CHAPTER 7

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It is through contrast that the novelist works out his visionary world of phallic consciousness in Lady Chatterley's Lover: Mental Consciousness with Phallic Consciousness; Tevershall with Wragby Wood; Old England with New England; Order with Chaos; Ravishment with Unravishment; Standard English with Vernacular English; Mellors and Connie with Clifford and Mrs. Boulton.

In the first part of the novel, we find that Connie disregards her intuitive needs for the sake of Clifford, her husband. She reasons in favour of Clifford who is a cripple. Her inborn, intuitive springs
are dried up due to the complete disregard to the voice of real consciousness. The novel portrays how her inborn dried up springs are revived by her phallic consciousness. As we see in the novel, she ultimately regains confidence to act according to her intuition. Of course, she develops this consciousness in her very slowly. However, the realization of the need of phallic consciousness invites a lot of problems for her and Mellors. Finally, she has to leave Wragby Hall and her lover has to go back to the world which he hated once. But they do not care for these difficulties. They, on the contrary, think that time will favour them in future.

Phallus is the dominant symbol in this novel. It is a sign of biological difference between a man and a woman. In Lady Chatterley's Lover, it represents the difference between power and powerlessness, order and chaos. It is the 'central signifier' in this novel. The novel concludes with phallus achieving a new dimension of meaning. It stands for the achievement of Holy Ghost through transcendental sexual experience. The term 'phallus' symbolizes transcendental sexual experience. Sex, as Lawrence understands it, can be the source of inspiration and creativity. And we realize this truth when we examine the protagonist's evolution from mental consciousness to phallic consciousness.
Connie's pre-marital relationship with a German young man proves that a woman can yield to a man without yielding her inner, free self. It is only a passion of mental attraction and after her tentative sexual experience she is inclined to cut off from her contacts with him. She never has a transcendental sexual experience. It is a period in which she has given importance to her freedom. She is very careful not to yield to anybody who tries to curtail her freedom. Paradoxically, Clifford, her future husband also, is of the same belief, and they happen to belong to a group of youngsters who stand for freedom.

Clifford has been a virgin when he marries Connie. Later war inflicts a heavy blow on him. A close evaluation of the novel reveals that the emotional crippleness is part of his being even before the accident. So the criticism levelled against Lawrence for making Connie to leave Clifford, a war cripple, is out of place as his impotency has nothing to do with war. Clifford, after he gets married, is attached to Connie in an aloof modern way. His condition represents, the maiming of man's emotions by our anti-sexual culture. Connie lives with him like a half virgin and his attachment with her is merely mental. Her complete disregard of the needs of her body results in a counter movement that springs from her body.
The next person figures in her life is Michaelis, an Irish playwright, who has attained fame at first and later revulsion. Connie finds in him a disillusioned young man, pessimistic and like a child. They are attracted to each other and they realize the loneliness of each other. In their union, he trembles with a deep shudder. Moreover, his manners, talk and laughter betrays that he is a cynic. He fails to fulfil her sexual desire because he 'always come and finished so quickly...'

Michaelis's second visit to Wragby Hall turns to be a crucial blow to Connie. His proposal rouses in her only a cold response. 'Marriage' is a great word, but it seems to be a meaningless word to her. Their sexual union which follows turns to be critical. He rouses in her a certain craving passion. She has to go on after he had finished to come to her crisis. What he says at this is one of the disheartening experience of her life:
"You couldn't go off at the same time as a man, could you? You'd have to bring yourself off! You'd have to turn the show."\(^1\) It is an unexpected piece of brutality from his part at a time when she has been glowing with a sort of pleasure beyond words and she feels a sort of love for him. Michaelis, for Lawrence, represents the

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Victorian onanism. Here the novelist points out that Michaelis instinctively knows that Connie would be willing for marriage, and so he has to smash it in this way.

Oliver Mellors, who figures next in Connie's life has had love affairs with women of different nature. His sexual relationship with Bertha Coutts resembles that of Connie's sexual relation with Michaelis. Mellor's aggression during intercourse finally demonstrates her fierce sexual hatred. Due to the failure in relationship, Mellors escapes to Chatterley estate where he finds a situation as a gamekeeper and there he leads the life of a hermit. In Mellors we find a phallic conscious character. For the major part of the novel, his role is confined to that of a functionary character. He seeks a self exile in the chatterley woods and is cut off from the main stream of the society. Aiden Burns has emphasized this point:

He is a man who had access to the social world of education and culture and who turns his back on it to live in another, where his connections with nature are closer while his connections with the civilized world are reduced to a minimum.  

Connie has a visionary experience when she happens to see Mellors bathing naked. She is struck by the perfect, white, solitary nudity of a creature that lives alone. The body acknowledges her feelings, whereas the mind ridicules it. It takes time for them to weaken the inhibitions fortified by their awareness of the power of iron and coal, and to recover the natural beauty and riches of desire. This visionary experience recurs in her mind and prompts her to think about the utter meaninglessness of her life. Yet another incident that influences her most is the sight of hatching of chickens in Mellor's hut. The new-hatched chicks seem to be a ritual of rebirth to Connie and the promise of creativity at Mellors's hut. Here we find that Mellors' sanctuary is now being invaded by another woman, the wife of his master. If Mellors seeks a self exile and lives a half-life in the woods, Connie discovers an atmosphere of health and sanity in the woods. In this sense the hatching of chicks has a great symbolic sense:

He has settled for a half-life, a mutual interchange with woods, birds, his dog. As a human being, consequently, he too awaits resurrection. He retreats into heavy dialect and insolence. Connie also
uses the wood as a retreat to a world of health and sanity. She is persephone, fleeing across the park 'like one who fears to be called back'. Her sterility is set against the life-symbol of a newly-hatched chick.\(^3\)

Mellors, while observing her is aware of the old flame that is shooting and leaping up in his loins. It is an unknown force that drives them together. Their sexual union, we note, is free from aggression, resistance, violence or loss of identity. For Connie and Mellors it is a moment of pure peace. The man with whom she has sexual union, continues to be a stranger to her, contrasted with her previous experience of the German young man and Michaelis:

He was a strange man to her, she did not know him. She must only wait, for she did not dare to break his mysterious stillness. He lay there with his arms round her, his body on hers, his wet body touching hers, so close. And completely unknown. Yet not unpeaceful. His very stillness was peaceful.\(^4\)


\(^4\) *Lady Chatterley's Lover*, P. 124.
Mellor's contacts with Connie make certain facts plain to him: that the seclusion of the wood is illusory and a man can't lead the private and withdrawn life of a hermit. His contact with her brings to him a new cycle of pain and doom. He thinks of her as tenderness. Here it is to be noted that tenderness and phallic consciousness are factors that go together:

She wasn't all tough rubber-goods and platinum like the modern girl... Tender! Somewhere she was tender, tender with a tenderness of a growing hyacinth, something that has gone out of the celluloid women of today.\(^5\)

He feels sorry for what has happened. He is consciously afraid of society which he knows by instinct to be a malevolent, and partly insane beast. But he is convinced of the necessity of preserving the tenderness of life. Men, he observes sadly, are being trodden down in the rush of mechanized greed. In fact, it is tenderness in human relationships that attributes a particular charm to the novel. Harry T. Moore is also of the same opinion:

But in spite of all philosophic implications, and the distortions of plot and character they require, the book remains a compelling

\(^5\) Ibid., P. 126.
love story, a warm, phallic song of love. It has been explained that Lawrence once thought of calling the novel **Tenderness**, and there is much tenderness in this story of a man and woman finding fulfilment in one another amidst a ruining world.6

Connie thinks at the same time that Mellors has a sort of warm naive kindness. He has been very kind to the female in her, which no man has ever been. Connie and Mellors union become the source of inspiration for each other. She feels that her womb has 'opened and filled with new life, almost a burden, yet lovely.' Her pregnancy brings to her a realization that it is a pleasant experience to have a child to a man whom one's bowels yearns towards. She has been resurrected as a new self: "It made her feel that she was very different from her old self, and as if she was sinking deep, to the centre of all womanhood and the sleep of creation."7

Connie's feelings of her sinking deep to the centre of womanhood and also to a sleep of creation show her awakening to the phallic consciousness. This

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7 **Lady Chatterley's Lover**, P. 144.
consciousness, the protagonist achieves only with the breaking of her old self. She has been experiencing severe conflict in her mind. Her old self dismisses man as a contemptible object, a mere 'phallus bearer' to be torn to pieces once his service is performed and her new self has irresistible fascination to Mellors. The transcendental state she achieves in her blood relationship with Mellors puts an end to her strife in her mind and thereby surrendering her female power and freedom to the strong male power. Mellors, her man, seems to have a phallic mystery for her. She comes to know that there is divinity in the act of intercourse, though it is ridiculous and farcical: "Yes, this was love, this ridiculous bouncing of the buttocks, and the wilting of the poor insignificant, moist little penis. This was the divine love."

Consequently, her cold and derisive queer female mind stands apart. She has an impulse to run away from the ugly grip of the man. She is tormented by her own 'double consciousness and reaction'. In a heart-breaking manner she discloses to Mellors that she cannot love him. Immediately after this strong repulsion, starts its counter movement also in her. She wants to free

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8 Ibid., P. 184.
herself not from Mellors, but from her own inward anger and resistance. When she survives the resistance in her mind, she begins to experience marvellous peace. She attains the highest bliss of phallic consciousness. Here the novelist seems to suggest that through sexual transcendentalism, one can go back to the primordial tenderness, that is darkness:

And she felt him like a flame of desire, yet tender, and she felt herself melting in the flame ... But it came with a strange slow thrust of peace, the dark thrust of peace, and a ponderous, primordial tenderness, such as made the world in the beginning.  

Clifford, as he rejects his inward, intuitive knowledge, is responsible for the dislocation, hysteria, which are all forms of falsity. This situation paves the way for Clifford and Mrs. Boulton for a closer physical intimacy. Connie's transcendental sexual relation with Mellors is here contrasted with Clifford's disintegrated, child-like dependency upon his house-keeper Mrs. Boulton. While she kisses him all over his body, he fondles and kisses her breasts. Here their relationship represents the decadence of experience contrasted with the innocence of love in the wood.

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9 Ibid., P. 186.
The novelist, who tries to describe Connie's slow growth to transcendentalism excels as a psychological innovator. In Connie, the movement springs from her inner consciousness which is represented here as sea and waves. She submits herself to this instinctive and intuitive movement and she becomes a new born being. In order to attain this physical and spiritual rebirth she has to submit her will to Mellors' male power. It is a sort of 'sacrifice', but she becomes 'a new born thing'. She has undergone a rapid change and attains a new consciousness:

A man! the strange potency of manhood upon her! ... And now she touched him, and it was the sons of god with the daughters of men ... Beauty! What beauty! a sudden little flame of new awareness went through her. How was it possible, this beauty here, where she had previously only been repelled... 10

Mellors finds a new meaning in the word 'love'. He has been responding unwillingly to Connie's appeals for his love. But after his meaningful sexual relationship with her, he is much peaceful in love than she is. His declaration of his belief in a woman and tenderness in their relationship can be taken as a spirit of phallic consciousness:

10 Ibid., P. 188.
I believe in being warm hearted. I believe especially in being warm-hearted in love, in fucking with a warm heart. I believe if men could fuck with warm hearts, and the women take it warm-heartedly, everything would come all right, it's all this cold-hearted fucking that is death and idiocy...11

Connie's nude dance in the rain is yet another incident which draws them together to be the admirers of each other's nakedness. After some time, he too joins her, naked. It turns to be a sort of worship-dance, with each other garlanding with forget-me-nots and also confessing that they like each other's body. The night before her departure to Venice marks another stage of development in Connie's life. It is a night of sensual passion with piercing thrills of sensuality, different, sharper, more terrible than the thrills of tenderness. The protagonist experiences death and resurrection, thereby resulting in a phallic rebirth. After a strenuous night of burning out the sources of shame, they do achieve a measure of tenderness. When she bids farewell to Mellors, she requests him to preserve his tenderness for her. When she finds herself attached from all corners,

11 Ibid., P. 222.
she has a momentary idea to cut her relationship with Mellors. But she again has an irresistible urge for him which gives her a visionary experience. When Mellors turns pessimistic, she encourages him saying that he has an inborn quality that can make their future bright:

'It's the courage of your own tenderness, that's what it is':

Tenderness in human relationships is a great blessing especially in man-woman relationship. But when the protagonist thinks of the complexities of life, he turns hopeless. Whether phallic consciousness is a remedy to the anarchy of industrialization is a question that remains unresolved in this novel. But the protagonists with their tenderness seem to acquire a natural capacity to withstand the adversities of life. Aiden Burns is of the opinion that this consciousness will not solve the problems:

Connie says that his significance lies in that he has a courage of his own tenderness and this is good, but the complex problems of contemporary industrial life can no more be solved by this formula than they can by the older Christian one which tells us, 'Love thy neighbour'.

12 Ibid., P.300.
Mellors feels that through his tender touch, he is not losing his pride, dignity or his integrity as a man. Though he has no money to live a respectable life with Connie, he has tenderness which makes him respectable:

I stand for the touch of bodily awareness between human beings ... and the touch of tenderness ... And it is a battle against the money, and the machine, and the insentient ideal monkeyishness of the world.\textsuperscript{14}

The final letter of Mellors to Connie is of particular importance because it gives a new meaning to phallic consciousness. Mellors repeatedly hints at 'a little glow' that unites them and this 'little flame' is his Pentecost. Symbolically, this little flame which unites a sophisticated lady and an uncouth gamekeeper is the Holy Host. This reference to Pentecost implies that the Christ's followers have achieved the Pentecost through prayer and contemplation, but Mellors and Connie succeed in achieving it through their phallic consciousness.

The industrialization has curtailed the phallic consciousness of men and forced them to use 'great words' devoid of any vital meaning. The novelist uses the

\textsuperscript{14} \textit{Lady Chatterley's Lover}, P.302.
phallic language to revitalize these great words. His language might shock us, but it is necessary to free the phallic reality.

As a writer Clifford uses 'high words' to depict the sterility of his life in the stories; but these words are really meaningless. At first Connie is attracted towards his stories and impressed by his 'high words'. Later, she realizes the superfluity of his style:

All the brilliant words seemed like dead leaves crumpling up and turning to powder, meaning really nothing, blown away on any gust of wind. They were not the leafy words of an effective life, young with energy and belonging to the tree. They were the hosts of fallen leaves of a life that is ineffectual.

'Home', Connie thinks, is quite an improper word for Wragby; it is really a 'great, weary warren.' Words attain and retain meaning only when the relations are intact, and loose its meaning when the relations are broken. Connie lives in a world where the great words have lost their meanings and attained some other hollow meanings. She thinks of the great words thus:

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Ibid., P.51.
All the great words, it seemed to Connie, were cancelled for her generation: love, joy, happiness, home, mother, father, husband, all these great, dynamic words were half dead now, and dying from day-to-day. Words attain new significance and meaning after Connie's transcendental sexual experience with Mellors. Mellors' use of the vernacular rouses in her feelings of hatred: "the thee and the tha and the thysen". But when Connie is reborn as a new being with a new self, she takes interest in his vernacular speech and imitates him.

David J. Gordon points out that the cleansing of the unwholesome civilized consciousness in Lady Chatterley's Lover is both a sexual and linguistic process. By this cleansing Lawrence might have intended to break down inhibitions of feeling and restraints of convention that have made the great dynamic words meaningless. So Mellors should learn not only to fuck, but also to say the word so as to recover a speech that is in Yeats' fine phrase, 'ancient, humble and terrible'.

16 Ibid., P.63.
17 Ibid., P.185.
moments refers to Connie and Mellors's love-making achieving 'unfathomable silence', a 'ponderous, primordial tenderness'. These words, Gordon says, can make the four letter words, ancient, humble and terrible. Words are intended for the mortification of language and also for an assault to the mental consciousness of the reader. Lawrence, for the achievement of this purpose, makes use of a new technique. He uses words representing parts of the body for the whole personality and names of persons for genitals. Thus 'cunt' attains a new meaning for Mellors, and "John Thomas" and "Lady Jane" attain a different meaning for both. They stand for their genitals. Significantly, Connie and Mellors do not address each other with their proper names. Mellors, closing his letter to Connie, with a playful use of colloquial names for the genitals, writes: "John Thomas says good night to Lady Jane, a little droopingly, but with a hopeful heart."19 John Thomas and Lady Jane is the title of the new published second version of Lady Chatterley's Lover. Lawrence uses this technique to adjust the mental consciousness with the phallic consciousness. He seeks to overcome the superficial aversion of the mind to the words by forcing a response from the deeper consciousness.

19 Lady Chatterley's Lover, P.328.
A striking contrast the novelist portrays in this novel is between Wragby Wood and Tevershall. In Wragby there are endless rooms where mechanical cleanliness and mechanical order prevails. Connie feels that the place is run by mechanical anarchy. There is always 'pretty good order, strict cleanliness, and punctuality; even pretty strict honesty'. To her Wragby is associated with its thick wall which provides protection from the wind, but there is no warmth of feeling.

The wood in *Lady Chatterley's Lover* is the self contained world and home of solitary Mellors. The wood continues to be the preserver of some of the mystery of wild, old England. It is true that Clifford is the protector of the wood; but Mellors is the keeper of it. Clifford loves the wood in disconnectedness; he wants to possess it, whereas Mellors is in touch with the wood which he associates with Connie. He thinks of the infinite tenderness of woman and she has some of the vulnerability of the wild hyacinths.

The mining town of Tevershall is associated with ravishment with Clifford as the chief ravisher; and Wragby wood is associated with unravishment. Tevershall presents the shocking picture of the effects of mechanization which represents the world of mental consciousness.
Industrialization and its impact on humanity is a matter of serious concern for the novelist. So it is natural that he attributes all the bad effects of mental consciousness to those who run the industries and also those who are its victims. So the structuring of phallic consciousness is achieved by presenting contrasting situations:

The villain in Lawrence's ideology was the industrialism which had blighted the landscape of his youth, soiling with gritty colliers the magnificent old Sherwood Forest of Nottinghamshire. More than this, industrialism had mechanized humanity, murdered its passional impulses, reduced men to automata, killed in them all ability to apprehend the religion of living...

He at last realized that he could always turn away from the man-made world to the wonder of nature.  

Connie realizes that she belongs to a race whose spontaneous intuitive side is dead. Donald Gutierrez

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20 Harry T. Moore, The Life and Works of D.H. Lawrence, PP. XV, XVI.
spontaneous life is some sort of escapism which we can find in the novel: "The self has become a by-product of industrial life: its new structures a prison in which spontaneous life is impossible, and the novel is a planned escape through the phallic consciousness." 22

It is true that the first reading of Lady Chatterley's Lover rouses the readers emotionally. The 'tale' has a kind of sex appeal to the common readers. If we follow Lawrence's own saying that 'Never trust the artist, trust the tale', we will have to discuss it as a novel of sex. But the novel is something more than this; for Lawrence's ideas of sex progress from 'blood consciousness' to 'phallic consciousness' and then to 'Solar Plexus' and the 'dark gods'. In this novel, the novelist takes pains to depict the world of 'mental consciousness' as well as his desired world of 'phallic consciousness.' The portrayal of these two worlds form the structure of the novel. The characters are intended to be mere representatives of these two worlds. Though Lady Chatterley's Lover shows the different stages in the growth of the phallic consciousness, it has at the same time, the vision of whole consciousness which, in other words, is the reconciliation of the intellect and the phallus. Commenting on this aspect of the novel, Tommy Dukes says:

Real knowledge comes out of the whole corpus of the consciousness; out of your belly and your penis as much as out of your brain and mind. The mind can only analyse and rationalize. Set the mind and the reason to cock it over the rest, and all they can do is to criticize, and make a deadness ... 23

The whole consciousness is the ideal state which Lawrence advocates. But this consciousness is vague, for it does not explain the exact function of the intellect. Phallic consciousness is an awareness which can be acquired only if we heed to the instinct and the intuition. The novelist takes his characters to the region of the unconscious. They plunge whole heartedly to sexual relationships without fear of the reactions of the society to which they belong. The only reward we could notice in such relationships is the losing of their self-consciousness at the moments of repturous sexual ecstacy.

In Mellors, the novelist makes an attempt to associate the qualities of the phallic and the phallic conscious character. For the major part of the story, he remains as a functionary character, but on the latter part he turns to be a conscious character. Each of them,

23 Lady Chatterley’s Lover, PP. 37-38.
identify in the other the essential quality of phallic consciousness that is tenderness. Towards the end of the novel, the protagonists accept to follow the norms of the society. Till the situation turns favourable, they also decide to keep detached and work for a reunion. The ending of the novel is also quite in line with Lawrence's other novels.

The publication of *Lady Chatterley's Lover* marks an important phase in the English Novel tradition. It has been undermining the phallic reality in the guise of pruderies and hypocrisies. The society with its false norms and morality has travelled a long way and has reached a stage of degradation. Lawrence's contribution in restoring the balance in the novel tradition demands our particular attention:

He repeatedly indicated that he was trying to bring about a balance - and to do so, he had to go to an extreme. If society had been in balance, *Lady Chatterley* would not have been necessary; if it had been written nevertheless, it would have been a different kind of book. As it stands, *Lady Chatterley* is one of the triumphs of naturalism, but it is a good deal more than this. The story is not limited to sexual discriptions - though, as Lawrence saw,
the book is dead without them; *Lady Chatterley's Lover* touches the entire consciousness. And it has left its mark upon the consciousness of mankind.  

Phallic consciousness in *Lady Chatterley's Lover* is a new awareness which, Lawrence thinks, will liberate modern man and woman from mechanical life. It is an awareness which makes us realize that we need both 'ebb and flow; cleansing and refreshing'. For Lawrence, phallic consciousness is neither good nor bad; it is also either divine inspiration or evil inspiration. Instead, it is an awareness that comes through instinct and intuition. One who adheres to such a force, may be doing against the accepted norms of morality and society. But through this acceptance, one can achieve, one's own salvation, one's own Pentecost. For T.S. Eliot, the 'Inner Light' is 'the most untrustworthy and deceitful guide that ever offered to itself to wandering humanity'.  

Contrary to this, we may say, phallic consciousness is the 'Inner Light', which is the creative spirit that fails to get recognition in a world governed by false spirituality. Eliot might criticize the 'Inner Light', but F.R. Leavis approves of it. Commenting on *Lady Chatterley's Lover* he says:

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The spirit that animates the book is that strong vital instinct of health to which I have just referred us the spirit of Lawrence's genius. He relates his special theme to the malady of industrial civilization.26

As a matter of fact, Lawrence seeks a middle way between instinctual and the intellectual; the polarity becomes his ideal. He thinks that civilization has gone very far in the direction of the crippling intellect and what is needed to keep the balance is the restoration of the passional. Intellect has, through science, created our machine governed industrialism, with all its oppressive standardization and appalling ugliness. Industrialization has stunted man's glorious instincts, stifled the voice of the blood. The great masses are made up of half men, in whom the spontaneous, intuitive side is dead. The upper classes are equally deformed and are bloated as well with a false spirituality.

Lawrence's vision of phallic consciousness in Lady Chatterley's Lover can be related to animism or primitivism. He lands the innate instincts and passions. His

vision of phallic consciousness is based on the 'widespread myths of a vanished golden age and of a lost Garden of Eden.' For him, this was an ideal state for mankind. So phallic consciousness can be interpreted as a belief that the ideal stage of a man's way of life lies in the very distant past, when he lived naturally, simply and freely. The depiction of the world of mental consciousness contrasted with phallic consciousness, shows the gradual decline from the happy state to increasing 'artifice, complexity, inhibitions and prohibitions in the psychological, social and cultural order'. M.H. Abrams rightly holds that D.H. Lawrence is 'a recent and powerful instance of a primitive thinker, in his laudation of the spontaneous instinctual life ...'.

The trial of 1960 brought posthumous fame and recognition to Lawrence. The court which consisted of distinguished academics, divines and other public figures, described his works as 'agents of enlightenment' and him as the 'sovereign legislator in the world of sexual love'. But after the publication of Kinsey's


Sexual Behaviour, de Beauvoir's *Second Sex* in 1949 and Kate Millett's *Sexual Politics* and also the spread of feminist movement in England and America, Lawrence has been branded as a 'counter revolutionary'. Marion Shaw comments:

He had led his people out of Victorian darkness by the historical necessity of elevating sex, making it holy. By a similar law of contraries, this apotheosis led to its own decay; liberated now into sexual atheism, his people find such worship embarrassingly atavistic.²⁹

The World War necessitated women to do men's jobs. This, Lawrence believes, is a failure of masculirity. He fears that women are moving from the proper sphere of the unconsciousness. So the idea of phallic consciousness is really an assertion of the fact that 'women are now dominant, and that men have allowed the natural order to be overturned.'³⁰ Lawrence's novels fictionalizes masculine renaissance in which male authority and comradeship would assert themselves to restore harmony

²⁹ Ibid., P.23.

³⁰ Hilary Simpson. Quoted by Marion Shaw, Ibid., P.25.
and naturalness to sexual relationships. Thus phallus signifies subliminal bases of inspiration and creativity and the 'phallic body' is the 'perfect union of male and female with the phallus as the bridge, the arch, the rainbow, between them'.\textsuperscript{31} The phallus in Lawrence's own words is used to attack people's 'castrated social spirituality'. For him it represents a 'deep life which has been denied in us ... one's got back to the live, really lovely phallic self.'

To conclude, phallic consciousness in \textit{Lady Chatterley's Lover} is the recovery of an old vision which Lawrence himself speaks of. It would have been more appropriate to call it 'phallic unconscious' because it is related to the unconscious level of experience. Lawrence has said:

We can never recover an old vision, once it has been supplanted. But what we can do is to discover a new vision in harmony with the memories of old, far-off ... experience that lie within us. So long as we are not or drowsy, memories of chaldean experience still within us, at great depths, and can vivify our impulses in a new direction, once we awoken them.\textsuperscript{32}

\textsuperscript{31} Ibid., PP.25-26.

Lawrence's vision of phallic consciousness might appear to be irrational to some critics; but it is not so because it has a philosophical justification. Perhaps it is one of the solutions for the liberation of the industrialized and urbanized society. Whatever the criticism may be, Lawrence is a radical and intelligent critic of industrial civilization and traditional sex morality.