"Let us learn from the novel. In the novel, the characters can do nothing but live. If they keep on being good, according to pattern, or bad, according to pattern, or even volatile, according to pattern, they cease to live, and the novel falls flat. A character in a novel has got to live, or it is nothing”.

- D.H. Lawrence in "Why the Novel Matters"

Lawrence’s view on characters was rather peculiar and it was the most unconventional of all. While writing in a letter to Edward Garnett, he said - "I don’t so much care about what the woman feels - in the ordinary usage of the word. That presumes an ego to feel with. I only care about what the woman is - what she is - inhumanly, physiologically, materially - according to the use of the word : but for me, what she is as a phenomenon (or as representing some greater inhuman will) instead of what she feels according to the human conception ...." ¹

our discussion. Though in the letter the reference is to the Rainbow, yet this is the essence of all Laurention characters found in other fictions. They are characterised by lack of consistency and a certain moral scheme in their delineation.

Now to say essentially what they are, would be definitely difficult, but to start with, his conception of characterisation was radically different from the existing mode of theories regarding characterisation. In the same letter quoted above Lawrence elaborates upon his view on characterisation. He further says - "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, allotropic states which it needs a deeper sense than any we've been used to excercise, to discover are states of the same single radically uncharged element." \(^3\)

This old stable ego of the character would mean a certain line of development for the character in terms of outside phenomenon and incidences. The reactions of the

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2. In the same letter quoted above, Lawrence refers to "The Wedding Ring" - the former title of The Rainbow and says - "I think the book is a bit futuristic - quite unconsciously so". But later in letter dated 5 December 1914, to J.B. Finker, he affirms that 'The Rainbow' is a better title than 'The Wedding Ring'.

3. Ibid. p. 282.
characters, the emotions and sentiments are dealt with on the surface level. As a consequence the characters would fit into a certain moral design and hence would not be inconsistent. But all these hypotheses would not apply to the world of Laurentian characters.  

Lawrence's technique is that of authorial omniscience in case of narration and his intrusion into the world of his characters is most direct and blatant.

His approach is in order to bring out the essence of the character. This is not to show as to how does the character react in a certain situation but to portray his isness "the very root" through certain "alloropic states". To this Laurentian ethos we would add that by portraying the very like to essential characteristics of his people, that are the elements that escape the rational and conscious mind, Lawrence draws the outlines of the characters. We say outline because it is the very state of thing, deep inside the outside manifestations of reality that is more important for Lawrence.

Once drawn by that technique of bringing out the elemental passions and pent up unconscious energies in the

4. Lawrence consciously revolted against the moral scheme found in Turgenev, Tolstot and in Dostoeksy's. Refer to the same letter dated 4th June 1914, p.281.
characters, they should represent those forces and that is why the characters in Lawrence are more of abstract qualities than individual identities. Joseph Warren Beach in a brilliant essay rightly calls them "jets of the great dark stream of energy, carriers of energy and the cosmic will".\(^5\)

Individual emotions and sentiments in a particular situation are obliterated totally or reduced to the minimum so that each of the characters in the novel is certain to be included in a certain atmosphere. To be more precise, to portray the clashes and pulls of these streams of energies, is what concerns Lawrence. The Rainbow has three couples of three different generations of the Brangwen family and throughout the novel Tom and Lydia Lensky, Will and Anna and Ursula and Skrebensky are involved in unconscious and sometimes half conscious love-hate relationships, bracing obstacles, some of them failing at times, sometimes triumphing over situations. But it is never a smooth road and achievement is never there without repeated failures and brave on-going struggles. The first generation couple somehow attains a certain harmony and that is shown through the rainbow symbol but it eludes the second generation couple - in whom the tension and clash predominate and situation remains so until the very last of their life portrayed in the novel. And for the third generation couple

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the relation is a failure and it culminates only in Ursula's tearing herself free from Skrebensky, her mechanical lover. To show that it is mainly clashes of unconscious will, and unexplicable burst of vital energies working in the characters, we quote three distinct stanzas from the same novel.

The first is from the conjugal life of Tom & Lydia. They have married after mutual surface attraction yet both of them suffer intermittent tension and conflict of unconscious emotions which they cannot explain. There is no tumultuous row, nothing save daily calm living. "For he was afraid of his wife. As she sat there with bent head, silent, working or reading, but so unnaturally silent that his heart seemed under the millstone of it, she became herself like the upper millstone lying on him, crushing him, as sometimes a heavy sky lies on the earth.

"Yet he knew he could not tear her away from the heavy obscurity into which she was merged. He must not try to her into recognition of himself, and agreement with himself. It was disastrous, impious. So, let him rage as he might, he must withhold himself. But his wrists trembled and seemed mad, seemed as if they would burst."
"When, in November, the leaves came beating against the window shutters, with a lasting sound, he started, and his eyes flickered with flame. The dog looked up at him, he sank his head to the fire. But his wife was startled. He was aware of her listening."

"They blow up with a rattle", he said.

"What?" she asked. "The leaves".

She sank away again. The strange leaves beating in the wind on the wood had come nearer than she. The tension in the room was overpowering, it was difficult for him to move his head. He sat with every nerve, every vein, every fibre of muscle in his body stretched on a tension. He felt like a broken arch thrust sickeningly out from support. For her response was gone, he thrust at nothing. And he remained himself, he saved himself from crashing down into nothingness from being squandered into fragments, sheer tension, sheer backward resistance."

Between Anne and Will it is the same story being repeated, a continuous struggle for harmony between the unconscious motives and impulses but with them the case is slightly different. It is as is happened in the sheaving-gathering scene between these two individuals. There while binding the corns and keeping the steaves systematically,  

they two went on working in a rhythm — each of them keeping the steaves in a place and turning for another before the other one came on. This coming and going went on without their meeting each other. That is exactly what happens to them in case of personal relation too. The rainbow of harmony eludes them and it is never achieved between them as it was between Tom and Lydia. There is a situation where tension and friction predominate.

"Gradually she realized that her life, her freedom, was sinking under the silent grip of his physical will. He wanted her in his power. He wanted to devour her at leisure, to have her. At length she realized that her sleep was a long ache and a weariness and exhaustion because of his will fastened upon her, as he lay there beside her, during the night.

"She realized it all, and there came a momentous pause, a pause in her swift running, a moment's suspension in her life, when she was lost."

"Then she turned fiercely on him and fought him. He was not to do this to her. It was monstrous. What horrible hold did he want to have over her body? Why did he want to drag her down and kill her spirit? Why did he want
to deny her spirit? Why did he deny her spiritually, hold her for a body only? And was he to claim her carcass?"  

And again -

"All the blood in his body went black and powerful and corrosive as he heard her. Black and blind with hatred of her he was. He was in a very black hell, and could not escape.

"He hated her for what she said. Did he not give her everything, was she not everything to him? And the shame was a bitter fire in him, that she was everything to him, that he had nothing but her. And there that she should taunt him with it, that he could not escape! The fire went black in his veins. For try as he might, he could not escape. She was everything to him, she was his life and his derivation. He depended on her. If she were taken away, he would collapse as a house from which the central pillar is removed."

"And she hated him, because he depended on her so utterly. He was horrible to her. She wanted to thrust him off, to set him apart. It was horrible that he should cleave to her, so, close, like a leopard that hard kept on her, and fastened."  

8. Ibid. p. 186.
And between the third generation couple, Ursula and Skrebensky, the relation is a most volatile one, verging on the unconscious repellence on Ursula's part and inexplicable unease and frustration on the part of Skrebensky. Because they are not evenly matched, because the selves in them are radically different, the life force bubbling in Ursula is blocked by the rigid mechanical response in the young man. Their wills clash; there is straining of unconscious energies between them, she is repellent as a stiff metal and he is trying to mingle with her — to let her before him. The essence of their relations comes out in the scene of Ursula's moon consummation. There is a harsh unconscious fight between them. Apparent and outside harmony hardly can touch the inner strain and friction occuring.

"The music began again and the dance. He appropriated her. There was a fierce, white cold passion in her heart. But he held her close, and danced with her. Always present, like a soft weight upon her, bearing her down, was his body against her as they danced. He had her very close, so that she could feel his body, the weight of him sinking, settling upon her, over coming her life and energy, making her inert along with him, she felt his hands pressing behind her, upon her. But still in her body was the subdued, cold, indomitable passion. She liked the dance: it
eased her, put her into a sort of trance. But it was only a kind of waiting, of using up the time that intervened between her and her pure being. She left herself against him, she let him exert all his power over her, as if he would gain power over her, to bear her down. She received all the force of his power. She even listed he might overcome her. She was cold and unmoved as a pillar of salt.

"His will was set straining with all its tension to encompass him and compel her. If he could only compel her. He seemed to be annihilated. She was cold and hard and compact of brilliance as the moon itself, and beyond him as the moonlight was beyond him, never to be grasped or known. If he could only set a bond round her and compel her!"  

This unconscious battle of will that occurs between man and woman is there predominantly for triumphing of the self. The male self in the man tries to overpower the female and the balance is at times hanging in the midway, sometimes it is the male dominating and the female self in subjugation. The man wants to be the supreme and tries to subjugate the female. But the female too is subtly playing its own game of repellence. The self that works on the unconscious level is not that works and talks in the ordinary level. Sometimes they may be in deep contrast as it happens between Skrebenskly and Ursula. The subtle war for dominion is on

but at the surface level both of them are behaving and reacting in a most formal conventional way as lovers. After the moon consummation scene of Ursula in which Skrebensky is only outsider and passive on looker of the transformation taking place in Ursula, both of them come back to their social selves and react in a conventional way towards each other. But vital changes in their attitudes towards have already taken place and they cannot meet now as before without prejudices against each other. For the scene shows their essences in vital contrast to each other and this scene presupposes the disastrous culmination of their relation. This scene reminds one of another such scene of deep symbolical significance of "Women in Love". In the "rabbit" sequence the essential relation between Gerald and Gudrun is revealed. The disastrous relation between them is symbolic and the oddities and the extremities come to the focus. It is equally destructive and dangerous as the other one.10

Going to the depth of this clashing wills between man and woman, we think, a general observation can be had. When the male self is in clash with the female - harmony or balance is achieved when the male in man surrenders and relaxes his will to the female. When the male tries to keep

10. The 'Rabbit' episode is already elaborately dealt in the Chapter-III, Section-II, pp. 133-135.
himself back, then the tension mounts and it leads to further estrangement in the couple.

Tom and Lydia achieves the harmony of the rainbow as Tom in his unconscious battle against his foreign wife gives in totally. He realises that for him she has the pathway open for a further territory. After much hesitation and reluctance when he gives totally in then flows of affinity and understanding begin to come to them.

In giving in, totally, there is still something left, that is true individuality. That individual self that is achieved after surrendering one's soul is the essence of a vital relation. Between Will and Anna that does not happen.

The distinction between two principles male and female is not necessarily projected in the concept of sex alone, it goes something deeper, Lawrence says regarding the distinctive identities of these two, in a letter. "I believe there is no getting of a vision, as you call it, before we get our sex right; before we get our souls fertilized by the female. I don't mean the feminine: I mean the female. Because life tends to take two streams, male and female, and only some female influence (not necessarily woman, but most
obviously women) can fertilise the soul of man to vision or being". Of this vision Lawrence is not specific. He merely says - "but it is something that contains awe and dread and submission, not pride or sensuous egotism and assertion." 

Behind each character of Lawrence some unknown forces or energies are working, and in moments of projection in essential knowledge, they are in variegated forms - at times in moments of intuition, telepathic relations between characters some uncognizeable extra sensory knowledge perceived and also in sudden burst of unconscious energies. All these variegated forms are but manifestations of "the tremendous unknown forces of life coming unseen and unpercieved".

They contain within them that tremendous life force and through harmonious contact between persons a harmonious affinity can be achieved. That vital contact or we may call it blood knowledge passes unconsciously between persons only when the personalities are devoid of "pride, sensuous egotism and assertion". That blind affinity

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12 Ibid. p. 291.
13 Ibid. p. 291.
14 In a letter to Ernest Collings, 17th January 1913. Lawrence writes about this blood knowledge.
is possible between Tom & Lydia because Tom lets himself go and drift. This is an initiation of a great act of annihilation yet it is also being reborn.

"There was that in him which shrank from yielding to her, opposed the mingling with her, even whilst he most desired it. He was afraid, he wanted to save himself."

"There were a few moments of stillness. Then gradually, the tension, the withholding relaxed in him and he began to flow towards her". 15

It is the blood knowledge. A new gateway is opened and their faces are flood lit and it is a transfiguration, he has been able to let himself go. It is so because they have entered into the threshold of the unknown - far away from the daily mundane trivialities; they are initiated into a self knowledge which of course is not within the periphery of conscious reason and argument.

Because the characters are epitomes of a vast impersonal will and instincts of non-human level, they are characterised by their limited conscious self. The hidden intentions and unconscious motives work in such a way to defeat the surface intentions of the conscious mind. Right

from *Sons and Lovers* onwards the same thing happens, ever and ever again in the other novels. In *Sons and Lovers*, Paul and the mother are visibly affected by the great force working in them, which is something beyond them. What ever be the clinical investigator's epithet to the inexplicable bond existing between the mother and the son, the nature of the instinct is working deep within them and is affecting all the relations existing between the characters. It is not for us to analyse the reasons why Paul is so unnaturally attached to his mother or why the mother is so dependent upon Paul, emotionally. Completely disillusioned in her husband Mrs. Morell at first seeks emotional fulfilment in her eldest son, William but after his death it is Paul, who is the pivot and centre of her world. Paul's falling ill into sudden pneumonia after his brother's death is his unconscious longing to come near her and replace dead William in her mind. But that is the expression of the pent up emotion or instinct. And for us now the root is immaterial; what is important is the unnatural attachment Paul has come to grow with his mother. Between mother and the son the unnatural bond is the resultant form of disillusionment found by Mrs. Morell in her husband. After her first son William's death, it is Paul now to whom she turns for comfort. She takes on to him rather passionately. Indeed it is a subconscious supplantation of her unsatiated urge and
it gets transposed first to, the eldest son and after his death to Paul. Between them there is a subtle understanding and harmony of relation that any one observes at the first glimpse. The note of familiarity between them is that of a pair, intensely in love with each other. In the incident when both of them go out together on a Tuesday morning, "Paul walked with something screwed up tight inside him.....yet he chattered away with his mother. He would never have confessed to her how he suffered over these things, and she only partly guessed. She was gay, like a sweetheart. She stood in front of the ticket-office at Bestwood, and Paul watched her take from her purse the money for the tickets. As he saw her hands in their old black kid gloves getting the silver out of the worn purse, his heart contracted with pain of love of her.

She was quite excited, and quite gay. He suffered because she would talk about in presence of the other travellers."

He is protective and possessive regarding her.

"They thought a while. He was sensible all the time of having her opposite him. Suddenly their eyes met, and she smiled to him - a rare, intimate smile, beautiful with brightness and love."16

16. Since in the next few pages, characters and situations in Sons and Lovers will be referred, number of times, to avoid repetitions, only page numbers of the same novel will be indicated after the quotations.
For the recipients i.e. the son and the mother - the attachment is a source of happiness and comfort to them till the moment Miriam intervenes. On her own she does not have anything to say against the mother nor the mother has anything against the girl on the surface level. But once the relation between Paul and Miriam is established and it turns out to be a relation of love and attraction, and gradually they become more and more involved with each other. But tension occurs in the conscious selves of the mother and the son. Paul feels that his mother is against his meeting Miriam though nothing is said about it till one day - pent up emotions gush out virulently and it sweep them up.

After the burning of the bread incident, Mrs. Morell turns furious. It seems to be a critical moment of her life and she flashes out.

"But you're never too tired to go if she will come for you, Nay, but you neither want to eat nor drink then".

"I can't let go alone".

"Can't you? And why does she come?"

"Not because I ask her".

"She doesn't come without you want her -"

"Well, what if I do want her -" he replied.
"Why, nothing, if it was sensible or reasonable. But to go trapesing up there miles and miles in the mud coming home at midnight, and got to go to Nottingham in the morning -" (p.157)

Mrs. Morell loses her calm and is bitterly sarcastic.
"Is she so fascinating that you must follow her all the way ?".

But at the same time she appears to be quite vulnerable and she is poised between two extreme points of self confidence and dejection. And when Paul tries to justify his point; she cries out painfully.

"How do you know I don't care? Do you ever try me? Do you ever talk to me about these things, to try?"

She knows perhaps what she is talking yet she can't help it because she feels her very life is at stake, she is on other verge of collapse. So she fights on.

"What is it, then - what it is, then, that matters to me ? She flashed. He knitted his blow in pain.

"You are old, mother, and we 're young."(p.157-158)
He only meant that the interests of her age were not the interests of his. But he realized the moment he had spoken that he had said the wrong thing.

And she reacts involuntarily, "yes, I know it well - I am old. And therefore I may stand aside, I have nothing more to do with you. You only want me wait on you - the rest is for Miriam".

"He could not bear it. Instinctively he realized that he was life to her. And after all, she was the chief thing to him, the only supreme thing.

You know it isn't mother, you know it isn't!"

When he affirms this, she finds consolation and in the utter darkness she sees streaks of light. The string of attachment that seemed to loosen now is firmly clasped.

And he says -

"No, mother - I really don't love her. I talk to her, but I want to come home to you." In the following lines, Lawrence dramatically brings into focus the essence of their relation. They are behaving in quite intimate manner like husband and wife. "He had taken off his collar and tie, and rose, bare-throated to go to bed. And he stopped
to kiss his mother, she threw her arms around his neck, hid her face on his shoulder, and cried, in a whimpering voice. So unlike her own that he writhed in agony: "I can't bear it. I could let another woman - but not her. She'd leave me no room, not a bit of room -" (p.158)

Once she utters it, he believes her absolutely and from now onwards this would always trouble him that Miriam is for sweeping up his soul.

"And immediately he hated Miriam bitterly.
And I've never - you know, Paul - I've never had a husband - not really -" He stroked his mother's hair; and his mouth was on her throat.

"And she exults so in taking you from me - she's not like ordinary girls".
"Well, I don't love her, Mother, he murmured, bowing his head and hiding his eyes on her shoulder in misery. His mother kissed him a long, fervent kiss". (p.158)

It is a non-rational situation where the hidden instincts in both of them project its head up. The mother appears in a truly helpless light. Both of them are aware of the dark forces working beneath the surface in them.
The Oedipel situation is created with twice the force when the father and the son is at battle pitch. The father actually gives a blow at the son and he too is ready for the reciprocatory blow from his side.

"Right! said Paul, his eyes upon the side of his father's mouth, wherein another instant his father would have hit. He acted for that stroke". But fortunately it is the mother - who serves the situation by fainting down - but that really is regaining her ordinary consciousness which was oblivious of the surroundings when the mother and the son were absorbed in each other. Her drifting away into the unconscious oblivion regarding the actual family, predicament and her dissatisfaction in her husband (finds crystallization in) is mostly suggested by the intrusion of drunken Morel. The daring balancing of two kinds of drunkeness observed by Ronald Draper signifies the essence of the relationship. It enhances the magnitude of the focal point, i.e. Mrs. Morel's stupified trancelike state of refuge in her son. But as with Draper to say that "it does make its point, but without the full forcefulness that it should have" would be overlooking the essence of the episode.

To us, it does make its point and quite fruitfully and

18. Ibid. p. 47.
successfully so. Appearance of drunken Morel in the novel recur several times before this incident. All of them are characterised by a violent brawl between the husband and wife but each of them shows Mrs. Morel in a sympathetic light. But in this Mrs. Morel doesn't at first have that composure and confidence which she used to have while confronting her husband. But the emotional state of affair that she is undergoing with Paul does not give her the necessary backing so instead of fury she suffers from a sense of guilt, so it is, "Suddenly she looked at him almost as if in fear, perhaps I'm selfish. If you want to take here, take her, my boy". (p.158) But when he says with bitter sarcasm - "At your mischief again"? She loses her balance and forgets her guilty consciousness and regains composure -

"At any rate, it is sober", she said.

The word "sober" heightens the use of drunkenness as a suggestive device. Perhaps to obstruct irrationality, before going to its grave consequence and being conscious of the disturbing affair she plunges into that semi-conscious state.

So in the characters conscious forces and motives work behind the conscious motives and intentions and
sometimes even defeat the apparent conscious purpose. Paul consciously and absorbedly is in love with Miriam yet the moment he is involved with her intimately, whenever an affinity and harmony develops there is always sudden inexplicable tension in his heart. Of course it does not always remain inexplicable. He can consciously feel the pull of his mother. After Mrs. Morel's overt declaration that she can let any other girl come to Paul's life but not Miriam, he feels intensely bitter towards Miriam. He is antagonistic towards Miriam without any specific reason. He starts feeling depressed with himself. "Paul was dissatisfied with himself and with everything. The deepest of his love belonged to his mother. When he felt he had hurt her, or wounded his love for her, he could not bear it". (p.160)

The result of this feeling of depression because he feels he wants his mother is that he has to break himself away from Miriam. After enough hesitation when at last he can speak out, "you know, he said at length, rather weavily - "you know - we'd better break it off". "It was what she dreaded". She feels numbled and the obvious question rises in her heart and comes out through her lips is "Why? she murmured, "what has happened? But even Paul cannot answer that question - things are incomprehensible. "Nothing has happened. We only realize where we are. It's no good". (p.163)
It's no good because the unlying tension and friction in Paul (he knows) would not let him be at rest unless he takes this decision.

But she too has her intuitions. "She knew he loved her. He really belonged to her. This about not loving her, physically, bodily, was a mere perversity on his part, because he knew she loved him. He was stupid like a child. He belonged to her. His soul wanted her. She guessed somebody had been influencing him. She felt upon him the hardness, the foreigners of another influence". (p.164)

"This is your mother; she said, I know she never liked me".

Though he hastily retorts back, yet deep in his heart he knows that "he had come back to his mother. Here was the strongest bond in his life. When he thought round, Miriam shrank away. There was a vague, unreal feel about her. And nobody else mattered. There was one place in the world that stood solid and did not melt into unreality: the place where his mother was". (p.164)

So Paul's life becomes a tussle between two dominant forces - his mother and Miriam. He feels suffocated.
in between them, Miriam's influence he can forgo—fairly easily but not that of his mother. She still is the "pivot and pole" of his life. But he grows gradually restless. Miriam 'did not satisfy him and beside his mother at home, he longs for something else.

"And still there was something else, something outside, something he wanted". (p.182)

The urge of his youth does not find a satisfactory outlet in anyone anywhere. Between mother and Miriam — an underlying hostility and antagonism prevails, so unconsciously he tries to reject both and that he can do for a momentary sojourn being involved with Clara — who to him is straight and "not a bit deep, not a bit".

✓ Baxter hitting him revokes in him a sense of meaningless of longings and desires. Deep in his mind he is afraid, for to him physical horror is obscene. It also revokes in his mind a sense of guilt that his involvement with Clara after all is like stealing some other's property. Baxter deserves Clara and not him. Of course if he had an infinite hankering after her this would not result in what it does, but he too senses that this relation cannot go further. But in Clara there is a positive flicker. For
though partial it is a fulfilment for Paul. So his relation with Clara has to be dealt with a view to totality - not torn with conflicts and tussles.

Paul's relation with Clara is characterised by overt sexual overtones. The dissatisfaction with Miriam is due to the fact (as Paul sees it) she is puritanical and her involvement in sex is partial and mainly she considers the sex act as an act of sacrifice on her part, but with Clara the sexual involvement is more intense and fulfilling. The fulfilment is a positive reaction towards the relation. Because the mother is not averse to the idea of Clara as she was to Miriam. Paul too finds partial satisfaction in her, with her at least his conscience and soul don't have to be in tussle. It's partial involvement with Clara. The mother is not averse to Clara, rather she is sorry for the girl. For she sees through the relation - it won't be easy for Clara to keep him to herself. "She thought what a man he seemed, in his dark, well-made clothes. He was pale and detached - looking; it would be hard for any woman to keep him. Her heart glowed; than she was sorry for Clara". (p.232)

Paul too is relieved to see a rapport being established between his mother and Clara. "But they were going to get on well together, Paul saw." (p.232)
And between the two women, the elder and the younger it is unconscious rapport. Mrs. Morel very naturally measures herself against the young woman and sees her obvious triumph. So she can be at her ease and even feels sorry for her and she is self confident. She senses that there's nothing to fear from Clara. And Clara too, when she considers herself before Mrs. Morel, she easily gives away to the elder woman, accepting her superiority. So it is not a relation of conflict and tussle.

"Clara was differential. She knew Paul's surprising regard for his mother, and she had dreaded the meeting, expecting someone rather hand and cold. She was surprised to find this little interested woman chatting with such readiness, and then she felt, as she felt with Paul, that she would not care to stand in Mrs. Morel's way". (p.232) So it is unconscious affinity between them. Mrs. Morel knows it for certain that Paul will be tired of Clara. Which he actually does but that is made easier, by his clash with Baxter Dawes.

The relation with Clara is not a success because he is half hearted. He mostly sees her as a woman and in moments of passion he knows her and rest of the time forgets her. He does never go to the extent of wanting her to marry her.
"She loved him in the morning. There was something detached, hard, and elemental about his kisses then, as if he were only conscious of his own will, not in the least of her and her wanting him". (p.258) She senses this detachment and comes out with her feminine acquisition against him. 'It seems, she said, as they stared over the darkness of the sea, where no light was to be seen' - 'it seems as if you only loved me at night - as if you didn't love me in the day time'.

He ran the cold sand through his fingers, feeling guilty under the acquisition.

"The night is free to you", he replied, "In the daytime I want to be by myself.'

'But why?' she said; why even now, when we are on this short holiday'?

"I don't know. Love making stifles me in the daytime". 'But it needn't always be love-making" she said."

"It always is; he answered, when you and I are together". (p. 258)
So this is the essence of the relation. He does not want to probe deeper than the bodily urges with her so it is always the same pretext that Clara is not very deep and her love for him too "it's not very deep". But though Mrs. Morel is an active agent, yet she sees through it when she reports to Paul's remark that "But quite as deep as your feeling for her," Paul's mind is a blockade, to let Clara conveniently pass through. The unconscious bond with his mother prevents him having total fulfilment with her. Because he himself is responsible as he makes up the presence of Baxter Dawes a conspicuous barrier between them. The moment Clara is acquisitive and charges him of not loving her totally he brings in the topic of Baxter Dawes".

"But you don't want a divorce from Baxter; do you?" he said. It was some minutes before he replied."

"No, she said", very deliberately.

"I don't think I do".

"Why?"

"I don't know".

"Do you feel as if you belonged to him?"

"No, I don't think so".

"What, then?"

"I think he belongs to me".

She replied. (p.258)"
So that is it. She feels that he has not given himself to her as Bexter had. So still there is a string of attachment intact with her husband. With him she was sure about him. But as she does not feel that surety with Paul & she too is gradually restless.

The same battle of Will now goes on between Clara and Paul. She thinks he hasn't given himself totally and she feels she still has a preference for her former husband.

"She knew she never fully had him. Some part, big and vital in him, she had no hold over; nor did she ever try to get it, or even to realize what it was. And he knew in someway that she held herself still as Mrs. Dawes. She did not love Dawes, never had loved him; but she believed he loved her, at least depended on her. She felt a certain surety as out of him that she never felt with Paul Morel." As both of them are assured of the fact that though for both of them the period was of fulfilment, "together they had received the baptism of life, each through the other; but now their missions were separate." (p. 259)

Even 'marriage wouldn't solve their problem. Still that aching which she feels for his love would remain forever "even if they married, and were faithful to each other, still
he would have to leave her, go on alone, and she would only have to attend to him when he came home". (p.259)

So merely to say that Clara is merely a bodily identity and a momentary refuge of passion for Paul is not doing justice to the relation between them. Because nowhere it is implicit that Clara has not the depth enough to meet Paul in the intellectual level nor it is implied that no tussle is extant between them for the possession of his soul. The pattern of relationship with Miriam gets repeated with Clara too. Miriam sees in Mrs. Morel an declared enemy and half consciously is observing it, but Clara is already in an amicable position against Mrs. Morel because she sees through the girl and observes that her son would soon tire of her. So she is not antagonistic. But Clara too senses a strong force pulling him from behind - She never feels sure about himself. But as she doesn't "try to get it or even realize what it was", she does not feel hostile to the mother. But Paul himself too realises his predicament.

Yet she sees through it the futility of her situation with Paul and so the culmination comes soon after that realization. For Paul the end comes in the form of the terrible tussle between Baxter and himself and after that physically he is a terrible mess and mentally too is
exhausted. It is between him and the mother that the secret is contained. To others it is given out that it is a bicycle accident. 'Clara comes to see him. Afterwards he said to his mother.' "She makes me tired, mother". He is totally exhausted of the pull and push of the human relations, the terrible strain and pain it accompanies it. He is weary of his mother too. In some terrible moments of unconscious conflict he almost detests her, at the same time knows that she holds him in her will. In a moment of frustration he comes out with the painful realization (before his fight with Baxter).

"I even love Clara, and I did Miriam, but to give myself to them in marriage I couldn't. I couldn't belong to them. They seem to want me, and I can't ever give it them". "You haven't met the right woman". 'And I never shall meet the right woman while you live'. He said." (p. 253)

So he feels his predicament. This insistent bondage with her makes him desperate. With his conscious intimacy with the mother, simultaneously is attached a terrible unconscious will to be free from her dominion.

"Then sometimes he hated her, and pulled at her bondage. His life wanted to free itself of her. It was like a circle where life turned back on itself, and got no further." (p.248)
This unconscious attempt in him to be free of her influence materialises in his applying over-dose of morphia to his dying mother. The love-late relationship with his mother intensifies and is expressed in manifold suggestions when unable to bear her pain he applies over-dose of fatal morphia to the mother. Apparently it is mercy killing and great depth of love and affection he bears his mother is inherently mixed with it yet at the same time it seems to be a manifestation of the unconscious will in him to get rid of the mother. It is a terrible moment of self realisation for Paul. He is in trance-like state. Everything seems to be shadowy and dreary. He seems to have stopped the fountain of his life with his own hand. A great sense of guilt associated with desperate grief overpower him. He drains his own life.

The days after his mother's death are unreal to him. He is working mechanically at the factory and it is "pure forgetfulness". Clara too has vanished. She looks for renewed happiness with his husband. The realist thing was the thick darkness at night. That seemed to him whole and comprehensible and restful. He could leave himself to it. Suddenly a piece of paper started near his feet and blew along down the pavement. He stood still, rigid, with clenched fists a flame of agony going over him. And he saw
again the sick room, his mother, her eyes. Unconsciously he had been with her, in her company. The swift hop of the paper reminded him she was gone. But he had been with her. He wanted everything to stand still, so that he could be with her again." (p. 293-294)

It may be pointed out that Paul's relationship with the women in this novel are marked by deep ambivalence. On one hand he is in his mother's spell and cannot admire her enough. On the other hand he feels it as a threat to the freedom of his soul and he yearns to get rid of this influence. When he sends his mother to her death out of pity at her suffering as a cancer patient, there is a lingering suspicion in the mind of the reader that this expedient also relieves him of a terrible burden. In his relationship with Miriam and Clara he seems to be searching for an escape from the dominion of the mother's affection. At the same time he fails to find complete fulfilment in his relations. Thanks to the powerful emotional links with his mother. Thus the power that governs his behaviour is not only unconscious, but it is also fundamentally irrational. It is possible of course to develop a wiser, more fulfilling sexual relationship, but such a development will not depend on the rational will, but on a deep support with such irrational and unconscious forces on the part of the entire society.
After all, Paul's destiny is determined not only by his relationship with his mother but also by his relationship with his father.

In *The Rainbow*, all the situations and almost in all the characters the search is for harmony. Consciously or unconsciously they crave for mutual fulfilment in each other, (particularly the three generation couples of the Brangwens), frantically all the more so when they are not in accord within themselves. From the very start between Tom and Lydia, it is the inner voice in them speaking. They meet, to be more specific, Tom sees Lydia and that very moment, something strikes his mind. The intuitional chord that strikes that instant only gets stretched and magnified as days pass and relations develop. The relation between Tom and Lydia develops slowly, after the initial attraction on Tom's part. He sees Lydia and instantly he recognises her importance in his life. By sheer intuition Tom Brangwen gets the message that "it's her" and more he meets her his belief deepens and the attraction increases. The marriage takes place but the contact is not established once for all. It is shown to be an ever-deepening, and at times ever-lossening process - suffering intermittent ebb and flow. He marries her yet does not grow familiar to her. She is almost foreign to him. Her receptivity and rejection of his is involuntary and quick and he does not understand it. For some reason
unknown to her, she opens up and is receptive and he acutely senses her acceptance of his self. Then again for no apparent reason he senses her closing up again, "away from him". He feels desperate and helpless. "Then a black, bottomless despair became real to him, he knew what he had lost. He felt he had lost it for good, he knew what it was to have been in communication with her, and to be cast off again. In misery, his heart like a heavy stone, he went about unliving." 19

He is desperate for a contact. But willfully he cannot have it. It comes when it comes, the reciprocity of emotion. When at night he embraces her and loves her momentarily the strangeness disappears but "in the morning he was uneasy again." So life goes on without Tom Brangwen and Lydia Lensky being familiar and common to each other. Their sense of severance and feeling of alienation is the result of their feeling life instinctively, through non volitional urges. The attraction and repulsion are immediate and spontaneous. No one puts his or her head into it. Incidentally when he fumes and rages over her because he fails to have an immediate, direct contact with her. She becomes a "ugly-mouthed woman" to him. Her pregnancy only heightens this feeling of estrangement. Because she undergoes a peculiar psycho-pathological condition, she remains

19 D.H.L. The Rainbow, p.56. Hence forward the lines quoted from The Rainbow will be indicated only by page numbers.
indifferent to him. The infant in her womb becomes all important for her and Tom suffers from a complex. In moments he suffers from indomitable rage to smash her but something sensible enters the brain and he is pacified. Then he turns he the child Anna for 'sympathy and her love'. There occurs a basic shift of emotion in him.

During the last months of her pregnancy, she becomes more restless and tense. The contact is as severed as before. So she too does not sense anything consolatory in her dejected state. Both of them behave as if they are stuffed within the prison walls of their individuality and are hurting themselves against the blockade. She cries out of desperation. "And therewas no noise, save now and again, when, with a strange somnambulent movement, she took her handkerchief and wiped her 'face' and blew her nose,...".(p.65)

The episode in which Lydia delivers the baby is poignantly intense with vibrations stemming out into the atmosphere and infusing Tom's whole personality. He feels divided.

In fact, the painful moans of the woman in labour drums on his consciousness and gradually he drifts into a
semiconscious state. Images of his childhood one by one start passing through and in his dazed state he is rent. The pain in his wife's body is transfused into his personality and he in a supraconscious state is realising the actual agony. It is a supreme example of his identification of his soul into her being.

"Brangwan, sitting downstairs, was divided. His lower, deeper self was with her, bound to her, suffering. But the big shell of his body remembered the sound of the owls that used to fly round the farmstead when he was a boy. He was back in his youth, a boy haunted by the sound of owls, waking up his brother to speak to him----. But his mind was occupied with owls, and the atmosphere of his boyhood, with his brothers and sister. Elsewhere, fundamental, he was with his wife in labour, the child was being brought forth out of their own flesh. He and she, one flesh, out of which life must be put forth. The rent was not in his body, but it was of his body. On her the blows fell, but the quiver ran through him, to his last fibre". (p.74)

This identification with his wife is possible because he lets himself go. As long as he holds himself tight within his self he does not become successful in establishing real contact with her. He remains himself and wants her to love
him totally and yield her individual self. The barrier breaks down between them when she comes out of her shell and confronts him. Her affrontry is straightforward and without malice. In fact it is she who takes the initiative to break the bar. The nature of their mingling is physical involving an intensity that is almost religious. They now come to know the essence, the isness of each other—the inherent carbon, which Lawrence so much emphasises upon. The union or communion whatever that is called is complete between them; it is pre-mental and spontaneous.

"They did not think of each other—why should they? Only when she touched him, he knew her instantly, that she was with him, near him, that 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". (p.96)

The spontaneity that works underneath the relation of Tom and Lydia, the first generation couple, is marked by a positive life flow while the same that works underneath the relation of the second generation couple Will and Anna, is negative.
The essence of the relation between Will and Anna is subtly reflected in the symbol of the church. The deeper meaning of the church symbol has already been elaborately dealt with in the previous chapter. Like other major main characters of Lawrence, Will too suffers from a deep ambivalence regarding his attitude to life. He does not have any attachment with life. The only connections he has is with Anna and with the church.

"The verity was his connexion with Anna and his connexion with the church, his real being lay in his dark emotional experience of the Infinite, of the absolute. And the great mysterious, illuminated capitals to the text, were his feelings with the church". (p.159)

The unusual importance Will attaches to his concept of church is intolerable to Anna and she fights him. She wants the whole of him to be intimately connected with her but Will is divided. The clash ensues. It goes on off and on.

"So it went on continually. The recurrence of love and conflict between them. One day it seemed as if everything was shattered, all life spoiled, ruined, desolated and laid waste". (p.167)
Intensely they fight each other. The battle is for supremacy. The inherent antagonism between them comes to a climax in the scene where Anna naked and pregnant dances before Will. She mesmerises him, fascinated he watches and he feels himself in her clutch. He is powerless. She dances him into oblivion.

Beyond the existence of her husband she creates some attachment with the unknown. She does it quite spontaneously. But when Will arrives at the scene he is horrified at the sight of her. Deliberately she sweeps herself of into the motion of the dance, the slow rhythmic exulting. He was in the house, so her pride was fiercer. She would dance his nullification, she would dance to her unseen Lord. She was exalted over him, before the lord". (p.184) She is all the more self sufficient. Because she is with a child. And that unconsciously offers the mental dependance she wants. She is vulnerable yet is not vulnerable.

However one may try to analyse, one distinct fact remains that the relation between Will and Anna is a failure. Like the first generation couple, they dont have the flow of tenderness flowing underneath. All along it is tumultuous. When we try to analyse the reason of failure, it seems to us, that it is because Will and Anna go along with
the flow of the emotion and they don't make any conscious efforts. The root of their problem is well seen by Lydia, Anna's mother.

"Remember, child; said the mother, that everything is not waiting for your hand just to take or leave. You mustn't expect it. Between two people, the love itself is the important thing, and that is neither you nor him. It is a third thing you must create. You mustn't expect it to be just your way". (p.176)

They remain in their own self confined and absorbed. Because they cannot come out of their separate individuality they cannot attain the harmony that prevailed in the life of Tom and Lydia.

The attraction between the third generation couple, Ursula and Skrebensky is skin deep and the inner beings in them are still untouched. It seems to be a schoolgirlish infatuation on the part of Ursula and Anton too cannot weigh the real feelings in her. Ursula is adventurous and she only wants an adventure of life and Skrebensky offers her that. It is putting new fascinating dresses and looking beautiful.
"She was thrilled with a new life. For the first time she was in love with a vision of herself: she saw as it were a fine little reflection of herself in his eyes. And she must act up to this: she must be beautiful". (p.293)

The arbitrary, mechanical attitude of Skrebensky is revealed to her when they talk of going to war and of the meaning of fighting in war. Ursula, with a romanticist in her, with infinite craving for newness in her soul is repelled at Anton's mechanistic approach to life and war. He has fixed ideas about nationality and other notions completely man-made. He with his pseudo-nationalism cannot convince her. Rather at the end she confesses that for her he is a nobody because he does not emphasise upon individuality as she does.

"It seems to me", she answered, "As if you weren't anybody - as if there weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me". (p.311)

Ursula's moon consummation in the wedding party is a scene full of symbolical significance. For the first time she overtly negates him. She, dancing with Skrebensky loses her ordinary consciousness and acquires a second self. Her
active being gets involved in the magnetic atmosphere. The moon becomes an active presence and the moonlight creeps into her consciousness and makes her semiconscious. She feels suffocated with the people around her, even with Skrebensky. "But the people stood round like stones, like magnetic stones, and she could not go, in actuality. Skrebensky like a loadstone weighted on her, the weight of his presence detained her. She felt the burden of him, the blind, persistent, inert burden." (p.319)

Inwardly she is getting restless; she is craving for freedom into the moonlight. The moonlight like a magnetic presence infuses her body and she is sharp-tinged, like steel full of inner vibrations. The inner fierce determinism and sense of independence come to the surface. She involuntarily rejects him, she is quite unconscious in her will. The sexual consummation that follows is marked by its destructive character. The tension between them becomes so unberable that he and she both of them become two sets of energy setting out to destroy each other. She senses the contempt in him yet unnerved she challenges him.

"But hard and fierce she had fastened upon him, cold as the moon and burning as a fierce salt. Till gradually his warm, soft iron yielded, yielded, and she was
there fierce, corrosive, seething with his destruction, seething like some cruel, corrosive salt around the last substance of his being destroying him, destroying him with the kiss. And her soul crystallised with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed: he was not any more". (p.322)

Though she triumphs and he gradually vanishes from the scene because he realises that he and she belong to two different worlds. "They were hostile worlds". (p.331) Yet she does not find peace of mind. She cannot analyse the secret dread that tears her.

Pent up energies seeth underneath and gush out most virulently at moments of intense passion, in the characters. Conscious intentions and motives are obliterated totally and the characters work as if they are not human entities but manifestations of a life impulse. The same thing is stressed when Lawrentian characters are described as "not so much unitary souls arranged in patterns as centres of radiation quivering with the interchange of impulse. As elaborated by him appropriately "The welling up into conscious life of the great subterranean waters of unconscious vital force" choose some vital moments of self

revealation so that the nature of the energy is hinted at. For it is in Lawrence, two types of life impulse are projected in the characters - destructive and constructive. The destructive life impulse is self consuming and negates life in the sense that it circumscribes the human condition and swallows others in the matters of dissolution.

In *The Rainbow*, the effect of pregnant Anna's dance in moonlight upon Will is strange. He feels nullified. "It hurt him as he watched as if he were at the stake. He felt he was being burned alive. The strangeness the power of her in her dancing consumed him, he was burned, he could not grasp, he could not understand. He waited obliterated". This is followed by a harsh unconscious fight.

In *Women in Love*, the destructive life principle is embodied in clear conspicuous terms in the character of Gerald, the Industrial Magnate.

Gerald in his individual self is not so much responsible as his being a part of a social system is. He is part and parcel of a destructive system and is part of the mechanised capitalism. He is at the helm of industrial social strata and so part of that authoritarian domineering self. In the hierarchy of the Crich family he too joins in
and becomes another embodiment of power and dominion. Around him is an aura of northern glistening, northern energy" something like "Sunshine refracted through crystals of ice". The icy hardness of his personality glorifies his male being untouched by the female tenderness and sympathetic softness which makes him an agent of pure destruction. His virility and male being immediately catches the attention of Gudrun, his partner of dissolution. His gleaming beauty, maleness, like young, good-natured, smiling wolf, did not bind her to the significant, sinister stillness in his bearing, the lurking danger of his subdued temper. 'His totem is the wolf,' she repeated to herself. And "then she experienced a ken paroxysm, a transport, as if' she had made some incredible discovery, known to nobody else on earth. A strange transport took possession of her, all her veins were in a paroxysm of violent sensation. 'Good God! She exclaimed to herself, 'what is this? And then, a moment after, she was saying I shall know more of that man."(p. 16)

This is the beginning of a strange alliance between these young couple Gerald and Gudrun, in their destructive course of action and the culmination would be reached in the snowy basin of the Alps with Gerald's total diving into the snow. In the intermittent clashes between them, Gerald and Gudrun partake in the vast impersonal force
of dissolution. In the 'rabbit' sequence that comes to the surface and that is presupposed by the scene of Gudrun's mad death dance before the cluster of cattles. That Gudrun is also an agent of destruction is implied by the challenge she throws in half conscious states to the highland cattles.

In that intensely charged atmosphere a strange kind alliance mixed with pure hostility and hatred is formed. Gudrun taunts the cattles, and they happen to be Gerald's. Gudrun is in a semi-conscious state and she invites the wrath of the cattles yet somehow tries to over power the will of the animals through her magnetism.

"Gudrun with her arms out spread and her face uplifted, went in a strange palpitating dance towards the cattle, lifting her body towards them as if in a spell, her feet pulsing as if in some little frenzy of unconscious sensation, her aims, her wrists, her hands, stretching and heaving and falling and reaching and reaching and falling, her breasts lifted and shaken towards the cattle, her throat exposed as in some voluptuous ecstasy towards them whilst she drifted imperceptibly nearer an uncanny white figure, towards them carried away in its own rapt trance, ebbing in strange fluctuations upon the cattle, that waited, and ducked their heads of a little in sudden, contraction from her, watching all the time as if hyphotized, their bare horns branching in
the clear light, as the white figure of the women ebbed upon them, in the slow, hypnotizing convulsion of the dance." (p.187)

The moment of ecstasy passes and she confronts Gerald who drives the cattle away from the sight. The heavy sexual overtones in the dance cannot be overlooked. Yet it cannot be taken as the chief domineering trait found in the scene. The violent and perilous trait they tread along is chiefly hinted at the love hate relationship that exists between Gerald and Gudrun is not the same as the love hate relationship between Birkin and Ursula, it is self destructive for each of them and strewn with violent elements running underneath. They are "born in the process of destructive creation" as described by Birkin while talking on the "silver river of life 'and' the dark river of dissolution" (p.192) in the Chapter water-party" to Ursula.

Each in them adds to the destructiveness of the other by the very germ of deadly violence inherent. Lawrence for that matter, blatantly makes Gerald the high priest of machenical principle, the absolute system of "pure organic disintegration and pure mechanical organisation."
Their meeting each other is strange. Before he knows her, when she has a glimpse of him at the marriage party of his sister, an instantantous reaction takes place. She suffers from an intense paroxysm of violent sensation. "A sharp inoculation that changed the whole temper of her blood"(p.24) And this is the beginning of a relationship tinged with violence and destruction, culminated in death and annihilation.

The exultation and fiery determinism that enter Gudrun's heart when she observes Gerald recur many times after their first meeting. Indeed this is the essence of their relation. almost blindly she is swayed up in the tide of feeling. She has an uncanny sense that their is a communion brought about by blind faith and though she senses that it is going to be fatal and deadly, she accept the challenge as she does in the mare episode.22

She is magnetically drawn to him. The inherent evil expressed through the mechanical automatism of his attitude to life is analogous to her will and the sense of cruelty in her character. The attraction they feel towards each other verges on the feeling of love, yet, it is not regenerative. it ultimately destroys each other.

22 The reference is to the episode in the railway level crossing where Ursula and Gudrun confronts Gerald - essentially the dominering male in him, the industrial magnate who subjugates the mare against its will. pp. 122-125.
The chapter, The 'rabit' marks clearly the essential trait of the relation between them and signals much ahead what lies in store. The masterful prose and style of Lawrence evokes a strong symbolic sense centering round a rabbit and the violence associated with the subjugation of the struggling animal.

"Gerald was her escape from the heavy slough of the pale, underworld, automatic colliers. He started out of the mud. He was master."(p.133)

She feels suffocated with her middleclass upbringing and the surrounding collieries. Between Ursula and Gudrun there is a basic difference of attitudes. Ursula's instinctive soul is totally apathetic to Hermione's supreme self estimation. Yet Gudrun doesn't see anything intolerable in Hermione. Gudrun wants to rise above her surroundings. So she unconsciously chooses Gerald, the master of Shortlands. Though him she would be able to liberate herself from the claustrophobic surrounding and will be in a position to master him, to dominate him and ultimately to destroy him.

"All had a secret sense of power, and of inexpressible destructiveness and of fatal half-heartedness
a sort of rottenness in the will."(p.131) So she is fatally
drawn towards his northern whiteness. She is stiffled with the
voluptuous 'resonance of darkness of the mining village and
the people. The bond that is established between Gudrun and
Gerald is immediate and unconscious. She feels drawn towards
him as he feels a mesmeric attraction towards her. Her
steadfastness, her determined will fascinate him. The way
Gudrun confronts and supercedes the domineering conscious
will power of Hermione in the 'sketchbook' episode exults him
and as if electrified, he observserves her. 'The exchange of
feeling between them was strong and apart from their
consciousness.'(p.133) He feels dependant on her. That she
has power, that she can exercise her will and mastery over
somebody else fascinate him. He watches Gudrun 'closely',
while she repulsed Hermione. "There was a body of cold power
in her. He watched her with an insight that amounted to
clairvoyance. He saw her a dangerous hostile spirit that
could stand undiminished and unabated. (p. 135)

And when she feels the craze she induces over him
it makes her exultant. She senses an uncanny familiarity
between them. So she sets ahead - she has achieved her first
victory and she will have the ultimate too.
The bond was established between them in that look in her tone she made the understanding clear - they were of the same kind he and she, a sort of diabolic free masonry subsisted between them. Hence forward, she knew, she had her power over him. Wherever they met they would be secretly associated. And he would be helpless in the association with her. Her soul exulted."(p.135) So from the very beginning it is a case of sheer will and domination. They would now start infesting each other with inner corruption and nullity. A sense of fulfillment will always be wanting and always receding backwards.

An uncanny intuition like power shows itself in Gudrun again in the chapter titled 'Waterparty.' When Gerald and Gudrun enjoy their isolation together on the canoe rowing in perfect intimacy for the first time in their life. Abruptly in sudden apprehension Gudrun echoes her thought -"I wondered if anybody would be looking for us" And a few moments afterwards then as if the night smashed, suddenly there was great shout, a confusion of shouting warring on the water, then the horrid noise of paddless reversed and churned violently."(p.200) As if the previous sense of peace and ease between them happened in a dream; now the tension comes back, the real tune is set in. "Wasn't this bound to
happen?" said Gudrun with heavy hateful irony. Though there is a singal of danger in the air and the indication is that something serious has really happened, they don't know it yet.

"She glanced at his face. She was looking fixedly into the darkness very keen and alert. and single in himself, instrumental. Her heart sank, she seemed to die a death. "of course", she said to herself, nobody will be drowned, of course they won't. It would be --- extravagant and sensational. But her heart was cold, because of his sharp impersonal face. It was as if he belonged naturally to dread and catastrophe as if he were himself again."(p.200)

And it is her destiny that she should be his partner in that catastrophic journey of dissolution.

Their love is tinged with violence and death. Unconsciously they pertake in the violence as they do in the scene called rabit. --- which is at the same time mystifying and also telling of their ceremonial initiation into the cult of death and violence together.
When Mr. Crich, Gerald's father waits dying -- slowly absorbing death into his soul and body yet not giving in and keeping his will intact, the monsterosity of the situation is heightened by Gerald's waiting for his father's death. While he does that, consciously willing his father's end, as death grips him with a firm clasp and he sips the poison of it daily minute by minute. And in that process, the tension becomes unbearable and it seems to torture him with a sense of inexplicable void and nullity.

But as the fight went on, and all that he had been and was continued to be destroyed, so that life was a hollow shell all round him, roaring and clattering like the sound of the sea, a noise in which he participated externally, and inside this hollow shell was all the darkness and fearful space of death, he knew he would have to find reinforcements, otherwise he would collapse inwards upon the great dark void which circled at the centre of his soul."(p.363)

And Gudrun would be that balance, that equilibrium, so he seeks her in and out "like a doom" she held away from him" yet knowing inwardly that he was drawing a little nearer. He blindly gropes in darkness and she blindly draws near. The consummation of their love is marred
by the shadow of death lurking above. Even after the actual death and funeral, the trauma, shock and bitterness over Gerald's mind do not diminish. The ash-grey taste and bitter indifference give his mind a sense of numbness. He feels as in a haze. Blindly quite by instinct he seeks something to balance the void inward. The terrible menace and the lurking danger that are associated with his journey towards the churchyard and from there straight to Gudrun tell much about the scene. He walks in a delirium — he is a different self now.

His being propelled forward unconsciously and as if in a trance, significantly points out towards his level of thinking. He asks the way to and from the churchyard of the common man he meets on the street but he is not exercising his will and mind. It is the most overt expression of the unconscious wish and activities inside the psyche. Straight from the churchyard with the mudslinging boots trailing the marks he enters Gudrun's bedroom and seeks her love. This time again Gudrun receives him as if paralysed, a victim before the hunter.

"A dangerous resolve formed in his heart like a fixed idea. But he went on persistently, like a wind, straight forward, as if to his fate. There were great gaps in his consciousness."(pp.382-383)
As if walking in his sleep he reaches his destination and enters the house. His senses feel numb—he is half conscious. "His senses were so finely, almost supernaturally keen, that he seemed to his own will over half-unconscious house".(pp.384-385)

Though semi conscious and dizzy, yet his will is working in the right track—he is not wilfully and conscious exercising his mind yet it is working alright, for out of all the apartments and in darkness he finds Gudrun's room alright.

When Gudrun sees him in her room she is too much surprised to be afraid. Yet she feels something inevitable in the air. "He was inevitable as a supernatural being. When she had seen him she knew. She knew there was something fatal in the situation and she must accept it."(p.387) Without any conscious scruple and unease she receives him and make herself a vessel of bitter poison and gall of death. "Into he poured all his pentup darkness and Corrosive death, and he was whole again."(p.388)

But for her the whole episode is a burden which makes her violently self conscious. The love making that follows is mixed with the absurdity of the situation.
She lay in intense and vivid consciousness, and "exhausting superconsciousness" and she was driven against his sleeping body like a white hot knife on a grindstone. There was something monstrous about him, about his juxtaposition against her."(p.391) She waits for the churchbell to strike five - then he would be gone and when it does "a weight rolled off her".

The whole episode talks of death and love, as the title very aptly shows yet the two terms so coalesce with each other that specific identities are lost. Death occurs without its associated sense of melancholy and it is more of a corrosion that matters and the love proclaimed between the lover also is devoid of tenderness and mutual trust.

The scene offers similar intensity like the mare episode in the level crossing and surprisingly the Gerald that seeks Gudrun's love is the same Gerald who forcibly clamps his will over the reluctant mare. The industrial magnet, with his domineering will exercising over the mind and the people is accustomed to peoples' and cannot grant opposition. After the death of his father when death grips his whole being, he seeks new enforcements, and when he considers Gudrun to be
that equilibrium, he seeks her out blindly; he is ready to risk anything to possess her at that moment. "He staked his all on this throw". (p.382)

The culmination of this strange pair of lovers occurs at Tryle between the snowy basin of the Alps. Gudrun is apprehensive of going to the holiday resort as Gerald's Stark declaration before Birkin of including her in the trip unnerves her. Yet secretly she feels elated. And once they are in the snowy resort as if the old selves fall apart and they begin to see each other in true light. The majestic landscape overwhelms them.

"They in the heart of mountains from high above, on either side, wept down the white fold of snow, so that one seemed small and tiny in a valley of pure concrete heaven, all strangely radiant and changeless and silent." (447)

And the silence is terrifying and it is working strange chemical changes in the body. "It was a silence and sheer witness exhilarating to madness." (p.448) Gudrun and Gerald in their own individual souls are vulnerable, limited human beings yet together their existence becomes something ominous -- both of them are propelled forward by some strange mystifying spirit of the place. Already she has
realised the futility of his existence in her life.

"It was finished, her spell of divination in him. She felt already purely cynical. She looked at Gerald. He was wonderful like a piece of radium to her." (emphasis ours)

It is not that only Gerald has a demon working in him, In Gudrun too a similar spirit is working beneath the surface. She is restless — as if already she is aware that the final act is closing sooner. A final estrangement has come between them. A witchlike rapacity is working in her. Somethig is suspending in the air — a tension and artificial delight prevail .

"He was looking bright and abstracted, puzzled for the moment. She streched out her beautiful arm, with its fluff of green tulle and touched his chin with her subtle, artist's fingers. ....... And to Birkin it was as if she killed Garald, with that touch. 'Ah, but', cried Gudrun, 'let us drink to Britannia -- let us drink to Britannia'.

It seemed there was wild despair in her voice."

(pp.446 - 447)
She has started negating him. She has been tolerating the burden as long as he is able to offer newness, strangness in his personality. But once he arrives in the snow, she begins to see the alienation he causes in the midst of the stark white snow. His glitter is radium like — he is metallic and she fancies herself being destroyed and him remaining intact as matter is indestructible."(p.446)

She is severing the old connection with Gerald and is awaiting for Leorke to come up. Instinctively she feels that Leorke is trying to make a connection with her — and he is welcome — she is again taking another plunge as she did in case of Gerald when she accepted his invitation for her to teach Winifred. She knew while accepting the offer that it was as accepting Gerald as a lover. But she did not mind, she wanted to know. Now also a curiosity for new knowledge overpowers her.

When one is with one's stark individuality her aloneness dominates true reality of things and sudden, involuntary wish to combat him arises — and it seems to her that it is inevitable that they should clash, but she is not sure who would win the battle. When that idea creeps into her mind she is terribly agitated. He too on his part feels alienated from her — he too is sensing that she is severing the bond. (p.465)
The nervous agitation and the terrible tension that arise between them is intensified when in the solitary room, at night, they are alone with each other. (p. 466-467)

She is happy that now the crisis is over and she thanks God that he did not sense her misgivings. "She cared a great deal — outwardly — and outwardly was all that mattered for inwardly was a bad joke." (p. 470)

The attachment with Leorke, the German artist gives the final pull to sever the string of connection between Gerald and Gudrun. Gudrun makes strange rapport with Leorke, the stoic mudchild architect for whom "art should interpret industry as art once interpreted religion." (p. 447) The extreme mechanical approach that is in Leorke, finds a counterpart in Gudrun and she is fascinated by his opinions. "He seemed to be the very stuff of the underworld of life. There was no going beyond him." (p. 480) Leorke's cynicism, his having no illusion and his negation of life bestow him with a gravity of "pure unconnected will" which is absolutely antilife. Gudrun takes the last great plunge with Leorke and along with the process, destroys Gerald.
When Birkin and Ursula too, leave the resort and they are left with each other in their contempt and hatred. and finally there is Leorke, who subtly is trying to influence Gudrun and is pretty confident that he would win over Gudrun because he has the internal burning, which Gerald with sheer externality and physical strength cannot dream of.

Gradually but rapidly the situation between them becomes intolerable. Gerald's sensing their gradual estrangement and "it was this that drove Gerald wild, the feeling in Gudrun's veins of Leorke's presence, Leorke's being flowing dominant through her." (p. 511)

Gudrun too is overtly wishing him dead as for her he is "a doom" upon her pressing upon her like "a frost". Gerald's thinking is "to exist at all", he must be perfectly free of Gudrun. All the episodes described in the chapter are full of the electrifying tension that is between Gerald and Gudrun. Each moment between them is potentially explosive. Both of them are waiting on the brink of something volatile. In his heart there is death. Both are talking on the purity of their love --- and "to himself he was saying " I ought to kill her here, There is only this left, for me to kill her." A heavy overcharged desire to bring about her death possessed him. She was unaware" (p. 519) In the
middle of it the bubble bursts, and the venom comes out — the moment she utters the truth — "I couldn love you." (p.520) He is mad with rage and humiliation. He cannot think. He is a will, a blind desire. "A blinding flash went over his brain his body jolted. His heart had burst into flame His consciousness was gone into his wrists, into his hands. He was one blind incontinent desire to kill her. His wrists were bursting, there would be no satisfaction till his hands had closed on her." (p.520) But she too is quick. In an instant reflex she flashes out of his room before "his body swerved forward on her" as she visualises in a "sudden cunning comprehension" every thing that goes through his will and body. The episode cannot unnerve her, though she is afraid. "But she was curiously sure of her footing. She knew her cunning could outwit him." (p.520)

After this, one more episode and the happenings between them draw to a sudden close. After a violet exchange of physical assaults between Leorke and Gerald - Gudrun attacks Gerald in a sudden fury and in retaliation -Gerald tries to throttle her. And when physically and spiritually Gerald tries to "negate her" - rather makes a conscious process of it - it also is an end to him. There is only nothingness ahead and sheer oblivion in the wide gulf of the snowy basin for him to sleep.
After looking back at the events, does it seem possible that they could have averted the ultimate tragedy. To us it seems they could not. Gerald and Gudrun met and Clashed - That was their fate. It was a battle of will and for subjugation. Gerald uses her as re-inforcements - she heals him up, makes stream of life flow through his veins, he is replenished. And as long as he has her in his power like the mare he subjugates - the rabbit he clutches in his cruel grip, everything is alright. But when he feels she is trying to negate him an overwhelming desire to destroy her leaps in his heart. At the same time he knows it fully well that he is entirely dependent on her. If he is free of her there would be nothingness and at last at the spur of the moment that is exactly what he does. Of course without his denial too the end was inevitable because she was shaking him off. Both of them contain within them the germ of destruction. The doom was hence inevitable.

The process of destruction is complete. Though Birkin is remorseful and thinks he could have saved Gerald if he could accepted the love he offered Gerald. But that was not to be. Even Gerald is conscious that Birkin's friendship and love is something which would give him "quick sufficiency in love, by the odd mobility and changeableness which seemed to
contain the quintessence of faith" (p. 262) But he has his diamond in him, which drives him away from Birkin.

The essence of the relation between Birkin and Ursula is revealed from the conversation between them in the chapter *Water Party*. In a revelatory analysis Birkin, prototype of Lawrence himself, describes Gudrun and Gerald as "born in the process of destructive creation." (p. 193) but about themselves agrees that partly they too have principles of destruction. Yet it is not in toto. Though he is not sure what is the true nature of their union, yet he is certain that they are not like some people who are "pure flowers of dark corruption." (p. 193)

Between Ursula and Birkin, the battle of will is projected through the same demand Ursula always places upon him that is she craves for absolute love and intimacy and total possession of the other being, because she believes in individual love, but Birkin does not believe in it. He accepts Ursula in his life - yet love is not everything for him. He is an idealist and he has his own ideas regarding life, society and people. Mankind for him is a dead tree covered with fine brilliant galls of people" (p. 140)
Between Ursula and Birkin the same conflict will arise time and again, in intermittent intervals. In the chaptr titled Mino, the same topic is broached for discussion. Birkin is straightforward in his approach and ideas. He feels certain of the affinity and a bond of love for Ursula but it is only an emotion as he says, not an absolute. "I can't say it is love I have to offer - and it isn't love I want. It is some thing much more impersonal and harder and rarer."(p.161)

What Birkin sees in Ursula and wants of her is certainly above rationalistic terms. He doesn't want her in personal level - the woman, but the very being of her that is what he is concerned with. Ursula is quite naive regarding these beliefs and concepts and for her love means something absolute and overpowering in the ordinary sense. The essence of their relation is parallely projected through the episode of the cat Mino. For Ursula the male cat too, like the human male, wants power over his partner and he exercises it even at the time of love. Ursula wants to keep her individual identity intact and Birkin too persists in convicing Ursula of his belief in an impersonal love and impersonal contact. perhaps that is the reason behind the
sudden irrational hatred she feels for Birkin described in the chapter *Sunday Evening*. The evening referred to, she is alone at home and thoroughly shaken up by her conscious and semi-conscious thinking. The frustration and boredom of mundane daily living exasperate her to the extreme of her thinking about death. She feels nullified. In such moments when she wants something to be replenished, by when her soul craves for comfort, Birkin arrives at her place and inwardly she feels confident and reassured. He is someone who can be the messenger of regeneration. But the Birkin who appears at her door is someone who is himself sickly and dejected. he has not fully come out of the trauma of the Breadelby incident with Hermion Roddice. So he cannot offer the spirit that Ursula needs at the moment. He appears awkward and timid.

"When Ursula came down he sat motionless, with his arms on his knees. She saw him, now he was motionless and ageless, like some crouching idol, some image of a deathly religion. He looked round at her, and his face very pale and unreal, seemed to gleam with a whiteness almost phosphorescent.

'Don't you feel well ?' She asked in indefinable repulsion. 'I hadn't thought about it'

23. The episode is elaborately dealt, in the later part of the same chapter. Please refer to pp. 226-228 of the present study.
'But don't you know without thinking about it?'
He looked at her, his eyes dark and swift, and he saw her revulsion. He did not answer her question.
'Don't you know whether you are unwell or not, without thinking about it?' She persisted.
'Not always,' he said coldly.
'But don't you think that's very wicked?'
'Wicked?'
'Yes, I think it is Criminal to have so little connexion your own body that you don't even know when you are ill.'
He looked at her darkly''(p.220)

So when he departs she feels a "Poignant hatred of him". Though she could not imagine why she felt such contempt with such intensity- but it overwhelms her. She is powerless before it . "It was like a possession, -- And for several days she went about possessed by this exquisite force of hatred against him. "(pp. 221-222)" She saw him as a clear stroke of uttermost contradiction, a strange gem-like being whose existence defined her own non-existence."'p.222)
Birkin at times poses as the true spokesman of the author. The impersonal bond that he insists on between him and Urmila is the result of the vast impersonal will acting underneath the substantial world. The ordinary bond of affinity achieved between the couple is not satisfactory to him - he wants to meet her "nor in th emotional, loving plane - but there beyond, where there is no speech and no terms of agreement." On that non-emotional plane of things-objects appears in their naked, stark being - the people are in their elemental selves. The meeting between them is something which is - "not meeting and mingling; -- but an equilibrium, a pure balance of two single beings; as the stars balance each other." And Ursula reacts involuntarily. In his insistent will to hanker after the impersonal bond between them she sees pure antagonism, sheer male-will to dominate and subjugate the female.

The only note of discord between them is that tension arising out of her conviction that Birkin does not love totally, for him her love is not enough.

In the chapter 'Moony' where obviously Birkin is seen to be stoning the Moon Goddess and trying to negate the image of love, yet at the same time deep in his mind a conflict too arises - and that pointedly reflects a sense of
duality in his heart. After the 'Moony' episode he is restless and absorbed deep in self analysis. He sees a contradiction between his yearning for a profound sense of love and his talking about a sensual fulfilment. Torn by the ideals, his sense of creative fulfilment in two different processes - African process to be fulfilled in sun - destruction and Northern Arctic process in snow - abstract annihilation, he suddenly turns to Ursula. He realises her magnetic and soothing affect upon him and longs for a contact with her. His sudden longing induces him promptly to seek her out at her house and propose marriage.

"They must marry at once, and so make a definite pledge, enter into a definite communion. He must set out at once and ask her, this moment. There are no moment to spare.

He drifted on swiftly to Beldover, half unconscious of his own movement".(p.191)

His going to Ursula without any conscious speculation reminds one of Gerald's seeking Gudrun for shaking off the terrible shadow of his father's death. His concentrated mission on Ursula gets a stark blow when he does not find her at home but confronts her father Will Brangwen. His attitude towards Birkin's intention of marrying his daughter, does not seem
to be co-operative, and Birkin's enthusiasm dies instantly. He wants to finish off with the intended work and then to go away from the scene. Ursula appears and Birkin is made to broach the subject bluntly in front of her father which of course is a deadening blow to her.

"She looked at him. His eyes were flickering with mixed light, wanting something of her, yet not wanting it. She shrank a little, as if she were exposed to his eyes, and as if it were a pain to her. She darkened, her soul clouded over, she turned aside". (pp. 293-294)

Birkin's half heartedness combined with the father's insensitive interference and bullying attitude infuriate her and she forms a rigid resistance to repel Birkin. The result is chaotic. The proposal of marriage turns into a fiasco and Birkin leaves the scene.

Birkin straightaway heads for Gerald's place and the commotion of his heart is set at rest for a moment while he is engaged in jiu-jitsu wrestling with Gerald, who also accepts him as a welcome change for his piercing sense of boredom. The wrestling that follows has a peculiar tone attached to it. The purely "mindless and intent" struggle between them juxtaposes the frictional mechanical strength
of Gerald with Birkin's abstract, rather intangible power. Two completely different ideologies clash in a friendly combat and results in pure oblivion for both of them of the conscious world.

The failure in Ursula's front gnaws his heart. In the 'Gadiatorial', the wrestling amounting to a mystico-physical union cannot give him peace and again the topic of love and surrender of the self comes to the surface once he meets Ursula after the marriage-proposal-fiasco. The instinctive Ursula cannot help reacting to the sense of jealousy in her heart. Hermione's intrusion into Birkin's apartment at tea. "It was strange, the unreasoning rage and violence Hermione roused in her, by her very presence. Ursula knew she gave herself away to the other woman. She knew she looked ill-bred, uncouth, exaggerated. But she did not care. (pp.338-339)

She fights Birkin tooth and nail over Hermione and in 'Excurse' loses her temper altogether and madly infuriated stamps her foot on the ground and "he winced, afraid that she would strike him. 'And I, I'm not spiritual enough, I'm not as spiritual as that Hermione'.(p.345)

He shrinks before her brutal attack upon his ideas
But he does not retaliate save protesting feebly now and then as when he says- "But Hermione's spiritual intimacy is no rottener 'than your emotional-jealous intimacy. One can preserve the decencies, even to one's enemies : for one's own sake. Hermione is my enemy - to her last breath! That's why I must bow her off the field".(p.347)

The scene just described has intense non-rational elements working on it. Ursula projects herself as a purely instinctive simple minded and callous woman while Birkin is as thoughtful and sensitive as ever. The deep ambivalence in him regarding his attitude towards Ursula and her ideas regarding her love gives him a certain restlessness and that lingers to the very end. After the tumultuous row, when she comes back to him tenderly giving him a wild flower, "everything has become simple again, quite simple, the complexity gone into nowhere. But he badly wanted to cry : except that he was weary and bored by emotion".(p.349)

Howsoever he may try to settle with the idea Ursula offers, that of personal tender intimacy and surrendering of one's self in love, the thorn pricks him to the very last, after Gerald's death in the last page of the novel, he cannot help speaking out his reservations. And she reacts.
"Why aren't I enough? She said. You are enough for me. I don't want anybody else but you. Why isn't it the same with you?"

'Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love, he said'. (p. 541)

This is the important last conversation between them in the novel. The words referred to keep the topic alive - is the love between man and woman sufficient? Or is it that man hankers after another relationship between man and man, and also impersonal male activity? Lawrence poses the question here and makes it a most vital one but cannot offer any acceptable solution of the problem. Of course he is to take it up later on in the course of writing up Aaron's Rod, Kangaroo, and The Plumed Serpent.

The character of Hermione, who has a close affinity to Gerald's destructive traits comes to the full splendour of her potential in the chapter 'Bradelby' - in her tumultuous relation with Birkin.

Generally Lawrence would have us to be cautious against the horror of machine-principle; pure idealism is
not a benign principles, it is identical with pure materialism and to him the "most ideal people are most completely material". Supreme example of such embodiment of materialism is Hermione Roddice of *Women of Love*, who is also the epitome of modern intellectual culture.

She centres inside her all the 'vileness' of the mind-oriented people and becomes the target of Lawrence's apathy and indignation. She prefers spontaneity in a man's life, but it is self evident that her "modern spontaneity is fathered in the mind gestated in self-consciousness." Her concern for spontaneity "is just an idea". But non-chalantly goes on hammering on that very 'spontaneity'. "It isn't the mind" she said, with the convulsed movement of her body, "isn't it our death? doesn't it destroy all our spontaneity, all our instinct? Are not the young people growing up today, nearly dead before they have a chance to love".

Hermione, in her constant effort is out to catch him in her web and so tenaciously she clings to him and relentlessly tries to wallow him and sap the spirit out of him.

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But on his part, though there has been intimacies between them yet no lasting relationship is formed and all the while Birkin has been shown to be clear-sighted, never absorbed blindly in her infatuation. Rather he is sometimes terrified and repelled even by her presence. He cannot tolerate Hermone's domineering attitude cast absolutely about him. Inadvertently he recoils. She represents the great mother in her, the "Magna Mater", and that all was hers, because she had borne it, man was hers because she had borne him. 28

In the chapter 'Bradebly' of Women is Love, the relation of Birkin and Hermone attains the culmination. In his boudoir the moments between them become so tense that Hermone drifts unconsciously and the presence of an indifferent Birkin, who is busy reading a book, become "an unthinkable evil obstruction". She writhes under the presence and is determined to do away with the 'wall' of his presence as she is positive that unless "she could break out, she must die most fearfully, walled up in horror. And he was the wall. She must break down the wall - she must break him down before her......" 29

28. Ibid. p. 224.
   This spell of Hermione's is the spell of the mother, cast over her son in Sons and Lovers. Indeed Lawrence had the horror of incest-craving and himself realised the extent of waste it generated, in a young man's life, so much so that the life force inside him is drained out. Though irrevocably attracted towards the mother, yet there had been a constant striving to go against the magnetic pull. The conscious irritation and disturbance, - caused him induced him to give her an extra dose of morphine in her last state of fatal illness, so as to relieve her pain apparently but essentially to make himself free from constant oppression of his mother's pru...nu.

Under his intense emotional drive gushed out from unconscious, she is helpless. Her whole mind was a chaos, darkness breaking upon it and herself struggling to gain control over her will." 30

Yet she fails and is victimised under an involuntary torrent of emotion. "Her heart was a pure flame in her breast, She was purely unconscious in ecstasy." 31

So she acts with sudden fury and intolerable contempt. She takes up the "ball of lapis lazuli "used as paper-weight and brings it with a "crash on his head." The blow is of course not concentrated upon his head, "Her fingers were on the way and deadened the blow." 32 His Head is on the table immobile. Her paroxysms of exultation do not end there. She lifts her arm again to his his head once again, for she is under a terrible delirium of destruction, "she must smash it, it must be smashed before her ecstasy was consummated, fulfilled for ever . 33 But fortunately for Birkin, a "strong spirit in him woke him" 34 and he resists her attempt to hurt him.

Now, what is Lawrence's logic in putting here a scene which clearly points out towards the destructive

31. Ibid. p. 117.
32. Ibid. p. 117.
33. Ibid. p. 117.
34. Ibid. p. 118.
element in one's instinctual life? The preacher of non-rational, he clearly says "The only thing man has to trust in coming to himself in his desire and his impulse." For him fulfilling of one's instinctual life only can give a man true peace of mind, a sense of fulfilment.

Hermione is a character with deep contradictions inside her. Her uncertainties and her ambivalent attitudes in beliefs are indicative of the opposite trends of her personality. Such a person who is vain, talks of spontaneity, becomes direct victim of unknown spasms, pushed out from the dark unconscious, she is apathetic and jealous of Birkin's individual self and hence she cannot stand the projection of his beliefs and opinions.

As has already been pointed out, for Lawrence sex is a vital experience of life and it opens the doorway to vital self revelation. Both for man and woman in his fiction, it is a means of vital contact between them. The most conspicuous document of Lawrence's theory of sex is to be discerned in the individual regenerative experience of Constance Chatterly and Mellors in 'Lady Chatterley's Lover'. Theirs is a pagan experience, the relation between them is the relation between the essential male and female. The

arduous years of its making and anticipations and premonitions regarding people's accepting it, show Lawrence's real concern for the novel's success.

On 12th April 1927 he writes - "but you know it's not really improper - I always labour at the same thing, to make the sex relation valid and precious, instead of shameful. And this novel is the furthest I've gone." A Life of the senses is what Lawrence glorifies in it. As far back as in 1913 he makes that profound statement regarding life and knowledge - "My great religion is a belief in the blood, the flesh, as being wiser than the intellect." Keeping strong consistency throughout his life regarding the sacredness of sex in human relation, his motive is to propagate that message through "Lady Chatterley" among masses.

The mystical experience that Connie and Mellors undergo through sex is the key to the deep sense of fulfilment and harmony established between them. It goes deeper than the surface meaning attached to the concept of sex. It is a strong sense of sympathetic flow between them which Mellors in his letter to Connie refers to as "the little

36. D.H.L. In the letter to Miss Pearn, dated 12th April, 1927 as reproduced in Selected Literary Criticism---- op. cit. p. 23.
"flame — " the forked flame" between them. That spirit in which he believes firmly above all the "Cliffords and Berthas, collier companies and Governments and the money-mass people"And the claustophobic world is the only beacon for them in the engulfing darkness. the flame burning in between them is purifying and regenerative,Constance chatterly's restless soul clashes its barren head against the confined pillars of Wragby house and finds no solace until she meets their gamekeeper Mellors and finds supreme satisfaction.

It is not the vitality alone that counts in Mellors for Connie, for she has enough opportunity for licentious living and extramarital relation in cliffford's friends. But the very world in which the Chatterlys and the other friends and relatives live is highly civilized world yet at the same time absolutely mechanical in its ethics.

Connie is suffocated and feels sheer cynicism towards all that are in the world or in her world.

"Connie went slowly home to wragby 'Home'........... it was a warm, word to use for that great, Weary Warren. But then it was a word that had had its day. It was somehow cancelled. All the great words, it seemed to connie, were
cancelled in her generation: Love, joy happiness, home, mother, father, husband, all these great, dynamic wards were half dead now, and dying from day to day, Home was a place you lived in, love was a thing you didn't fool yourself about, joy was a word you applied to a good Charleston, happiness was a term of hypocrisy used to bluff other people, a father was an individual who enjoyed his own existence, a husband was a man you lived with and kept going in spirits. As for sex, The last of the great words, it was just a cocktail term for an excitement that bucked you up for a while, then left you more raggy than ever.  

The sexual entanglement of Connie with Mellors is not the direct outcome of the depravity in her heart and soul, it is not the crazy hunger of a woman who is denied her normal sexual satisfaction because of the invalid husband, but it is a gradual process of involvement, at the root of which of course is the tender bodily awareness occurring in both of them. Lawrence's emphasis on the very word "tenderness" implies the aura of importance attached to the word. He writes in 1928,

"It is a nice and tender phallic word—not a sex novel in the ordinary sense of the word. I don't know how much you sympathise with my work—perhaps not much. But,

anyhow, you know it is quite sincere, and that 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 true things, tenderness and beauty, which will save us from horrors."  

After the first sexual encounter between Connie and Mellors, Connie feels strange kind of peace in her heart which she cannot explain. "Then she wondered, just dimly wondered, why? why was this necessary? why had it lifted a great cloud from her and given her peace? was it real? was it real? (p. 836)

And when Mellors thinks about the experience and of Connie - He thought with infinite tenderness of the woman."Poor forlorn thing, she was nice than she knew, and ah! so much too nice for the tough lot she was in contact with. Poor thing, she too had some of the vulnerability of the wild hyacinths, she wasn't all tough rubber-goods and platinum, like the modern girl. And they would do her in! As sure as life, they would do her in, as they do in all naturally tender life. Tender! somewhere she was tender, tender with a tenderness of the growing hyacinths, something

The sex mysticism of Lawrence that works seem to be in a profounder level in Connie and the gamekeeper's world and it glorifies their existence but simultaneously the acute absence of it from the world of Cliffords and Mrs. Boltons and the resultant degradation and distortion of individualities heighten the genuineness and necessity of the message in the novel. The birth of wild primitivism and true sensuality in Connees heart finds true reciprocation in Mellors and together they dive heart into the "core of the physical jungle, the last and deepest recess of organic shame." (p.926)

At the deepest recesses of the active phallus consciousness in Mellors is the acute self realisation. By coming into the natural contact with one woman, in the prefiguration of Conne he is reborn of the past nightmare. "And he realised as he went into her that this was the thing he had to do, to come into tender touch, without losing his pride or his dignity or his integrity as a man. After all, she had money and means, and he had none, he should be too proud and honourable to hold back his tenderness from her on that account. 'I stand for the touch of bodily awareness between human beings, he said to himself and the touch of
tendernes. And she is my mate. And it is a battle against the money, and the machine, and the intentient ideal monkeyishness of the world. And she will stand behind me there." (p. 945)

And 'the creative act' which to Lawrence is" far more than procreative" is the means of a higher realisation. It works deep in the social self of the individual. The intense drudgery and poverty of the mental life in the mechanised world is overshadowed by the fresh stream of phallic energy flown between these two primal man and woman. The phallic consciousness, which to Lawrence means blood knowledge and which is synonymous to primal consciousness and opposed to sheer mental consciousness does not blatantly point out to "perpetual sex". As clarified by Lawrence in one of the letters to Ottoline Morel, he nullifies the charge put against him to be a pornographer, to have morbid prooccupation regarding sex.

"About Lady C.- You mustn't think I advocate perpetual sex. Far from it. Nothing nauseates me more than promiscuous sex in and out of season. But I want, with Lady C. to make an adjustment in consciousness to the basic physical realities." The adjustment in consciousness

40. H.M. Dalecki in The Forked Flame has dealt with the distinctions of these terms in Lawrence's ideology.
means abdication of prudery and squeamishness regarding so-called blunt sexual realities and acceptance of healthy robust vitalism. The same ethics is propagated in the essay "Sex and Pornography." To be conscious about sex does not mean mentally weighing, taking the body mechanism to the head. That is apathetic to Lawrence, the high priest and preacher of freedom.

As we have already observed vital contact can be possible in a subhuman level between characters when there is no restraint of ego and uttering of the self.

This unconscious involvement devoid of mental speculation is an important prerequisite quality in sexual fulfilment. Consciousness begets temptation and ultimately sin. The Biblical story of the first man and women on earth is nothing but the result of knowledge of forbidden fruit. Because they knew it their innocence begot the germ of corruption. In *F. of the Unconscious*, Lawrence in absolute terms denounces the knowledge of sex and indulging in the relish of it in the head.

The natural flow of life between Connie and Mellors finds a natural sanctuary in the wood. Of its symbolic importance, much have already been said.42 But I

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42. See Chapter III, Section II - Symbolism of Lawrence pp. 146-149 of the present study.
want to stress here another point, that is the absolute necessity of this natural refuge and its most partinent relation to the fulfilment of the lovers. So the question arises whether the growth and flowering of harmonious relation between them would have been possible minus the wood. The point is more elaborately stressed by Lawrence when he draws The cripple Clifford and Mrs. Bolton within the four walls of Wragby and more conspicuously distorted pleasure enquired by the Lord of house when he commands respect from the coal miners.

The wood becomes her refuge and sanctuary in the actual sense of the term only after she comes into vital contact with the gamekeeper. Before they are united in pure sexual terms and she feels the pleasure of fulfilment, wood remains only a place where she can go to avoid the growing restlessness inside her. The fullity of the false relation with Clifford and a growing sense of restlessness in her soul give her the impetus to find some sort of solace in the wood. So at first it remains "only a place where she could get away from the rest. She never really touched the spirit of the wood itself." And that spirit is a nonsensical thing. But the gradual involvement with Mellors gives birth to a new spirit in Connie. And Connie's realisation of that self inside her is synchronised with the throbbing of life in the wood. Something is awakening in the
wood. She has not yet known the gamekeeper intimately but an accord of harmony has been struck between them.

"Connie walked dimly on. From the old wood came an ancient melancholy, somehow soothing to her, better than the harsh insouciance of the outer world. She liked the inwardness of the remnant of forest, the unspeaking reticence of the old trees. They seemed a very power of silence, and yet a vital presence. They, too, were waiting obstinately, stoically waiting and giving off a potency of silence. Perhaps they were only waiting for the end; to be bent down, cleared away the end of all things". But no, they are waiting for something else. A new germination is forthcoming. "But perhaps their strong and aristocratic silence, the silence of strong trees, meant something else."

It means that they would not only bear silent witness to the regeneration of Connie and Mellors, they with the whole nature will take part in the ceremony. the evocative scene where Connie in pure ecstasy goes naked into the rain to be drenched to the inner core into the flood of sexuality is quite a symbolic one. The wood in its fullest splendour takes active part into the sexual orgy of Connie and Mellors.
"She opened the door and looked at the straight heavy rain, like a steel curtain, and had a sudden desire to rush out into it, to rush away." She got up, and began swiftly pulling off her stocking, then her dress and under clothing and he held his breath. Her pointed keen animal breasts tipped and stirred as she moved. She was ivory coloured in the greenish light. She slipped on her rubber shoes again and ran out with a wild little laugh, holding up her breasts to the heavy rain and spreading her arms, and running blurred in the rain with the eurhythmic dance-movements she had learned so long ago in Dresden. It was a strange pallid figure lifting and falling, bending to the rain beat and glistned on the full haunches, swaying up again and coming belly-forward through the rain, than stooping again so that only the full loins and buttocks were offered in a kind of homage towards him, repeating a wild obeisance. (p.907)

The sex-mysticism of Connie and Mellors is somewhat akin to the mystic reorientation to new life through Tantrism in Hinduism. Phallic consciousness of Lawrence, the rebirth through sexual intercourse as suggested in the Tantras is above the lascivious sexual unions of the baser

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43. The scene obviously reminds one of Gudrun's eurhythmic dance movement before the cattle in Women in Love. But the dominant trait with Connie is an aura of sensual fulfilment, but with Gudrun it is largely an expression of the incontinent wild energy she holds within.
animals, 'pashus'. It presupposes a prolonged phase of "closed intercourse" e.g. a cumulative period of self restraint and celibacy which is the prerequisite of the ultimate union of two forces, male and female or 'Shiva' and Shakti - the union which is a Sacred ritual unclouded by passion and through which one can apprehend the ultimate reality. The genuine rite can reveal Being, expand consciousness, confer bliss...... sex, in other words can be a way of salvation. And this profoundly mystical belief is the tantric secret.

Sex is used as a means of acquiring a higher plane of reality and it is the duty of the initiates or member to utilize the sex organs for the purpose of discovering the ultimate principle of the universe." As the union of male and female brings about a union of man and God : it is absolutely necessary that sex organs are venerated and are considered to be acting toward the end of attaining a psychic and spiritual state in which he transcends the physical and mental level. In the process of attainment of that higher state of being, pleasure becomes a nominal and incidental element. The emphasis is on "the supreme magical operation " of the sex organs and hence pleasure and also procreation become incidental parts of the business.

45. Ibid. See p. 2780-2783.
46. p. 2782.
Of course, in this case pleasure and procreation do no longer remain in the background; both of it become absolutely necessary for their regeneration. The child forthcoming, in the novel too, occupies an important position in the sense that his birth is something which alters events. The coming of the child signifies a new era for them.

Sex is a matter of veneration. "For Lawrence, the significance of the sexual experience was this: that, in it, the immediate, non-mental knowledge of divine otherness in brought, so to speak to a focus - a focus of darkness." 47

The world of Connie and Mellors is very vulnerable and suspect of the tin and tinsel world of Mrs. Bolton and Clifford Chatterleys. Delicately they preserve the integrity of their wood and cottage which is also symbolic of freshness.

The question whether Clifford's depiction as an embodiment of industrial meleolence is convincing or not is a different one and it need not concern us here. 48 Lawrence makes him intentionally a limited character short of free and fresh outlook. As his portratiture is quite deliberate Lawrence makes him a caricature of abnormal streaks in human

48. Both Vivas & Sagar, sees in Clifford, Lawrence's failure of art. Both the critics agree that the portrayal of Clifford's not a convincing one.
personalities. Though Lawrence's preoccupation with unconscious drives and motives in the characters make him oblivious the distinction between normal and abnormal, Yet Lawrence knew the grave consequences the excesses in these streaks can lead human situations into.

Clifford's entire dependence upon Mrs. Bolton has not everything to do with his physical incapacity. That he is physically emanciated does not prepare us for his mechanical, limited view towards life and individuals. He relaxes his deadly grip on Connie and simultaneously she finds her ultimate refuge in her gamekeeper. "Clifford was shifting his grip from her to Mrs. Bolton. He did not know it. Like many insane people, his insanity might be measured by the things he was not aware of; the great desert tracts in his consciousness."(pp. 823 - 824) He accepts her surrogate mother-hood half consciously. But of one thing he feels sure of after Mrs. Bolton puts fire into him. He becomes over-conscious - half cripple-half insane in his approach towards people and the mines.

"He even roused himself to go to the mines once more. and when he was there, he went down in a tub, and in a tub he was hauled out into the workings. Things he had
learned before the war, and seemed utterly to have forgotten now came back to him. He sat there, crippled in a tub with the underground manager showing him the seam with a powerful torch. And he said little. But his mind began to work."(p.830),

His beginning to taste power, his jubilation at this new found authority is evidently self defeating and Lawrence makes us see it. The ludicrous figures of Clifford sitting "Crippled in a tub" signifies the futility of his situation.

The sense of regeneration, new birth that Clifford too feels coming over to him is juxtaposed for cruel imbalance against the vitality and new found love of Connie with her gamekeeper. Situations are at tense equilibrium with Connie finding new hope with her gamekeeper Mellors, her social subordinate and Clifford finding source of life in Mrs. Bolton, his social subordinate. Yet it is the novelists intention to focus on that basic difference. A comparison between the responses of Connie and Clifford's to the newly found situations shows their distinctive characteristic and inherent essences.
"And he seemed verily to be reborn. Now life came into him. He had been gradually dying, with Connie in the isolated private life of the artist and the conscious being. Now let all that go. Let it sleep. He simply felt life rush into him out of the coal, out of the pit. The very stale air of the colliery was better than oxygen to him. It gave him a sense of power. He was doing something; and he was going to do something. He was going to win, to win; not as he had won with his stories, mere publicity, amid a whole sapping of energy and malice. But a man's victory." (p.831)

Clifford's victory is a man's victory yet ironically it is the half man's and the distorted pleasure he acquires ruling over the miners shows again of any normal streak. This is not regeneration, his is going slowly towards doom. His self deception rises to the extent of nullifying his own self and also on the other hand Connie's regeneration verges on a genuine passionate birth in her soul. The first time she attains fulfilment after the violent sexual intercourse with Mellors which is somewhat characterised by sense of violence and suddenness, she feels surprisingly refreshed.

"Connie went slowly home, realizing the depth of the other thing in her. Another self was alive in her,
burning molten and soft in her words and navels, and with this. She adored him till her knees were weak as she walked. In her womb and bowels she was flowing and alive now and vulnerable, and helpless adoration of him as the most naïve woman. It feels like a child, she said to herself; it feels like a child in me. And so it did, as if her womb, that had always been shut, had opened and filled with new life, almost a burden, yet lovely."(p. 849)

Clifford Chatterley's emotional dependence on his surrogate mother keeper, Mrs. Bolton is almost unconscious. Connie detaches herself slowly and gradually. The realisation comes to her that he invokes a profound physical dislike.". In the wake of her tender physical intimacy with Mellors it is an instinct unconsciously welling up in Connie and she feels repugnance towards her husband.

"She was aware only of the physical aversion. It rose up in her from her depths: and she realized now it had been eating her life away." When she had no other dependence to fall back upon, before Mellors arrived at the scene with dissatisfaction and restlessness in her subconscious mind she had accepted Clifford's world - his writing and his talk. Now it is repelling. Now it appears to be "just insanity."
So Clifford's emotional dependence on Mrs. Bolton too is almost unconscious. "But at least Clifford was shifting his grip from her to Mrs. Bolton. He did not know it. Like many insenile people, his insanity might be measured by the things he was not aware of."(p.823) They start a mechanical fusion because like Clifford, Mrs. Bolton too is for the mechanical principle "With endless assertion of her own will, which is one of the signs of insanity in modern woman". They form an admirable pair because similar streaks are obvious in both of them. She thought she was utterly subservient and living for others. Clifford fascinated her because he always, or so often, frustrated her will, as if by a finer instinct. He had a finer subtler will of self assertion then herself. This was his charm of her".(p.824)

But ironically between Clifford and Connie, no volitional contact is apparent as instead of spontaneous tender attraction, for her there is an unconscious dread in his mind. They stand for the opposites and that is the reason why he feels a little stiff beside her. Added to it, he has a sense of inferiority working inside him. Because he feels "he owed her everything, everything and he showed the utmost respect and consideration, so long as she gave him mere outward respect. But, it was obvious he had a secret dread of her". The newly acquired sense of power makes him
feel like Achilles, yet he feels secretly that "in this heel the woman, the woman like Connie, his wife, could lame him fatally. He went in a certain half-subservient dread of her, and was extremely nice to her. But his voice was a little tense when he spoke to her, and he began to be silent whenever she was present." (P. 831)

With this unconscious dread towards his wife is added a sense, a spiritual dependence mixed with repugnance. Will's spiritual dependence on Anna in The Rainbow is somewhat akin to Clifford's attachment. But associated with is a fear being isolated."all he wanted was for Connie to swear, to swear, to swear not to leave him not to give him away." In his clutching to Connie even after her prolific declaration to leave him and Wragby, lies an unconscious hatred for her and his acceptance of the falsity of the situation. Letting her go easily to the world of her choice would be accepting defeat and professing his vulnerability and important manhood. So he remains in his shell. But cutting himself by strength of will he cuts off the inner intuitive process.

Clifford's refusal to accept the situation after he comes to know about Connie's affairs in nothing but a denial of his inner intuitive knowledge from admitted
consciousness. The result is a "State or dread or apprehension" or "falsity and dislocation, hysteria which is a form of insanity". The abnormal situation in which Mrs. Bolton plays the surrogate mother to Clifford after he is dazed with shock is seemingly to evoke apathy and distaste in the mind of the conscious reader.

The moment Clifford gets Connie's letter containing her wish to have a divorce, he is not 'inwardly' surprised. "He had long known that she was leaving him one day. But outwardly he keeps his composure serene". That is, he pretends that he didn't know it. So outwardly it is a shock and he sits dazed; ghastly & blank."(p.952)

Mrs. Bolton is irritated when she learns that the letter from Lady Chatterly has caused the shock for Clifford. She is irritated, for to her any man in his common sense would have known that his wife was in love with somebody else. But no, she feels sure, he knew it alright but didn't admit it. "He knew it, and all the time tried to kid himself it wasn't so. He felt the devil twisting his tail and pretended it was the angels smiling on him."(p.952)

Mr. Bolton's overt grief and sense of loss for the sake of her employer outwardly verges on the flippancy and
ludicrous yet basically it finds a root in her own personal sorrow. But because Mrs. Bolton can at will regulate those emotions for her purpose it makes her similar to Hermione in "Women in Love."

The conscious trick of Mrs. Bolton works on Clifford and when she perceives the result of her manoeuvres, hastily wipes her face and attends to his grief.

"Now don't you fret Sir, Clifford" she said, in a luxury of emotion; "Now, don't you fret, don't, you'll only do yourself an injury."

"His body stivered suddenly in an indrawn breath of silent sobbing, and the tears ran quicker down his face. She laid her hand on his arm, and her own tears fell again. Again the shiver went through him, like convulsion, and she laid her arm round his shoulder."

"... And he put his arms round her and clung to her like a child, wetting the bib of her starched white apron, and the bosom of her pale-blue cotton dress, with his tears. He had let himself go altogether, at last." (p.953)
And this is the beginning of a perverted physical intimacy between them. She acts as his mistress and half mother. Her female self triumphs as Clifford Chatterley succumbs to her as a little child. She feels she is the Magna Mater, full of power and potency. She loves the feeling and she feels superior to Connie. But ironically at the same time a gush of disgust for Clifford sweeps her.

"And in this Mrs. Bolton triumphed. 'How he's getting on!" she would say to herself in pride: 'And that's my doing! My word, he'd never he got on like this with lady Chatterley. She was not the one to put a man forward. She wanted to much for herself".

"At the same time, in some corner of her weird female soul, how she despised him and hated him! He was to her the fallen beast, the squirming monster. And while she aided and abetted him all she could, away in the remotest corner of her ancient healthy womanhood she despised him with a savage contempt that knew no bounds. The merest tramp was better than he."(p. 954)

Lawrence's aim is to show the genetics of evil in the predominating principles of life and to further point out its assimilation and manifestation in different
spontaneous situations or in different characters.

At the end of the novel Clifford and Mrs. Bolton's union confined in the claustrophobic and suffocating world thrives but Connie and Mellors go out of the mundane realities for something new to look forward to. Whether their hope materializes or not in another matter but it is the freedom from the confinement that matters. It is a new journey ahead through the regenerative experience of the wood, the Eden like Sojourn of theirs.