appears is the heirophant of the Quetzalcoatl mysteries and

Cipriano is his devoted disciple. Don Ramon (an effective mouthpiece of Lawrence) enunciates clearly his quarrel with Christianity. Which is not one of a clash of beliefs but one of appropriateness . Christianity has served its time and has become outdated, a new dispensation is overdue - the Second coming is at hand. What Ramon has to offer is the way of all flesh: " All I want them to do is to find the beginnings of the way to their own manhood, their own womanhood ". As he says to Kate : " I am a man who yearns for the sexual fulfilment of my soul. I ^{am} a man who has no belief in the abnegation of the blood desires ". Graham Hough comments,

All the accounts of Quetzalcoatl rituals up to now have emphasized the expression of intense, controlled physical vitality. The reign of Jesus, which is now coming to an end, was an attempted reign of spirituality which has failed. It comes to an end in Sayula when Don Ramon carries out his threat to the bishop, and the holy images are ceremoniously carried out of the church, and farewell hymn of Jesus to the people is sung 8

The question which naturally arises is whether Don Ramon believes in the veracity of his new found beliefs or whether it is one big charade. A brief conversation between Don Ramon and his sons throws light on the nature of his religious eclecticism :

They say also that you pretend to be the Aztec God Quatzalcoatl ".

"Not at all, I only pretend that the Aztec God Quatzalcoatl is coming back to the Mexicans".

- " But, pappa, it is not true ".
 " How do you know ? "
 " Because it is impossible ".
 " Why ? "
 " There never was any Quatzalcoatl concept idols".
 " Is there any Jesus, except images ? "
 " Yes, pappa ".
 " Where ? "
 " In heaven ".
 " Then in heaven there is also Quatzalcoatl. And what is in heaven is capable of coming back to earth .9

Dona Carlota is quite unable to understand her husband's prophetic vision and the fact he wanted to make a new connection between the people and God. Don Ramon felt that man loses his connection with God and that he can never recover it again, unless some new saviour comes to give him his new creation. And that every new connection is different from the last, "though God is always God", Ramon felt the people had lost God and further that the saviour cannot lead them to him any more. Therefore there must be a new saviour with a new vision..... ".10 Ramon is vitally alive to the question of rebirth which eludes Dona Carlota's perceptions.

In keeping with the tenets of the new religion Don Cipriano desires Kate to assume a formal place in the Mexican pantheon, to become the Goddess Malintzi wife of Huitzilopochtli. Kate seems to wake out of her long Mexican

trance with a start. The brittle make belief world begins to crumble. Identification with the Gods is easier said than done:

Oh " she cried to herself, stifling " For heaven's sake let me get out of this, and back to simple human people. I loathe the very sound of Quatzalcoatl and Huitzilopochtli. I would die rather than be mixed up in it any more. Horrible, really, both Ramon and Cipriano. And they want to put over me, with their high flown bunk, and their Malintzi, Mallintzi ! I am Kate Forrester, really I was born Kate Forrester and I shall die Kate Forrester. I want to go home.... .11

The clash between the pro Ramon and anti Ramon followers brings in its wake a series of blood thirsty reprisals with Don Cipriano taking upon himself the role of executor. The ritual murders accompanied by Huitzilopochtli hymns celebrate his ruthless destructive powers. Graham Hough comments, " Lawrence having rejected love, is evidently anxious to make his Aztec revival whole-hearted, and to accept the horrors as well as the exultations of the old religion ".12 The off shoot of the new religion being death and a sadistic sexuality without human contact or human setting. Kate however cannot bring herself to whole heartedly accept the new order - nor can she bring herself to reject it utterly:

' It was as if she had two selves : one a new one, which belonged to Cipriano and to Ramon, and which was her sensitive, desirous self :

one, which belonged to Cipriano and to Ramon, and which was her sensitive, desirous self : the other hard and finished, accomplished, belonging to her mother, her children, England, her whole past. The old accomplished self was curiously invulnerable and insentient, curiously hard and " free ". In it, she was an individual and her own mistress. The other self was vulnerable, and organically connected with Cipriano, even with Ramon and Teresa, and so was not " free " at all . 13

In a way Kate's ambiguous stance merely reflects Lawrence's own position. In spite of his affinity with the " old tribal experience ", his belief that " Our warmest blood came out of the old tribal fire. And they vibrate still in answer our blood, our tissue.....". He was poignantly aware of the fact that there was not return, no going back. Kate only half heartedly accepts the dark paganism of New Mexico. Lawrence was aware that while he could ^{NEVER} deny or break with his past, he could never go back to it. "But I don't want to go back to them, ah, never. I never want to deny them or break with them. But there is no going back. Always onward, still further. The great devious onward flowing stream of conscious human blood from them to me, and from me on.....".¹⁴ Having realised that a return to the old pagan would only result in a partial rebirth Lawrence turned his attention to his rejected faith.

Having pinpointed the malaise afflicting Christianity

he found in the person of the Christ figure the epitome of the resurrected man " The Risen Lord ". In his essay " The Risen Lord " Lawrence emphasizes the fact that the concept of the " Christ Child enthroned in the lap of the Mother " was now outdated. The war had seen to it that the idol was smashed beyond recognition :

In the Catholic countries, where the Madonna - and - Child image overwhelms everything else, the man visions himself all the time as a child, a Christ - child , standing on the lap of a Virgin Mother. Before the war if an Italian hurt himself , or suddenly fell into distress, his immediate cry was : O mamma mia ! Mamma Mia - Oh, Mother, Mother ! - The same was true of many Englishmen. And what does this mean ? It means that the man sees himself as a child, the innocent - saviour - child enthroned on the lap of the all pitying Virgin Mother. He lives according to this image of himself - the image of the guileless " god child " sheltered in the arms of an all sheltering.¹⁵

Mother - until the image breaks in his heart. And during the war, this image broke in the hearts of most men. During the war the men who suffered most bitterly suffered beyond the help of wife, or mother, and so wife nor mother nor sister nor any beloved could save him from the guns. This fact went home in his heart and broke the image of mother and Christ-child, and left in its place the image of Christ crucified .

For the man who went through the war the resultant image inevitably " was Christ crucified, Christ tortured on

the cross. And Christ crucified is essentially womanless ".
 16 However appropriate this image might have been, the post war generation rejected it as utterly inappropriate. The image of the modern age could only be reflected in " Christ - the man, alive in the flesh ". Christ, according to Lawrence had hither been a sacred child, a teacher, a messiah but never a full man.

If Jesus rose as a full man, in full flesh and soul, then he rose to take a woman to himself, to live with her, and to know the tenderness and blossoming of the twoness with her; he who had been hitherto so limited to his oneness, or his universality, which is the same thing. If Jesus rose in the full flesh, he rose to know the tenderness of a woman, and the great pleasure of her 17

Thus the Christ-figure, now risen from the dead, rises to be a man on earth, and live his life of the flesh, the great life, among other men. According to Lawrence this is the image of our inward state today: "This is the image of the young : The Risen Lord. The teaching is over, the crucifixion is over, the sacrifice is made, the salvation is accomplished. now comes the true life, man living his full life on earth, as flowers live their full life, without rhyme or reason except the magnificence of coming forth into fullness ". 18 These are some of the concerns explored in perhaps Lawrence's most magnificent piece of creative fiction. The Man Who Died .

As Lawrence's attention shifts from power to sensual tenderness as the alternative to Christian love, the opposition becomes less intense; and it becomes easier for him to represent his doctrine as a completion of Christianity rather than a contradiction. Spiritual love and sexual love are after all, both forms of love and the Christian depreciation of sexuality is an accident rather than the essence of its doctrine. " The Man Who Died ", therefore, comes nearer to being a reconciliation with Christianity than any thing else Lawrence wrote. In other places sensual love is seen as the negation of " white " love, agape Christian love. Here we come near to seeing it as a transcendence, reached by death and rebirth. And this means that "it represents a climactic point in the development of his thought ". 19 The Christ figure in " The Man Who Died " returns to the phenomenal world seeking " a woman who can lure my risen body, yet leave me my aloneness. For the body of my desire has died, and I am not in touch anywhere..." What the Christ figure desires is that the " Male " in him though given over to a woman remains intact, untarnished. In his essay, " The Light of the World ", Lawrence asserts, " In love, in the art of love, that which is mixed in me becomes pure, that which is female in me is given to the female, that which is male in her draws into me, I am complete, I am pure Male, she pure

Female ". 20. . The pagan and the Christian blend;
 he is the reborn Osiris to her Isis :

Rare women wait for the re-born man, for the lotus, as you know, will not answer to all the bright heat of the sun. But she curves her dark, hidden head in the depths, and stirs not. Till, in the night, one of these rare, invisible suns that have been killed and shine no more, rises among the stars in unseen purple, and like the violet, sends its rare purple rays out into the night. To these the lotus stirs as to a caress, and rises upwards through the flood, and lifts her bent head, and opens with an expression such as no other flower knows, and spreads her sharp rays of bliss and offers her soft, gold depths such as no other flower possesses, to the penetration of the flooding, violet-dark sun that has died and risen and makes no show..... 21

The Christ figure has died to the world, which not let him live. He realises that in the end he offered them only the corpse of his love. This is my body - take and eat - my corpse ". Now risen from the dead he is full of life, and his passion of sacrifice meant (and) nothing to him now, he knew only the crouching fullness of the woman there, the soft white rock of life. On this rock he must build his life. The deep folded penetrable rock of the living woman . She is the mystery he has to plumb, he crouched to her, and he felt the blaze of his manhood and his power to rise up in his loins, magnificent " I am risen ". 22 Graham Hough comments,

When she becomes Isis to her Osiris we are to see it not only as the satisfaction of a long denied bodily hunger [it is that, too], but as the consummation for each of them of

a long denied bodily hunger [it is that, too], but as the consummation for each of them of a solitary life of spiritual exploration - a spiritual journey that can never be complete until it has reached carnal fruition that will alter its whole meaning.23

She who has played out her life as a drama of search has now found: " He is Osiris. I wish to know no more ". The man who died returned to the world, but not yet felt himself to be living again, knows that he is risen from the dead when he feels desire for the woman and the power to satisfy it . The Christ figure comes to be at one with the universe. He comes to a great realisation, " The grey sea and the rain, the wet narcissus and the woman I await for, the invisible Isis and the unseen sun are all in touch and at one ".24

When the life of the little world, in the shape of the slaves and the Roman soldiers, breaks in upon these Christian Osirian mysteries, the prophet takes a boat and slips away, healed whole and risen in the body. Graham Hough observes :

Lawrence is concerned with two aspects of the Christian myth, and two only : one, the value of Christian love; the other, the personal destiny of Jesus the teacher. What he has done is not to vulgarise or reduce the splendours and mysteries of traditional Christology; he simply leaves them on one side. He has taken Jesus as what he believed him to be, a human teacher; he sees what he believes to be the consequences of his teaching, and tries according to his own lights to push beyond it. Certainly an

audacious attempt possibly a misguided one, but to any one who cares to read what Lawrence wrote, not to rest on a conceptual summary, it will not, I think appear as an attempt mad without due reverence. 25.

like Blake and Yeats the prophetic quality in Lawrence led him to envisage a new dispensation. Lawrence was aware of the malaise afflicting the modern world and felt that the need of the hour was not the Christ child, ~~the~~ ~~child~~ or the crucified Christ but Christ the man - alive in the flesh. His use of the Christ figure is appropriate as it symbolizes a man who had died to the world - to his earthly roles as teacher, messiah, prophet and is now aware only of his personal destiny. His desire is to live the "great life" - the life of the flesh on earth. Thus the vision of the Risen Lord is essentially that of the integrated man.

CHAPTER IIIEND NOTES

1. PHOENIX, p. 90.
2. D.H. LAWRENCE : SELECTED NOVELS, p. 649.
3. PHOENIX, p. 105.
4. PHOENIX, p. 99.
5. G.A. GASKELL, DICTIONARY OF ALL SCRIPTURES AND MYTHS (AVENEL BOOKS, 1981), p. 606.
6. D.H. LAWRENCE : SELECTED NOVELS, p. 624.
7. IBID., p. 680
8. THE DARK SUN, p. 128.
9. D.H. LAWRENCE : SELECTED NOVELS, p. 788.
10. IBID., p. 720.
11. IBID., p. 857.
12. THE DARK SUN, p. 131.
13. D.H. LAWRENCE : SELECTED NOVELS, p. 897.
14. A SELECTION FROM THE PHOENIX, p. 554.
15. PHOENIX, p. 99.

16. IBID., p. 556.
17. IBID., p. 557.
18. IBID., p. 558.
19. THE DARK SUN, p. 246.
20. A SELECTION FROM THE PHOENIX, p. 588.
21. D.H. LAWRENCE, LOVE AMONG THE HAYSTACKS AND OTHER STORIES (MIDDLESEX : PENGUIN BOOKS, 1960). p. 151.
22. IBID., p. 168.
23. THE DARK SUN, p. 250.
24. IBID., p. 170.
25. THE DARK SUN, p. 247.

C O N C L U S I O N

This dissertation attempts to follow Lawrence through the various stages of awaking, regeneration, rebirth and resurrection to his final pronouncement upon mankind in the shape of the whole man : alive in the flesh - the Risen Lord. George J. Zytaruk in his essay " The Doctrine of Individuality : D.H. Lawrence's Metaphysic " asserts that Lawrence begins with a concern for the individual and develops his doctrine from that; his metaphysic is in effect, a theory of human relativity. Further he affirms that because of Lawrence's recurrent use of the term " individuality ", I find it convenient to call my formulation of his metaphysic, " the doctrine of individuality. " I believe this doctrine pervades all of Lawrence's work..." 1. For Lawrence the achievement of individuality is basic to every living thing and that in man and woman it is the unfolding of the self that constitutes, as it were, the purpose of the individual's life. Given the primacy of individual development one feels that the major novels of D.H. Lawrence center round the problems of the emergent self. Perhaps the major factor stultifying individual growth is the sexual factor, for Lawrence, sex is not merely a biological function but " a great psychic experience, a vital experience of tremendous importance on which " the life and very being of the individual largely depends " [Fantasia of the Unconscious (p. 147)] 1. The impetus received in sex makes for a

greater unfoldment of the personality. Therefore the tale off point of one's reading of D.H. Lawrence seems naturally enough "Lady Chatterley's Lover. If one wishes to avoid the stereo typed response to the novel as piece of erotic fantasy then the best approach is from the symbolic standpoint. Lady Chatterley is the archetypal sleeping beauty. Her individuality being stunted and destroyed by the dead principle Clifford. That Lawrence meant his impotence and paralysis to be symbolic is amply clear. Mellors functions in much the same way as the Prince in the legend of the Sleeping Beauty. His primary purpose is to provide an outlet fro the repressed desires of Lady Chatterley. He symbolises the organic way of life which she craves. The woods in which they meet is an arcadian paradise. Mrs. Bolton as also Wragby Hall and the industrial village of Tevershall symbolize the evils of the mechanical principle inimical to life. Thus the sexual awakening of Lady Chatterley is the via media to her blossoming into greater womanhood. Awakening, it must be kept in mind in the context of Lady Chatterley's Lover is primarily sexual.

However Lawrence explores the same theme in a purely platonic context. In The Lady Bird the issues are the same. Lady Daphne a victim of her husband Basil is done out of the life of body. The advent of Count Dionys gives her a

new lease on life. Their love is based upon the recognition of the kinship of the aristocracy of the blood. He awakens her to the realization that she was the right wife of The Lady Bird alias Count Dionys. Lady Daphne's sojourn with the Count leaves her invigorated, inviolable, renewed in body and soul. Although awakening is intrinsic to individual development it is easier said than done. Relationship between a man and a woman ^{is} vitiated all too often by an egotistic clash of wills. Relationships that **seek** to obliterate the "other" are doomed. Lawrence believed that the "otherness" of each individual should be respected. But all too often the desire to dominate destroys marital harmony. A woman who is strong willed and egotistical may cast aside a strong man to pander to a weaker man who flatters her vanity. However her individuality will stop short of **fruition**. In the "Border Line" Katherine Farguhar realizes much too late the intrinsic quality of her dead husband Alan. he had been responsible for her awakening but she had resisted him along the way.

The startling point of this dissertation is the process of awakening whether sexual or platonic. However as it is selective study only some of Lawrence's major works have been **discussed**, not withstanding the fact that every major work of Lawrence is concerned in one way or the other with the process of awakening.

The second important factor that strikes the perceptive reader is Lawrence's preoccupation with the process of regeneration - his belief that renewal is the Gift of life. yet again the primacy of the man-woman relation has to be stressed; especially given Lawrence's belief that in life " no new thing has ever arisen or can arise save out of the impulse of the male upon the female, the female upon the male. " 2. The sexual act is very important in the regenerative process. If achieved it becomes the via-media of a delicate balance between the sexes and in turn creates the New being. Keeping in mind the new areas of interest the structure of the novel undergoes a change. The old stable ego of the character is eroded. There is another ego, according to whose action the individual is unrecognizable. In The Rainbow Tom Brangwen's great adventure is his adventure into the woman Lydia Lensky . This creates a new awareness within him - the birth of a new self within the known and acknowledged self. Lawrence felt that the source of deep human desires is the unknown, " The primal unknown from which all creation issues. " Further in order to become fulfilled " we must yield our ultimate will to the unknown." Tom Brangwen realizes that in order to find himself he must give himself over to the " unknown " in the women. Once this is done the promise of the rainbow is partially fulfilled. Towards the

end of his life he realizes that his life had been one long marital embrace, but both he and his wife had stopped just short of the Great Unknown; they do not go on to explore the new world which they have glimpsed. The rainbow in the novel symbolizes the transfigured life. Tom and Lydia receive the call and respond and are saved, albeit their unwillingness to explore the new world. The prophesy of the rainbow, of regeneration is partially fulfilled. Tom Brangwen is transfigured by the reality of passion.

Will and Anna Brangwen embody in their persons from first to last the evils of domination and the egotistical clash of wills. Anna Brangwen totally explorative and the free companion of her husband is determined to fight him to the finish. Will turns to church architecture as a substitute for the passionate life. Will is identified with the phoenix Lawrence's chosen symbol for the regenerative principle. Will is aware of the "ultimate mystery" but is unable to translate it into conceptual terms. Since the much desired regeneration which is a necessarily adjunct of marriage never takes place, what we have is a study of destruction. Anna Victrix is also Anna Destructrix. The little that can be salvaged from the marriage is that Anna lapses into the *Magna Mater* while Will discovers absolute beauty. Will and Anna indulge in

what Marvin Mudrick calls " democratic sexual cannibalism. " Satisfied with their limited achievement they resist the call to enter upon the transfigured life. Will and Anna can be seen as examples of two people in bound in the flesh but opposed in the world.

The promise of regeneration held forth and partially fulfilled by the first couple is rejected by the second. The seed of hope is passed on to the third generation. The Ursula Sirebenschly relationship fails in the ultimate analysis because " his life lay in the established order of things... at the bottom of his heart the self, the soul that aspired and had true hope of self effectuation lay as dead, still born... a dead weight in his womb. His passion which he offers Ursula excludes the " unknown ", the sense of the infinite. The Rainbow is an open-ended novel which holds forth the promise of fulfillment. Regeneration in The Rainbow is seen in terms of the indomitable human will. Ursula Brangwen will continue in her quest for the " Sons of God ". If The Rainbow looks to the genesis then Women in Love looks to the Apocalypse. The decadent theme is all too apparent in the novel. F.F. Ruthven points out the phoenix-life fate of some of the characters in Lawrence's novels who " die " in some extreme humiliation and then find themselves reborn, not in heaven but here on earth, after undergoing various degradations in

the course of which their connection with the old world and the old values is systematically eradicated. Further the so called degradations turn out to be stages in their emancipation. Women in Love is further a study in reduction.

In his essay "Within the 'White Sepulchre'" Lawrence analyses the malaise of modern man. The "self" which attains maturity within the womb of time must venture forth into the great adventure of the "Unknown". If it does not do so it has no option but to recoil upon itself. The movement back to the beginning involves a process of disintegration. Every step in this decay liberates sensations momentarily gratifying. This could help explain the perversions of Gudrun and Loerke. Meaningful relations between the sexes results in a regeneration of the society. Keeping in ^{MIND} (m) the modern ethos the only genuine relations which are viable are the cosy domesticities of ordinary married love. Of the two couples studied viz-a-viz Gerald Crich - Gudrun and Ursula - Rupert Birkin, the latter who base their standard of values on pure being are elected for a special destination. Rejecting the dynamics of property ownership they find in love the ultimate harbinger of real happiness. Initially Birkin corrupted by his experiences [especially with Hermione Roddice] though desirous of love

is unwilling to forfeit his proud singleness. However Birkin makes the final commitment. Both Birkin and Ursula who chose love as the vehicle of their adventure into the unknown are affirmed by it. However the other couple Gerald Crich and Gudrun are elected for a different destination. Love between them is a matter of self assertion, another form of hatred. Characteristically enough they do not seek affirmation of the other. Love becomes a struggle for supremacy where the assertion of the one implies the annihilation of the other. Gerald Crich increasingly associated with the mechanical principle is ultimately destroyed, while Gudrun remains wedded to the soulless abstraction of pure art. Women in Love is a study in disintegration. The perversions of Loerle, a creature of pure evil and Gudrun, take them back to the pre-adamic days, to the reptilian and crustacean kingdoms.

Regeneration it will then be seen is a matter of both creation and destruction. Before the "self" can be born the "non-self" must be destroyed. In keeping with Lawrence's concept of regeneration the individual should venture forth in his quest of the unknown. A refusal to partake of this great adventure results in death and decay. Regeneration is the second stage in Lawrence's pronouncement upon mankind. He was aware that war in Europe

brought a tremendous change to the world by and large. What remained to be seen was whether death brought mere annihilation and extinction or "our consummation." Women in Love thus enacts the pause before a new world. Which brings us to the third step in Laurentian world vision which is one of rebirth. Man must be born again to his own mystery to his sense of individuality. Lawrence felt the only viable solution to the malaise afflicting the modern world lay in a return to the ancestral tribal experience. It meant a return to the instinctual and elemental life. Lawrence felt man creates God in his own image and the gods grow old with the men who conceived them. The gods die but the "God stuff moves" on eternally. Man must be born again and the gods must be born again. The rebirth of the Gods is enacted in the person of Quatzalcoatl, a symbol of the higher self who incarnates in the lower nature. The impending return of Quatzalcoatl is dramatized in The Plumed Serpent. Kate Leslie seeks rebirth into a life greater "womanhood". She seeks deliverance from man's automatism "the mechanical cog-wheel people." However the return to the old tribal consciousness is half-hearted. Lawrence is poignantly aware that there is no turning back. one may claim kinship with one's ancestral people but the flow of conscious "human blood" is ever onwards.

Lawrence toying with the ideal of resurrection turns to his rejected faith Christianity. To be more precise it was only certain aspects of Christianity that Lawrence questioned or redefined. To put it simply in the words of W.H. Auden Lawrence was a Christian heretic. He was not so concerned with the mystery of the " Word made Flesh " but with the belief that the " Word is Flesh ". To get to the bottom of Lawrence's quarrel with Christology one can refer to an early letter of Lawrence written to the Irish barrister Gordon Campbell concerning a novel he was writing. Referring to the crucifixion he says :

Christianity should teach us now, that after our crucifixion, and the darkness of the tomb, we shall rise again in Flesh, you, I as we are today, resurrected in the bodies. " What he desired was an account of the resurrection in the body after the crucifixion. He advises Campbell further " Get the greatest truth into your novel... Give us the Resurrection after the crucifixion. 3

This was precisely what Lawrence sought to achieve in his novella or long short story The Man Who Died ', he gave the world his version of the resurrection of the body after the crucifixion. Lawrence's Christ Figure

seeks in love self-renewal not altruism. he seeks a woman who will tempt his risen body yet leave him his aloneness. Lawrence is concerned with the subjective personal evolution of the Christ Figure. He had died to the values of the world. He is "no longer a lover of multitudes". The objective roles of "teacher" and "Saviour" are dead in him. He wants to pursue his subjective development. "Now I can go about my business." He is aware that resurrection implies "The Whole Man", "I am going to be Whole!" At one with the sun, moon and stars and the phenomenal world. The woman to help him achieve this integration is the high Priestess of the temple of Isis who had long awaited the "Risen Lord".

Thus, beginning with a concern for the individual Lawrence develops a doctrine of individuality. Given this standpoint the finest achievement of personality, of individuality would be the integrated man. This would involve a process of awakening as is seen in Lady Chatterley's Lover, The Lady Bird and The Border Line. REgeneration in its creative aspect is to be seen in The Rainbow while Women in Love is a study of the degenerative process at work. The question of rebirth and resurrection is discussed respectively in The Plumed Serpent and The Man Who Died. The latter containing the consummation of Lawrence's vision of "the Risen Lord".

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1. D.H. LAWRENCE : PENGUIN CRITICAL ANTHOLOGIES,
p. 154.
2. IBID., p. 166.
3. GEORGE J. ZYTARUK AND JAMES T. BOLTEN, ed.,
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