CHAPTER 3

NEW CIRCLES OF EXISTENCE

"The Rainbow" AND "Women in Love"
NEW CIRCLES OF EXISTENCE:

1. THE RAINBOW

The Rainbow gives a valid account of the society in transition from organic rural past to urban industrial present. The protagonists' thrust for entering new circles of experience and existence help only to change their life situation a complex one. The novelist presents a very large canvas of the history of three generations of Brangwens and tells us that the problem which each individual has to confront is different as the cultural conditions have turned sophisticated. The characters strive to retain their individuality; at the same time their phallic consciousness force them to reach out a mystic condition, which is often narrated as the 'unknown' and the 'creative beyond'.
The isolation of the Marsh Farm in the first part of the novel is in contrast with the changing norms of the society due to educational reforms, rational thinking and mechanization. The Brangwen men are conservative in their attitude towards this great social change and women take a progressive attitude. The Brangwen women feel strongly that their life would be different, if they enter into another circle of life. They are in search of a life more creative and fulfilling than their milieu prescribes for them. Their aspiration achieves a wider significance in the setting of human life in its most basic form, in a timeless world untroubled by historical process of social change:

We begin ... not with "characters" or personalities, but with men and women in a universal setting. There is a flat, rich earth, which the eye moves across, binding in into a unified landscape in which man is at one with nature.¹

Men in the Marsh Farm are inarticulate and their brains inert, as their blood flow heavy with the accumulation from the living day. Women have the drowse of blood-intimacy, but they look out from the heated, blind

intercourse of farm-life, to the spoken world beyond. Men are content with the blood-intimacy, but women crave for something more than this. The novelist’s depiction of the Marsh Farm seems to be based on the myth of the Garden of Eden. It represents the progression from the unconscious state to the conscious one. The Marsh Farm women is particular that at least her children should not be denied knowledge. The question she asks herself is: "How should they learn the entry into her finer, more vivid circle of life?"

Tom Brangwen fails to confine himself to the learning process in school. His instinctive hatred for the awakening of his consciousness makes him a phallic conscious character. His consciousness receives a shock when his seduction by a prostitute turns to be an obsession in his mind. He desires to find in a woman the embodiment of all his own inarticulate religious impulses. At the same time he is tormented with sex desires and his imagination reverts always to lustful scenes. Tom, with his disabling dualism fails to find a meaningful relationship with a woman. His accidental contact with a foreigner girl brings him one big excitement. The outcome of this meeting is his ardent desire to meet a "small withered foreigner of ancient
breeding." His attraction to Lydia Lensky, the widow of a Polish doctor is, in this sense the fulfilment of a desire. Tom, the phallic conscious, instinctively knows what would happen to him and he is submissive to his fate. Tom and Lydia's first meeting at the Marsh Farm, we find that the language fails to build up a better understanding between them, but they are drawn to each other in an unknown way. She finds him both repulsive and attractive. His presence makes her feel 'a heat beating up over her consciousness'. On the other hand, Tom feels that he has made some 'invisible connection with the strange woman.' Later we are told that, after a few years of married life, they make their 'entry into another circle of existence':

A daze had come over his mind, he had another centre of consciousness. In this breast, or in his bowels, somewhere in his body, there had started another activity. It was as if a strong light were burning there, and he was blind within it, unable to know anything, except that this transfiguration burned between him and her, connecting them, like a secret power.2

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Even after marriage, their isolation continues. They have very little to talk about: "He knew her essence ... And he seemed to live thus in contact with her, in contact with the unknown, the unaccountable and incalculable." Here it is to be noted that the darkness that is centred on Lydia and Tom relationship is a recurring phenomenon to future generations also: "This Polish alliance will bring into the family of British farmers a darkness that will channel out to all the future Brangwens".  

Lydia, after she has been with Tom in the Marsh kitchen, wants him because he is the man who has come 'nearest to her for her awakening.' There is a conflict in her between the 'old unconscious, indifference' and the will in her to save herself from living any more. Julian Moynahan observes that when Lawrence represents his characters guided by the unknown, 'the old stable ego' of the character shatters and the individual becomes unrecognizable. Lydia's slow emergence from the quiescent withdrawal after the death of her first husband is an example of the evolution of a new character who lives under the direct influence of the forces of life:

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'Day time consciousness' is suspended; the individual is described as coming under the direct influence of irresistible forces of life. Behaviour under these circumstances may be assumed to express an ultimate of the human condition, the inhuman 'isness' of the self.

There are strong currents of attraction and repulsion in Tom and Lydia relationship. He feels that she is his woman and he knows her essence and wants to possess her. He listens to her stories wide-eyed with rage, inarticulate, not understanding, but solid with hostility. She is also aware of his antagonism. Notwithstanding their detachment, attachment comes to them 'out of nowhere'. Moreover, Tom's mental consciousness is broken by a 'tremendous, magnificent rush' and he feels that he can create the world a fresh. Consequently, after short intervals of repulsion, they come together to renew the game at the point where it was left out. Here the novelist attributes darkness to both Tom and Lydia and goes on to suggest that the elements of darkness in their nature is the cause of attraction and repulsion. Aiden Burns has stressed their dark intimacy:

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He accepts Lydia with all her incomprehensibility just as, in his capacity as farmer, he accepts the changes in the weather and the seasons without understanding the purpose which lies behind them. For he sees himself as a part of a larger whole whose designs are utterly incomprehensible to him... He continues to see his own life and that of Lydia as part of this greater order and therefore there is much about it he is prepared to accept however, unsatisfactory it may seem to him.  

Tom's meeting with his brother's mistress makes him realize that there is another circle of life that is beyond him. He, after this knowledge, feels irritated at Lydia's quietness. They blame each other saying that they don't want each other. The tension that mounts melts away after some time. She waits for his active participation, but he could only submit. He still retains his old self at the same time shows signs of a change to a new one. He wants to achieve the 'consummation of himself' in his relationship with Lydia. Their coming together after two years of married life is an entry into a new circle of existence and experience:

It was an entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground of knowledge, their footsteps were lit-up with discovery. Wherever they walked, it was well, the world re-echoed round them in discovery. They went gladly and forgetful. Everything was lost and everything was found. The new world was discovered; it remained only to be explored.\(^6\)

The relationship between Tom and Lydia finally becomes one of blood intimacy, a relationship downwards where the dark self is secure from the intrusion of language and concept. Anna, the protagonist of the second generation of Brangwens revolts unconsciously against the new circle of existence represented by Tom and Lydia. The atmosphere of dark silence and inarticulate interchange that prevails in the family outrages her. She has an unconscious desire to enter into an articulate world and her efforts to make her father articulate is a failure. She can't help rebelling against this atmosphere: "Anna cannot survive within these horizons because, like her father before her, she

\(^6\) The Rainbow, P.133.
experiences the need to grow in a way which is not possible inside this 'small republic set in invisible bounds.'

When she meets her cousin, Will Brangwen for the first time, she feels that he is hovering on the edge of her consciousness to come in. Anna, like Tom, knows instinctively what is going to happen to her. Paradoxically, she is drawn to the half-articulate, will. In the sheave-gathering scene, we find that the forces of nature - moonlight, darkness and the scent of grain infuse the lovers with a new delight and experience. Will's ordinary will is replaced by a low, deep-sounding will in him which continues to vibrate to her. Had the protagonists succeeded to live in this vibration which springs from the unknown, their life would have been different. Julian Moynahan comments on it thus:

As long as this will continues to vibrate, the dance like approaches and retreats of the two lovers are controlled by a power outside themselves, a power whose operation blurs the distinction between the sexual impulse of two young lovers and the general dynamic relation which all parts of living

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7 Aiden Burns. 'The Self and Society: The Rainbow', P.52.
nature hold to one another ... Will and Anna fail to live up the inhuman selves they expose in this scene. A design, the sheave-gathering scene remains a thing in itself; its actors are really symbols, and the meaning of the symbols has little to do with the actual couple who live out their marital career and raise seven children in the village of Cossethay and in the provincial town of Beldover.\(^8\)

After their marriage, Anna and Will live in complete isolation for a few days. They lie close together and feel that they are 'the very centre of all the slow wheeling of space and the rapid agitation of life.' But they soon fall from the supreme centre to different circles of existence. Will seeks an escape from the outer reality by confining himself to the physical relationship with her. But Anna wants to return to the old world after her physical relation with Will. It is she who succeeds in this struggle. She retreats to the Marsh Farm to accept the immunity of her parents' love. Later she decides not to fight against Will because she wants his love and not his negative insensitiveness. The attraction and repulsion they feel for each other is beyond their comprehension:

\(^8\) Julian Moynahan, 'Ritual Scenes in The Rainbow', P.144.
They lay still and warm and weak, like the new-born, together. And there was a silence almost of the unborn. Only his heart was weeping happily, after the pain. He did not understand, he had yielded, given away. There was no understanding. There could be only acquiescence and submission, and tremulous wonder of consummation.

The church for Will represents his phallic religion. The aesthetic delight, the spirit of mystery and the gloom it embodies attract him. The symbols serve his purpose of the manifestation of the unknown. The awareness of his phallic communion with these symbols is a cause of repulsion in her. At Nottingham, he finds a book on Bamberg Cathedral, which contains pictures and carvings. He loves it for a particular reason that justifies his phallic consciousness: "He preferred things he could not understand with his mind. He loved the undiscovered and undiscoverable." Will thus represents the irrational one and Anna, the rational element. Her 'known self' is always in conflict with his 'unknown' phallic self. She gets tired of the unsteadiness in their relationship and craves for stability.

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9 The Rainbow, P.197.
During consummate moments of happiness, her awareness of the next phase of conflict, spoils her present joy. They reach a stage in which Anna realizes Will as the Unknown to which she is delivered up. She realizes that he is something 'dark' and so he will not alter. He assumes his position as the master of the house, but it is actually a life of contradictions:

he went on trying to steer the ship of their dual life. He asserted his position as the captain of the ship of their dual life ... He wanted to loom important as master of one of the innumerable domestic craft that make up the great fleet of society. It seemed to her a ridiculous armada of tubs jostling in futility. She felt no belief in it.\(^1\)

Anna and Will find that they are separate people with separate destinies. Her heart is always in strain and she feels always exposed and attacked. She yearns for a fulness of peace and blessedness. Will continues to cast a powerful influence on her and she struggles to preserve herself. She has her moments of exaltations especially they are the re-births of her old exaltations. As there is no one to exult, she thinks that her

\(^1\) Ibid., PP.214-15.
unsatisfied soul must dance and play before the unknown. Will's attempt to stop her dance ends in her fury. His irresistible dependence on her makes him suspect that he is impotent. Meanwhile, he learns to be alone and thus he achieves an 'absolute self' and a 'relative self'. Sometimes her initiative and submission give him joy, though he could not understand her. But by compromising with Anna, he has curtailed his deeper consciousness: "The insistent, passionate, dark soul, the powerful unsatisfaction in him seemed stilled and tamed, the lion lay down with the lamb in him."

Anna, by the passing of time, diverts her attention from the unknown realities to her child and Will on the other hand finds some sort of a mystical satisfaction in confining himself to the activities of the church. His dark soul goes on translating something which Anna cannot receive in its complete significance. She observes that her superiority over him is slowly breaking up and it makes her angry. Her willingness to compromise paves way to a period of sensuous life:

There was no tenderness, no love between them any more, only the maddening, sensuous lust for discovery and the insatiable, exorbitant gratification in the sensual beauties of her
body. And she was a store, a store of absolute beauties that it drove him mad to complete. 11

Here we find that the protagonists of the second generation do not achieve the 'long, marital embrace'. Anna has a partial vision of phallic consciousness; but she dismisses it and prefers to heed to her mental consciousness. Aiden Burns observes that the self Anna has chosen is the self she can know:

In the end she wants to be bound up, confined within the limits of what she can know. She worships human knowledge and, we are told, believes in 'the omnipotence of the human mind.' In spite of all her aspirations, the self she chooses is the self she can know. She is consumed with a wild passion for the unknown. But she is in dread of it and so she clings tenaciously to her known self. She finishes unsatisfied and like the other women of the Marsh looks into the distance with a sense that there is something beyond her in which she has not taken part. 12

11 Ibid., P.278.

Ursula, of the third generation of Brangwens responds to the call to consciousness which comes from her father. She seems to be under the spell of some dark, potent secret, whose existence she dares not to become conscious. Her father continues to cast a magnetic spell with his strong, dark soul which fascinates and terrifies. She has no belief in religion as far as it lays down rules and regulations for the organization of life. Her phallic consciousness forbids her to confine herself to rules and regulations because: "Religion thus understood protests the dark forest, drawing it forth without prescribing fixed bounds for it."\(^\text{13}\) She leads a dual life: the facts of daily life encompass everything, being legion and the other facts of daily life are superseded by the eternal truth. Ursula's life is a mere reflection of the degradation from a natural cyclic process to a mechanical cyclic process:

As the first generation had taken the rhythm of its life from the seasons, the natural cycles of birth, death and fruition, pagan, with only the first glimmer of spiritual aspiration, so the second generation lives within the rhythms of the church year, and

\(^{13}\) Ibid., P.59.
Ursula's young life gladly responds to this cycle, each week turning about the precious Sunday, and each year on Christmas and Easter ... But the great drama, at this moment of history, is becoming mechanical, tawdry; it goes the way of Ursula's earlier passion for Romance and her later passion for knowledge, failing, like them, to match the realities of her experience. 14

Ursula's love affair with Anton Skrebensky is at first idyllic and rapturous. But he has no individual soul; his life is purely on the surface, circumscribed by his duties and established order of things. He, somehow creates a deadness round her, a sterility, as if the world is ashes. Unconsciously, there is a movement in her to dominate his consciousness and she slowly succeeds in achieving it. Her attachment to her mistress Miss Winifred Inger develops to be a sort of perverted relationship which curtails her consciousness. But she has the advantage of being introduced to a wider circle of intellectuals. Later she feels that her instinctive love is perverted after her relationship with

Winifred Inger. Her efforts to secure a job has also helped to kill her instincts. The filling of the official forms appears to her to be 'so cruel, so impersonal.' As she puts the letters into the box, she feels that she has connected herself with the outer, greater world of activity, the man-made world.

The career as a teacher, she finds, demands the negation of her feelings and the acceptance of a different self. She has earned another self and another responsibility by securing a job. When she resorts to punish the children, she fears to have paid a great, price out of her own soul: "It seemed as if a great flame had gone through her and burnt her sensitive tissue ..." She wants to pursue her studies and take a degree, though she is ignorant about the price she will have to pay for it.

Ursula's life has been a thrust from the known area of her lighted consciousness to the unknown area of her darker consciousness. The awareness about her darker consciousness influences her and directs her day time consciousness. During the last days of her college career, she is worried for the next phase in her life. She looks back to discover that each new phase in her life has been different from the past one.
In every phase she was so different. Yet she was always Ursula Brangwen ... She did not know what she was. Only she was full of rejection, of refusal ... She seemed always negative in her action. That which she was, positively, was dark and unrevealed, it could not come forth ...

This world in which she lived was like a circle lighted up by a lamp. This lighted area, lit up by man's completest consciousness, she thought was all the world: that here all was disclosed forever. Yet all the time, within the darkness she had been aware of points of light, like the eyes of wild beasts, gleaming, penetrating, vanishing. And her soul had acknowledged in a great heave of terror only the outer darkness. 15

Ursula has a deeper understanding of the outer darkness and of the 'dark movement out of range'. She realizes the vanity of the 'illuminating consciousness' which always ignores the vast darkness. No body dares to throw a fire brand into the darkness, for fear that

15 The Rainbow, P.487.
he will be jeered to death by others. The protagonist's thrust from the known area of the self to the unknown one is due to the phallic consciousness in them. What this unknown will lead with its dark power is unknown and unpredictable. But as it occurs as an instinctive and spontaneous force, it can be creative as well as destructive. To be led by this spirit is itself the greatest blessing, whatever its material loss is. John Middleton Murry expresses doubts regarding the representation of darkness in The Rainbow:

Is the surrounding darkness the darkness of 'the sensual sub-consciousness' which Ursula and Anton inhabited like wild animals? Or is it that darkness whose 'unclean dogs' Will Brangwen feared would devour him if Anna left him? Or are both these darkness the same darkness? Is this darkness beneficient, or is it horrible? - creative, or destroying? 16

When Ursula meets Skrebensky, she knows vaguely in the first minute that they are enemies come together in a truce. Though they converse, they are unable to understand each other: "He talked, but not to her. She

tried to speak to him, but she could not reach him". At the riverside, in the cover of profound darkness, he has the moments of passion. Both of them cease to be mere instruments of darkness: "She was all dark, will-ness, having only the receptive will." Here Skrebensky serves her as a medium to achieve her phallic consciousness:

The man, what was he? - a dark, powerful vibration that encompassed her. She passed away as on a dark wind, far, far away, into the pristine darkness of paradise, into the original immortality. She entered the dark fields of immortality. 17

Ursula takes Skrebensky's proposal of marriage as an imposition of love, duty, patriotism and the like. Though her marriage with him is fixed and they are expected to sail to India, she senses that she will never sail to India. Finally she rejects him; her rejection, in fact is really the rejection of the social world represented by him:

Ursula's experiences take her through a wide range of social realities, and gradually compose in her consciousness in a comprehensive

17 The Rainbow, P.502.
view of industrial bourgeois society as a 'mechanized' system in which all institutions, practices and codes seem to have their subordinate function ... Her major decision, made as the novel closes, involves the rejection of a bourgeois marriage. At the very heart of his system is industrial capitalism, and the primary image of that civilization is a colliery town, Wiggiston.18

Ursula in the last chapter entitled 'The Rainbow' is left out alone to fight her battles. Her state of singleness is, the fate, the novelist seems to say, of the phallic conscious characters. But she has a hope that in her thrust to the unknown, she will succeed. Though she has been attached to men, women and life's various situations, she feels that she is detached. Time or place can't confine her thrust to the unknown:

Repeatedly, in an ache of utter weariness she repeated: I have no father nor mother nor lover, I have no allocated place in the world of things, I do not belong to Beldover nor to Nottingham nor to England nor to this world,

they none of them exist, I am tramelled and entangled in them, but they are all unreal. I must break out of it, like a nut from its shell which is an unreality. 19

Ursula's encounter with the horses seems to be a meaningful outcome of experiences she has already undergone as an ordinary human being. She has become embodied in a herd of horses which race up and down until on the verge of physical and nervous collapse. The denial of the horses that represent the unknown dark forces at work point to her the denial of phallic consciousness in her. To subject herself to the power of these horses will be dangerous in an 'ordered world'. Julian Moynahan sees the horses as a symbol for the deep instinctive life of all of us:

Whether these horses are a hallucination or really there, they symbolize the power of the life of instinct, the life which underlies the upper layers of the self, underlies the accretions of moral and psychological conditioning, that hide the deep, turbulent impulses of 'flesh' and 'blood' in every individual. Ursula is harried by her own interior horses, grotesque as that may sound,

19 The Rainbow, P.545.
but we must assume that the image of the trampling herd is a valid symbol for the deep instinctive life of all of us.\textsuperscript{20}

In the end, Ursula has a vision of the formation of a rainbow in the sky. It symbolizes a new turn in the life of the protagonist, though the new turn is not specified. For the one who is phallic conscious, life's uncertainty and instability will continue and future is a leap to the unknown. We are inclined to believe that Ursula's phallic vision is inspired by the spirit of the Darkness and it will continue to lead her through the untrodden paths of mystic experience.

2. \textbf{Women in Love}

In \textit{The Rainbow}, we have seen that the protagonists belong to three categories: (1) inarticulate, (2) half articulate, and (3) articulate. Ursula, who belongs to the third category recurs in \textit{Women in Love} with the same consciousness. It shows a kind of continuity between the two novels. Here phallic consciousness traits, however, are attributed to Rupert Birkin who strives to retain and live with his 'darkness' in the industrialized and mechanized western society. Harry T. Moore highlights this truth well:\textsuperscript{20}

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the Ursula of this story is an Ursula who seems either to be without the benefit of the ebullient experience she underwent in the previous novel, or left in a weakened condition because of it. This time it is Birkin who is questioning for the deeper, ultra-sexual relationship. He has been through what he calls "the flux of corruption," he has known the "white" world of the spirit that is running to dissolution — the world of Hermione and of the soho - Bloomsbury Bohemians. He is seeking the farthest limits of the other direction now, to get beyond the sensual experience itself. Ursula releases the power of "otherness" in him.21

In the introductory chapter entitled "Sisters" Ursula and Gudrun discuss the problem of marriage. They find that marriage is a set up of the society which gives stability to the man-woman relationship. But Ursula fears that it would be the end of experience as well. Her inward protest against confining herself to a defined relationship is marked at an early stage of the novel. But such a denial brings, as F.R. Leavis has noted, only confusion to the sisters:

they are educated, intelligent, and conscious no longer belonging to the working class into which they were born, or to any class context that can give life bearings or direction, or which (say) marriage has its significant and unquestionable place. And yet, if not marriage — what? 'The sisters found themselves confronted by a void, a terrifying chasm, as if they had looked over the ledge.'

For Ursula, life is a struggle to have a hold on life and to grasp it in her own understanding. She is conscious about the fact that her intuitive life is dead; and hopes that the unknown force that is working in her, will liberate her, from the mental consciousness. She has a 'prescience, an intimation of something yet to come.'

The novelist introduces Hermione Roddice as a woman of the new school, full of intellectuality, and heavy nerve — worn with consciousness. She considers herself superior to others in her dress, culture, intellect, rank and the like. Harry T. Moore is of the opinion that

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she is "the supreme embodiment of Lawrence's loathing of over intellectualized modern woman who seeks to dominate others by her will." Hermione embodies a most dangerous dualism in contrast with the dualism, the phallic conscious protagonists' experience. Aiden Burns observes: "For Lawrence now finds the most dangerous of dualism in the culture philistinism of Hermione on the one hand and the industrial mentality of Gerald on the other." Birkin and Hermione have been lovers for years. But there is an element of perversity in their love which hinders such a realization. Similarly Ursula has a mixed feeling when she meets Birkin:

She thought he seemed to acknowledge some kinship between her and him, a natural, tacit understanding, a using of the same language. But there had been no time for the understanding to develop. And something kept her from him, as well as attracted her to him. There was a certain hostility, a hidden ultimate reserve in him, cold and inaccessible.  


Birkin and Gerald's occasional dialogues reveal that the novelist intends to present Birkin as an advocate of phallic consciousness and Gerald the rationalist who challenges the absurdity in it, serve as a force of mental consciousness. Birkin says his staunch belief in phallic consciousness: "It's the hardest thing in the world to act spontaneously on one's impulses - and it is the only gentlemanly thing to do". Gerald challenges it and dismisses his consciousness saying that to act according to instinct will result in anarchy. Birkin is resourceful enough to counter it saying that to act according to instinct does not mean that all our actions will lead to anarchy; instead there will be a new order. Birkin is repulsed in the way Hermione tries to intellectualize phallic consciousness. An awareness of this consciousness also attributes to an additional factor of mental consciousness. Contrary to her rational thinking, Birkin believes in the religion of the blood: 'In the blood ... when the mind and the known world is drowned in darkness - everything must go - there must be a deluge. Then you find yourself in a palpable body to darkness, a demon.'

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26 *Women in Love*, P.
Gudrun observes how Gerald Crich takes a plunge in Willey water which makes her envious of him. The momentary possession of pure isolation and fluidity seem to her desirable. His control over the world of mental consciousness and his utter helplessness in a strange vast world are later emphasized:

Gerald's man-of-action mastery on the surface of the water, the plane of will and mental consciousness, had evoked in Gudrun a passionate envy... He now with a horribly disturbing and chilling effect conveys his sense of the strange vast world beneath the surface, a world where he is helpless to hopeless.27

Birkin's life is unsteady and he has to move a great deal from place to place. Quite unconsciously, he is in the sea of phallic consciousness: 'He moved about a great deal, his life seemed uncertain, without any definite rhythm, any organic meaning.' He sees that life has gone wrong at its source and he aspires for the finality of love and an ultimate marriage. He painfully realizes: 'The old ideals are dead as nails... there remains only the perfect union with a woman.' At Breadalby, Hermione

realizes that there develops a split in her mind and her hatred towards Birkin is subconscious and intense. She fails to exert her intellectual capacity in interpreting his words. She is, seemingly overpowered and destroyed with his 'insidious occult potency'. She unconsciously repeats the words of Contessa that Birkin: 'is not a man, he is a chameleon, a creature of change.' She has been thoroughly mistaken in her expectation to find stability in him. Paradoxically, her rational thinking and intellectualizing phallic consciousness do not come to her assistance when it is the matter of human relationship.

Birkin, like the other characters in Lawrence's novels, has a nostalgia to withdraw from the soul sickening atmosphere of the present to the refreshing atmosphere of the past. But such a desire cannot be accomplished and that can only make one feel sick of the present. Birkin experiences the same trauma:

He was thinking how lovely, how sure, how formed, how final all the things of the past were - the lovely accomplished past ... If only one might create the future after one's own heart - for a little pure
truth, a little unflinching application of simple truth to life, the heart cried out ceaselessly. 28

He has been mistaken in his assumption that an attachment with a woman would satisfy his consciousness. Hermione's dynamic hatred towards him turns violent and he is forced to think in this line. He experiences his hearts desire with his contact with leaves, primroses and trees. Here it is noted that this contact has 'come into his blood' and enriches him immeasurably.

Gerald's treatment of the Arab mare suggests his attempt to have order and control over the world. The arrival of the colliery train, makes the mare hurt and bewildered and it begins to wince away. Gerald pulls her back and holds her head to the railway gate. When Ursula describes his behaviour as pointless and cruel, he argues that the horse is there for his use and it is part of the natural order. He insists that if the will of man does not dominate the instincts of the horse, then the horse will master him. Gudrun is fascinated by his capacity to subdue and dominate the frenzied instincts of the animal. Here in this episode, the novelist indirectly raises the counter argument that can be levelled against phallic

consciousness. The novelist seems to say that undermining the instinctive life will invariably lead to the destruction of humanity. Rational thinking or mechanized society are not the factors that determine the destiny, but there are dark forces at work which determines everything.

Birkin has an unconscious desire for isolation from society. He tells Ursula that he wants to see the world empty of people: 'Man is a mistake, he must go'. But she hates the 'Salvator Mundi touch' in him. The more Birkin and Ursula know each other, the greater the conflict they experience. Birkin's physical presence casts a spell on her which is powerful enough to dismiss the differences. But their discussion on topics ranging from love to society helps only to establish a gulf. There may be something objectionable in the present culture, but man cannot isolate himself from society:

But he cannot isolate himself from social life so easily. It is not just in our jobs that we are implicated in humanity. For even when he gives up his job he remains a user of a phallic language which is the structure of the shared experience of generations. This point is noted in passing when he tells Ursula that the word
'love' must be prescribed from human utterance for many years because it has become vulgarized and inturn vulgarizes those forms of life which it describes and determines. But we wonder, is it only the word 'love' which must be so proscribed? Can any word be free of the taint of those public modes of life in which it plays a part? 29

What Birkin wants to express can't be conveyed by words that has already defined its meanings. In other words there is not a suitable vocabulary to express his phallic consciousness. It is natural that the protagonist looses his control when the language fails in fulfilling his instinctive desires. He believes that there is a final him and her which is impersonal and beyond responsibility. He does not want to meet her in the emotional and loving plane, instead he wants to meet her at the beyond where there is no speech and no terms of agreement. Birkin's consciousness he tries to explain:

I deliver myself over to the unknown, in coming to you, I am without reserves or defences, stripped entirely into the unknown. Only there needs the pledge between us, that we will both cast off

everything, cast off ourselves even, and
cease to be, so that, that which is
perfectly ourselves can take place in us. 30

He believes in sex marriage and his urge for it is a
deeper one. But woman has assumed the role of the
'Great Mother' and she wants to have, to own, to control
and to be dominant. In sex there is no more the
'horrible merging, mingling self-abnegation of love'.
Only a phallic relationship can bring back harmony in
relationships.

Gerald and Birkin represent two contending forces
and they are always in conflict. Gerald the rational
challenges Birkin: '... where's your special world?
... Make it. Instead of chopping yourself down to fit
the world, chop the world down to fit yourself.' Birkin
thus confronts two serious problems: the problem of
love and eternal conjunction between two men.

The 'Industrial Magnate' describes how Gerald tries
to translate the mystic word harmony into the practical
word organization. And by order Gerald means that the
mines should become the perfect reflection of his own
mechanical will. Gerald here initiates a great destructive process:

30 Women in Love, P. 163.
There was a new world, a new order, strict, terrible, inhuman, but satisfying in its very destructiveness ... It was the first great step in undoing, the first great phase of chaos, the substitution of the mechanical principle for the organic, the destruction of the organic purpose, the organic unity, and the sub-ordination of every organic unit to the greater mechanical purpose. It was pure organic disintegration and pure mechanical organization. This is the first and final state of chaos.\textsuperscript{31}

The colliers consider Gerald as a 'supreme instrument of control'. Both seem to have evolved a new belief that men are personalities; they are just accidents, sporadic, little unimportant phenomena. Mental consciousness has crippled Gerald's interest in woman also. He feels that his mind needs acute stimulation before he could be physically roused. When he meets Gudrun at Shortlands, they are drawn to a false, nervous intimacy and an excess of appreciation comes over his mind. John Worthen comments that the account of the degradation of Crich family is the novelist's scheme of myth making:

\textsuperscript{31} Ibid., PP.259-60.
The chapter is in fact more concerned with myth than with history... The Crich family is a mythic analogue, not a historical reality. Lawrence is primarily concerned with spiritual change, and presents the miners as the willing participants in that change...

Lawrence is defining his novel's interest in society - the destruction of man as social being... 'The Industrial Magnate' chapter creates a picture of the world from which the individual must free himself, and one to which he is almost fatally attached; it is a world of modern consciousness.32

Birkin's meeting with Gerald at Shortlands and the wrestling that follows make critics wonder whether men are in love. Birkin after the wrestling observes that they are 'mentally, spiritually intimate, therefore we should be more or less physically intimate too - it is more whole.' Harry T. Moore says that 'The wrestling scene... in which Birkin, who had jilted jiu-jitsu, astonishes the apparently stronger Gerald, is a scene both athletic and mystic, but it does not seem sexual...'.33 Birkin acknowledges that Gerald is beautiful and


is enjoyable. Gerald in turn says that Birkin is curiously strong. The intimacy he feels to Birkin, he also acknowledges: "I have gone after women - and been keen enough over some of them. But I've never felt love. I don't believe I've ever felt as much love for a woman as I have for you - not love." In *Lady Chatterley's Lover* Mellors speaks of sex as the closest touch, thereby hinting other forms of contact also:

touch is an emotional, not merely a sensual experience for Lawrence; and even as a sensual experience ... touch is not necessarily sexual ... As Mellors puts it in *Lady Chatterley's Lover*, "I stand for the touch of bodily affairs between human beings ... and the touch of tenderness", as for sex it is only "the closest of all touch." What Mellors constructs here, in effect, is a scale of sensuality, with physical contact between human beings as the basic experience, and with hetero sexual love at the farthest range of the sensual scale: thus other forms of contact, between man and man, woman and woman, or parent and child, can also give valid

34 *Women in Love*, P.310.
expression to other, less intimate forms
of love.\(^\text{35}\)

Hermione sees in Ursula a jealous and unreasonable female with a good deal of powerful emotion, female attraction, and a fair amount of female understanding, but no mind. Birkin has reacted, she notices, to the strongly female, healthy, selfish woman. But Birkin knows that emotionally Ursula and him are at two levels. He could see no difference between Ursula's ways of emotional and physical intimacy from Hermione's abstract spiritual intimacy:

Hermione saw herself as the perfect idea, to which all men must come: and Ursula was the perfect Womb, the bath of birth, to which all men must come! And both were horrible...

Why not leave the other being free, why try to absorb, or melt, or merge? One might abandon oneself utterly to the moments, but not to any other being.\(^\text{36}\)

The novelist then goes on to say that the differences between them fades away at certain moments. The old,


\(^{36}\) Women in Love, P.348.
detestable world of tension has passed away and his soul is strong and at ease. When he drives on, he feels that he has a strange new wakefulness, and the tension of his consciousness is broken. She feels that new eyes are open in her soul. Touch has released a dark flood of electric passion and that draws to herself. It is the establishment of a rich new circuit, a new current of passional electric energy that releases from the darkest poles of his body and establishing a perfect circuit. This is a new revelation to Ursula:

She had thought there was no source deeper than the phallic source. And now, behold, from the smitten rock of the man's body, from the strange marvellous flanks and thighs, deeper, further in mystery than the phallic source, came the floods of ineffable darkness and ineffable riches.  

They decide to give up their jobs and he suggests to 'wander about a bit'. But where they should retreat, it seems they do not have a clear idea. So she reminds him the necessity to confine themselves to the world that is given, as there isn't any other. Birkin himself

37 Ibid., P.354.
has no idea where he can find his desired world, but he is particular that one has to continue the search till that world is a reality. Though they react to their phallic consciousness, it can be seen that they are conscious about the norms of the society. When they undertake a journey, Birkin is described as seated in 'immemorial potency, like the great caravan statues of real Egypt.' Ursula knows that speech is nothing instead she wants to touch him and know him mystically:

It was travesty to look and to comprehend the man there. Darkness and silence must fall perfectly on her, then she could know mystically, in unrevealed touch. She must lightly, mindlessly connect with him, have the knowledge which is death of knowledge, the reality of surety is not knowing.38

They spend a night in Sherwood forest; it is a night which is 'masculine and feminine, never to be seen with the eye, or known with the mind, only known as a palpable revelation of living otherness'. She receives the maximum of unspeakable communion in touch and both achieve the status of real otherness: 'She had her desire fulfilled. He had his desire fulfilled. For she was to him what he was to her, the immemorial magnificence of mystic, palpable, real otherness.'

38 Ibid., P.359.
The intimacy that develops between Gerald and Gudrun, here invites comparison with Birkin and Ursula relationship. What Gudran desires in her touch is the precious knowledge of him. His unexpected visit to Gudrun at the unexpected hour makes her feel amazed. She realizes that there is something fatal in the situation and so she has to accept him. He pours all his pent up darkness and corrosive death and he is whole again. But what she achieves is narrated as something disastrous:

And she, subject, received him as a vessel filled with his bitter potion of death. She had no power at this crisis to resist. The terrible violence of death filled her, and she received it in an ecstasy of subjection, in throes of acute, violent sensation.39

Even after he falls asleep, Gudrun remains awake, destroyed into perfect consciousness. She is left alone to experience the torment of 'super consciousness.' F.R. Leavis considers this incident as the beginning of a battle between Gerald and Gudrun, which ends in Gerald's death:

39 Ibid., P.388.
When the father at last dies, Gerald takes the desperate plunge into the salvation of 'love' ... Now begins the see-saw battle between them that ends in his death. His 'love' is desperate need and ulter dependence, and these make him a deadly oppression to her. Her 'love' for him takes on more and more of malice. The sense of his dependence, and the knowledge that there is no dominance to be achieved that will ensure his safety, makes him hate her. 40

Though Birkin has taken the marriage license, the idea of marriage is still repulsive. His phallic consciousness does not allow a home instinct. He takes it as a habit of cowardliness. He believes in a phallic marriage and in addition to this a perfect relationship with man and man. But marriage with Ursula in his own particular sense is "resurrection and his life." But he is obsessed with the meaning the society associate with the words: 'I love you'. 'I' is a dead letter for him as he has surpassed and transcended his old existence. Ursula, who exiles herself from her house thinks that she is one of 'life's outcasts, one of the drifting lives that have no root.' Here it is to be noted that all of

40 F.R. Leavis, D.H. Lawrence: Novelist, PP.197-98.
Lawrence's phallic conscious characters are more or less self exiles and they are fated to wander and explore something new.

The "continental" chapter deals with the protagonists' journey to a different world. The feeling that predominates in Ursula is that of the sense of an unrealized world, the effulgence of a paradise unknown and unrealized. John Worthen's comment on the setting of the last phase of the novel deserves our attention:

The final location of the novel is the Tyrol; but this too is hardly a realistically created setting. The Tyrol is constantly described as an 'other' world; it is the most extreme 'other' world of the novel, and affects all the characters deeply. Evenwhile journeying to it, Ursula is conscious of leaving behind 'the other world.' She means England, which, like the continent glimpsed from the train, is only 'the superficial unreal world of fact.'

Gudrun is inclined to think that promiscuity is Gerald's nature. She considers him as a phenomenon rather than a human being. A battle has been raging in

their consciousness: a battle between her ordinary
consciousness and his uncanny, black-art consciousness.
She knows that as an instrument, reorganizing the
industrial system, with will, power and force to
comprehend the actual world, he is marvellous and she
has never seen such a man with his potentiality. She
also remembers that they had perfect moments in her life
with Gerald. But what she fails to achieve in him, she
tries to find in Loerke, the German artist. He tells
Gudrun and Ursula that just as art is used to interpret
religion, it must now interpret industry. But Loerke
the artist drives humanity a step further to a world of
mental consciousness. He fails to bring art to a
harmonious state of associating intellect and creativity:

Art, according to Loerke, does not interpret
industry in the sense that it humanizes it.
Rather industry through art will mechanize man ... Art is not interpreting industry in
any creative sense, but human life through
art is being interpreted and redefined by
industry. It is the artistic counterpart of
Gerald's attempt in the mines to subject life
to pure mathematical principles. For Loerke
art has to be about sensations because there
is nothing else. For he believes in nothing,
and is committed to nothing, but his work. In his analysis of Loerke, Birkin shows his own commitment to the social ideal in art. Loerke, he tells Gerald, is a good many 'stages further in social hatred' than any of them.  

Ursula has a sudden feeling that she must go away into another world from the eternal doom of the eternal snow. She says to Gudrun that now she believes in Birkin's belief that one wants a new space to be in and one falls away from the old. Here we notice a radical change in Ursula's belief. She has progressed from her earlier insistence on love to that of Birkin's impersonal love. For instance she says:

Love is too human and little. I believe in something inhuman, of which love is only a little part. I believe what we must fulfil comes out of the unknown to us, and it is something infinitely more than love. It isn't so merely human.

Gudrun laughs at her saying "Go and find your new world. After all, the happiest voyage is the quest of Rupert's


43 Women in Love, P.493.
Blessed Isles." It contains, though Gudrun never realizes the meaning of it, the nature of one who is lead by phallic consciousness. This consciousness compels one to break the common, momentary attachments in a defined society and undertake a quest which demands courage and steadiness to pursue it. As this consciousness works miracles which varies from person to person and its working cannot be brought to any system, society is inclined to dismiss it as nonsense.

Gerald and Gudran's antagonism reach a climax, when each begins to exert one's will against the other. Gerald murmers to himself observing Gudrun: 'One day ... I shall destroy you ... because you are such a liar'. Another factor which makes him lose his temper is Gudrun's mode of correspondence with Loerke. It is clear that their's is a mental relationship.

The whole game was one of subtle inter-suggestivity, and they wanted to keep it on the plane of suggestion. From their verbal and physical nuances they got the highest satisfaction in the nerves, from a queer interchange of half-suggested ideas, looks, expressions and gestures.
which were quite intolerable, though incomprehensible to Gerald. He had no terms in which to think of their commerce, his terms were much too gross. 44

When Gerald sees Gudrun with the company of Germans he has a sudden desire to kill her. She says that their attempts as lovers have been a failure. Gudrun and Loerke's meeting on the day before her departure turns catastrophic. Gerald appears on the scene wild with rage. She is remorseless hearing his death and her narration of the incident is brief and unemotional: 'There weren't even any words ... He knocked Loerke down and stunned him, he half strangled me, then he went away.' Birkin looks at the inert body of Gerald and thinks that he had loved him most. His answer to Ursula has invited wide range of criticism. He says he wants the eternal union with a man also which is another kind of love in addition to her love. Harry T. Moore defends the novelist thus:

Some of Lawrence's critics have cried out that this is homo sexual. Such a charge is not particularly shocking, in the age of Proust and Mann and of the host of lesser

44 Ibid., P.504.
writers who have dealt with such themes, but it has a special significance in Lawrence's case because he was a prophetic writer. He was more than a recorder; he was creating a world of values. And certainly Lawrence was intensely interested in the idea of male comradeship...

The Rainbow and Women in Love thus narrate the phallic consciousness of the protagonists who belong to three generations. In this wide canvus, the novelist succeeds in presenting the growth of civilization from its initial state of unconscious to the present state of perverse mental consciousness. The story in The Rainbow begins in the similar background of the Garden of Eden; the passing through its various phases of sophistication, complexity and reaching the final phase of inevitable doom. The protagonists who are fated to live in this alarming state of transition, struggles with their phallic consciousness. So they confront the serious problem of how to articulate their intuitive need. The language, which is the asset of the cultured society, do not fulfill the protagonists purpose and they are forced

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to express disbelief in the meanings attributed to it. 
Women, accept some of the changes in social milieu, 
thus paving way to individuality, rational approach 
and thereby acquiring superiority. Human relationships, 
especially man-woman relationship achieve a set back at 
this phase. The protagonist's decision to exile oneself 
from society and dismissal of the language is in a 
sense a revolt to the social norms. The result is they 
experience severe conflict in themselves and strife in 
their relationships. But the differences in their 
relationships seem to fade away when they achieve the 
full significance of the phallic consciousness. Birkin's 
'happy Isles' as Guðrun puts it are yet to be found in 
the novel by the protagonists. But they never give up 
their search. The novel also powerfully presents the 
inevitable doom that awaits those who undermine the 
instincts and heed only to their mental consciousness. 
In this sense, Women in Love deserves to be called a 
prophetic novel.